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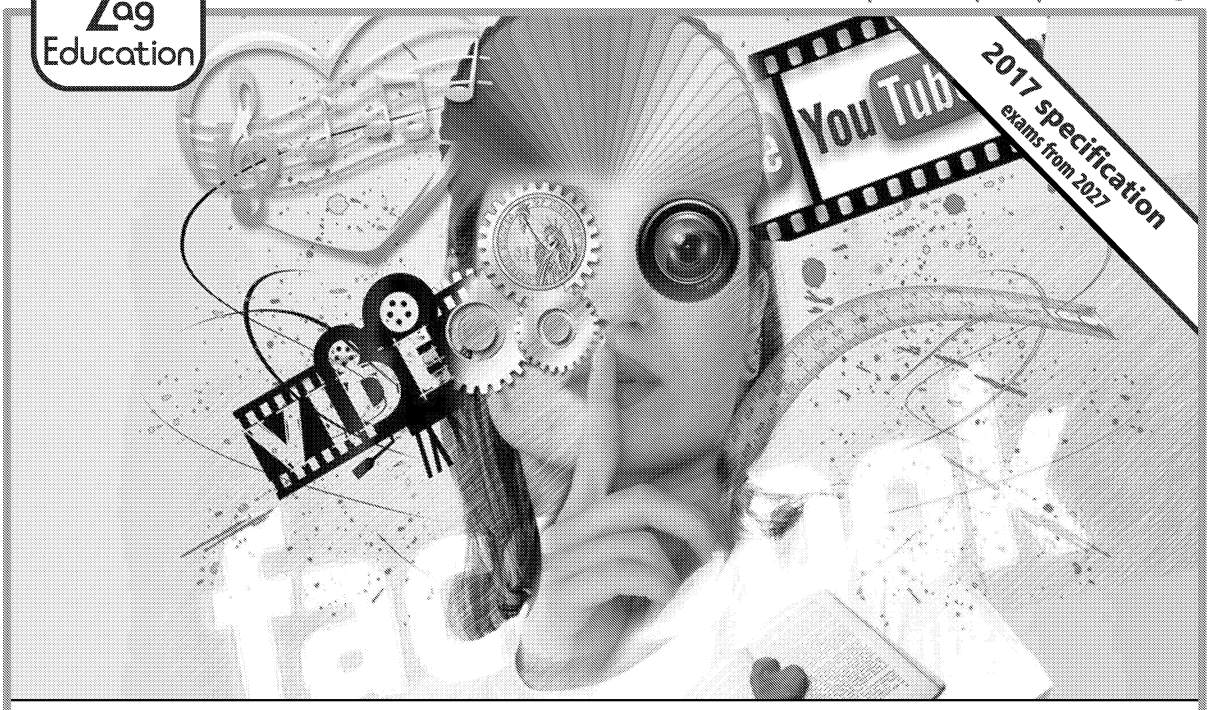
Media Studies GCSE (9–1) | Eduqas | C680QS



Topic on a Page for GCSE Eduqas Media

Component 1, Sections A and B

Exploring Media Language, Representation, Industries and Audiences

Fourth Edition, September 2025

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Activity Posters are provided for each of the posters above.
All Topic on a Page posters are provided in A3 and A4 formats.

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- Naomie Harris Alotofmillion
- Christoph Waltz Philipp Von Ostau

Teacher's Introduction

This resource is primarily intended to be used during revision by students studying GCSE (9–1) Eduqas (C680QS) Media Studies: Component 1: Section A (Exploring Media Language and Representation) and Section B (Exploring Media Industries and Audiences) **for assessment from 2027**.

Pages from this resource which are relevant to the set products for assessment in **2026** can be found in the appendix at the end of the resource.

As a revision tool, this resource does not aim to cover the material in depth, but rather provide visual 'mind maps' of the entire GCSE Eduqas **Component 1** specification, which students can use as the basis of their revision, covering all the key terminology and knowledge that they need for their exam. The resource is especially suited to visual learners, and those learners who find it hard to revise from written notes.

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

The resource consists of:

- 24 completed mind maps, which provide solutions to the activity mind maps, labelled: 1 – 24
- 24 activity mind maps (partially complete) for students to complete, labelled: 1 – 24

All mind maps are provided in A3 and A4 formats.

How to use this resource:

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

J Kelly, D Walker, K Gregory and E Laing, September 2025

Second Edition, August 2022
This resource has been updated in line with specification changes to set products for exams from 2024.
Pages which have been updated include: 4, 7, 8, 14, 18 and 20.

Third Edition, May 2024
This resource has been updated in line with specification changes to set products for exams from 2025.

Fourth Edition, September 2025
This resource has been updated in line with specification changes to set products for exams from 2027.

MEDIA LANGUAGE

Signs are designed to convey meaningful and important information in a condensed way.

The study and understanding of signs and the meaning they communicate is called **semiotics**.

In the media, it is agreed among producers and audiences that specific meanings can be attributed to certain signs.

Denotation refers to what is [illegible] visible within [illegible]

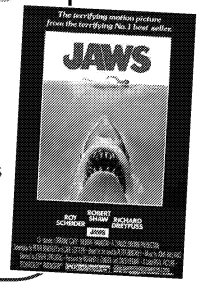
Connotations are the m[illegible] associated with a sign or s[illegible]

Charles Sanders Peirce was an American philosopher who identified three different types of signifier:

An **icon** is a signifier which resembles. *For example, a bicycle is used to indicate a cycle lane.*	
An **index** is a signifier which is physically or literally connected to what is being simplified. *For example, the skull and cross bones indicates a toxic substance.*	
With a **symbol** there is no resemblance between the signifier and the signified. *For example, the interlocking symbols indicate male and female solely due to a collective agreement among people.*	

Ferdinand de Saussure was one of the key founders of semiotics. He proposed that signs have meanings via two ele[illegible]

1. **The signifier** is the form [illegible] meth[illegible] can be seen, heard, to[illegible]sted.
2. **The signified** is the ide[illegible]eyed by that signifier. An example of t[illegible]nts working in correlation can be found in the theatrical poster for the film *Jaws* (1975). **The signifier** is a young woman swimming in the ocean with an open-mouthed great white shark swimming beneath the surface of the water. **The signified** is the idea that the shark is probably about to eat the woman. You are likely to find examples of this in all four media frameworks.



Roland Barthes was a French theorist and semiotician who suggested that a story's narrative uses five different types of *code*. These [illegible] work together to enable the reader to make sen[illegible] it is [illegible]ning in the story.

1. **Action Codes** – [illegible] or [illegible]en very simple) that leads to narrative pu[illegible] *e.g. the firing of a gun suggests that violence will occur.*
2. **Enigma Codes** – the set-up and resolution of a puzzle. *e.g. a film poster might show an image of a closed treasure chest (the puzzle). The audience must see the film in order to discover what is inside the treasure chest (the resolution).*
3. **Semic Codes** – signs referring to additional meaning through the use of connotation. *e.g. A model lifting weights implies that they are strong or like exercising.*
4. **Symbolic Codes** – a range of non-literal references found in an image or a text, normally presented through two contrasting codes. *e.g. good vs bad, man vs woman.*
5. **Cultural codes** – all references found within a text that can be understood with a good knowledge of news, events and culture, both contemporary and historical. *e.g. the image of the Union flag usually implies British pride.*

Mode of address

The type of media language used to speak to audiences. *For exam[illegible] lifestyle magazines the cover star will look into the frame (at the[illegible] creating a direct mode of address.*

Iconography

Visual codes that audiences associate with certain genres. *For e[illegible] frightening masks will often appear on the posters for horror[illegible]*

Typography

The style of font. This helps to create a house style or brand identi[illegible] media product as w[illegible] helping to establish genre. *For examp[illegible] boldface [illegible]p[illegible] a common convention of tabloid news[illegible]*

Inter[illegible]ity

[illegible]n a media text references another text in order to shape mea[illegible] affect audience interpretation. *For example, advertisements may[illegible] references to a popular film in order to create comedy and mak[illegible] stick in the audience's head.*

Genre provides us with a way of clearly categorising media products.

We can determine which products fit into which genre by looking out for the **repetition** of certain codes and conventions. ➡ *For example, a film is likely to fit into [illegible] contains certain character types (gang[illegible] narrative beats (a heist, an arrest), tec[illegible] (rapid editing, low-key lighting) and fa[illegible] iconography (guns, dark suits, getaw[illegible]*

Producers incorporate new and unexpected codes and conventions into their products in order to maintain audience interest. **Genre hybridity** (the incorporating of codes and conventions from multiple genres into a single product) is an effective way of achieving this. ➡ *For example[illegible] the Dead eff[illegible] elements of [illegible] with elemen[illegible] comedy ge[illegible]*

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MEDIA REPRESENTA

When it comes to analysing representation in the media, it is useful to be aware of contextual factors that have affected cultural attitudes in Western society. Listed below are a number of specific or ongoing events that are likely to inform your analysis.

Gender	Ethnicity	A
In 2017, there was a huge accusations from women a powerful men in the media of sexual harassment and assault. The hashtags #MeToo and #TimesUp were shared by thousands of women exposing an underlying sexism running through mainstream media (particularly the film industry). This movement has greatly enhanced conversations about female representation in the media.	Martin Luther King Jr's 'I Have a Dream' speech in 1963 was a defining moment for the civil rights movement. With it came a rapid change in rights for the US African-American community.	Traditionally in the media, children have often been depicted as being helpless and in need of saving. Particularly in mainstream cinema, recent representations, e.g. *Stranger Things* and *Pokemon*, have shown children to be capable and often 'more in the know' than their parents about important issues.
A recent statistic revealed that the greatest killer of men under 45 in the UK is suicide. A concerted effort has been made to counter hypermasculine representations in the media and allow men to be presented as being emotionally vulnerable.	The Black Lives Matter movement was founded in 2013 following a number of unprovoked shootings by police on African-Americans in the USA.	Historically, teenagers have been depicted either as stroppy or as violent and rebellious thugs. Over time, mainstream media has started to acknowledge the complex issues of adolescence, representing teenagers as ambitious and three-dimen This particular ca s to e **millenn** larg con ab t mental e. uncertain job market.
According to certain s women (on average) ear the average male salary United States. This inequality is largely reflected in the media. For example, only two of 2016's top 10 paid actors were women	The hashta re dance of w at the 2015 ademy Awards. In June 2016, the British people voted to leave the European Union. Many believe that racist attitudes towards immigrants largely determined the result of the vote, *e.g. a column in* The Sun *(the highest-selling newspaper in Britain) described Syrian migrants as 'cockroaches'.*	The majority of the **baby boomer** generation are currently in their 60s or 70s. More so than in previous generations, many baby boomers are still healthy, highly active and in possession of significant disposable income. This is being reflected in the mainstream media, particularly in advertising as producers will often target the **grey pound** (a marketing term used to describe the high amounts of money older people have to spend on consumer goods).

S are representations that reduce erson a group of people to a narrow et of traits and characteristics, *e.g. all women want to be domestic housewives.*

Repre
T

Passive objects are characters that ha no active role in shaping the narrati They are only there to be looked at a events unfold around them.

Under-representation

Definition: People or social groups who do not appear (or who appear very briefly a media product benefit from an ual's a group's perspective.

Example: Homosexual couples have been historically under-represented in television adverts.

Misrepresentation

Definition: When a media product depicts a person, a group of people or an event in a way that is misleading or unfairly negative.

Example: Many people accuse newspapers such as *The Sun* of misrepresenting the entire British Muslim community as a threat to traditional British values.

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Magazine Covers

Genre Conventions of Lifestyle Magazines

High-key lighting
Lighting designed to create visual clarity and prevent shadows

Mode of address
Direct: cover star makes eye contact with the [illegible]

Cover [illegible]
[illegible] be a [illegible]ity or an elite person

Shot types
Cover stars are usually framed in full or medium shots

List-based articles
A clear, readable way of conveying life advice

Imperatives
Media language which instructs the audience: 'Do it!'

Audience appeal
Highly gendered and generally appealing to 'aspirers'

Ideology
Focus on buying products promotes ***consumerism***

Coverline features
Many include pull quotes from celebrity interviews

Circulation	The number of people who exchange money for the consumption of a magazine
Readership	The number of people who con[illegible]me magazine regardless of [illegible] h[illegible] bought it. [illegible]
Selection	[illegible] and exclusion of elements in a [illegible]. Generally, current affairs will be selected over past affairs.
Construction	The way a magazine is pieced together before it is provided to consumers. This mainly refers to the layout and design stages.
Mediation	The final process the magazine goes through before it is released to consumers, usually overseen by editors and media owners

Dateline and **issue number** refer to information relating to the date of publication and the number of previous publ[illegible]

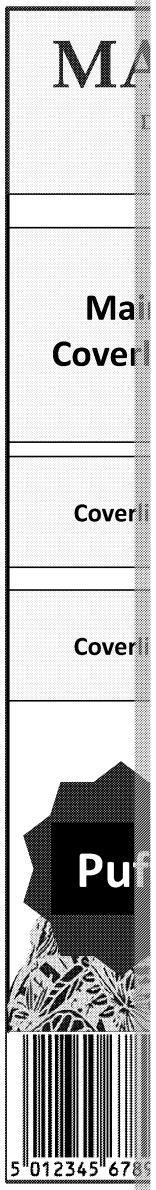
[illegible]er price: information that reveals the price of the publication. In tabloid magazines, this will appear in a larger font.

The **main coverline** is considered the main title of the cover page. This often corresponds to the main image or to the model of that issue.

Cover lines are titles/excerpts from articles fou[illegible]d in the issu[illegible] appear on [illegible] front cover. Editors believe these will sell the issue if they feature heavily.

A **puff** is an added incentive featured on the magazine cover (e.g. a voucher or instructions for a new diet). This usually contrasts stylistically with the rest of the cover.

The **masthea**[illegible] the magazine displayed on [illegible]



A **barcode** w[illegible] feature in the corner of the [illegible]

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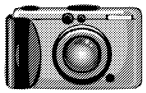
Language

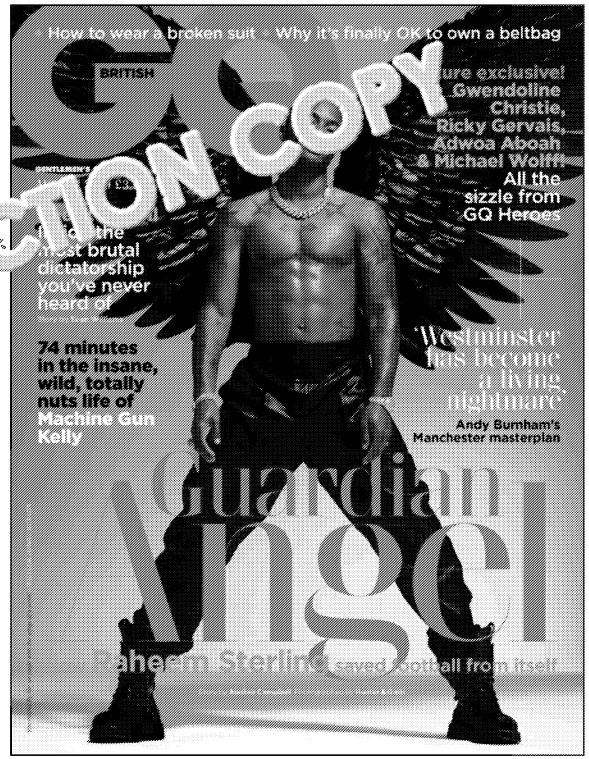
Magazines: Set Prod
GQ (Gentlemen's Qua

Colour scheme
Colours carry dozens of meanings and connotations. Media producers are highly aware of the qualities that audiences associate with certain colours. Producers will use this knowledge to create a colour palette that helps to establish a particular tone or genre. In the case of *GQ*, the following colours combine to emphasise ideas of wealth, dominance and control in order to become the ultimate 'masculine man'.

Colour	Connotations
Gold	courage, wealth, success, pr[illegible]
Black	strengt[illegible] dan[illegible]
Orange	optimism, [illegible]imu[illegible]tion, warmth
White	goodness, pe[illegible] successful beginning



Imagery



GQ © Condé Nast Publications Limited, 2019

Gaze	Facial expression
Raheem Sterling faces directly into the camera, making eye contact with the reader. This is in order to form a personal connection between the reader and the magazine.	The slight smirk suggests that Sterling is aware that he is not the typical role model that audiences see in mainstream media products. He is also looking downwards, which suggests further authority.
Shot type	**Body language**
The full shot on Raheem Sterling communicates to audiences that his athleticism is a defining factor. The slightly lower angle on him also shows that the audience are in a submissive position to Sterling and should look up to his authority.	His feet are more than shoulder width apart, which has connotations of dominance. His relaxed upper-body language suggests that he has a level of comfort with his position of authority.

Illustrative → 'Speak no evil'

S[illegible] → 'GQ heroes'

[illegible]onal → 'How to wear...'

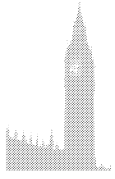
3 THINGS TO KNOW AB[illegible] RAHEEM STER[illegible]

1. [illegible]rling began his football [illegible] at the age of 10 after being [illegible]gned to Queens Park Rangers (West London).
2. In 2015, he was signed to Manchester City after a record-breaking £49 million transfer (the highest fee paid for a British footballer at the time).
3. He has been the target of racial abuse at football matches and online. Raheem Sterling has since become an influential role model in tackling and challenging racism.

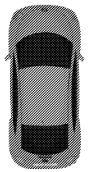
The focus of G[illegible]

Fashion

Watches



Politics



Cars

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CONTEXT

Producer Condé Nast Inc.	**Editor** Edward Enninful
Circulation 191,000 per month (as of 2021)	**Subscribers/Followers** 14.3m social media following (as of 2021)
Founded in 1892	**Cover star** Malala Yousafzai

Cultural references

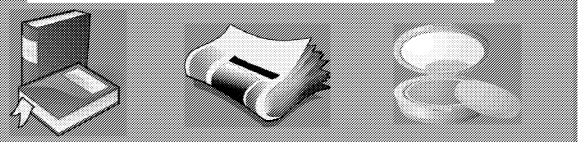
Lockdown – period of restricted mov[illegible] during [illegible]

Anthony Jos[illegible] [illegible]

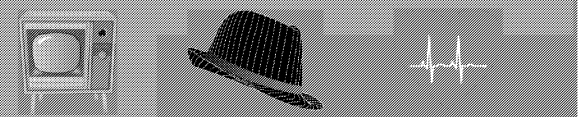
Jourdan [illegible] [illegible]

Dupatta – headscarf w[illegible] Muslim Pashtuns

The focus of *Vogue* magazine...



Life stories | News | Hair and beauty



Celebrity | Fashion | Health

3 THINGS TO KNOW ABOUT MALALA YOUSAFZAI

1. Malala is known as an activist for education for wom[illegible] age 15, whilst travelling home from sch[illegible] Malala was sought out by nam[illegible] by Tali[illegible]

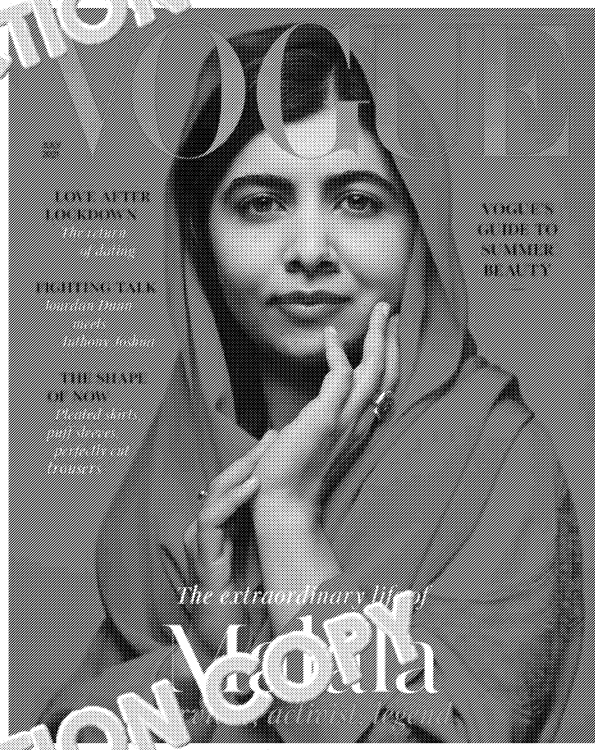
2. Malala w[illegible] spital in Pakistan and later transferre[illegible] ollowing her recovery and an outpouring of support for Malala, she was invited to talk at the United Nations conference aged 16 years old.

3. Malala's opinions on marriage are controversial and made her unpopular with some Muslims. She shocked many people by marrying in 2021.

Magazines: Set Product
Vogue magazine, July 2021

Colour scheme: A limited colour palette. The bright red is likely to connote joy, power, passion and courage. The grey/si[illegible] gold connotes el[illegible]ance

Mode of address: Malala's direct mode of address displays her [illegible]le[illegible] and strength as a [illegible]man. It also invites the audience to connect with her.



[illegible] (magazine): © Condé Nast Publications Limited, 2021

Rule of thirds: A traditional design. The masthead at the top and the centred Malala captions at the bottom frame the main image of Malala symmetrically.

Imagery: Malala is shown in medium close-up, with a direct address. The headscarf she wears indicates her culture and her religion, and is an essential part of her identity. Her jewellery and make-up are understated and show that she is feminine as well as strong.

Main [illegible] with [illegible] which [illegible] strong [illegible] bold [illegible] italic [illegible] her as [illegible] conso[illegible]

The Taliban: The Taliban disagreed with past Afghan statutes that allowed the empl[illegible] in a mixed-sex workplace. They believed that this was a breach of purdah and Sharia [illegible] that all women should be banned from employment; they also believe that girls sh[illegible]

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Newspaper

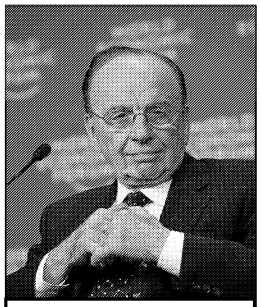
Media Language and Rep

News Conglomerates

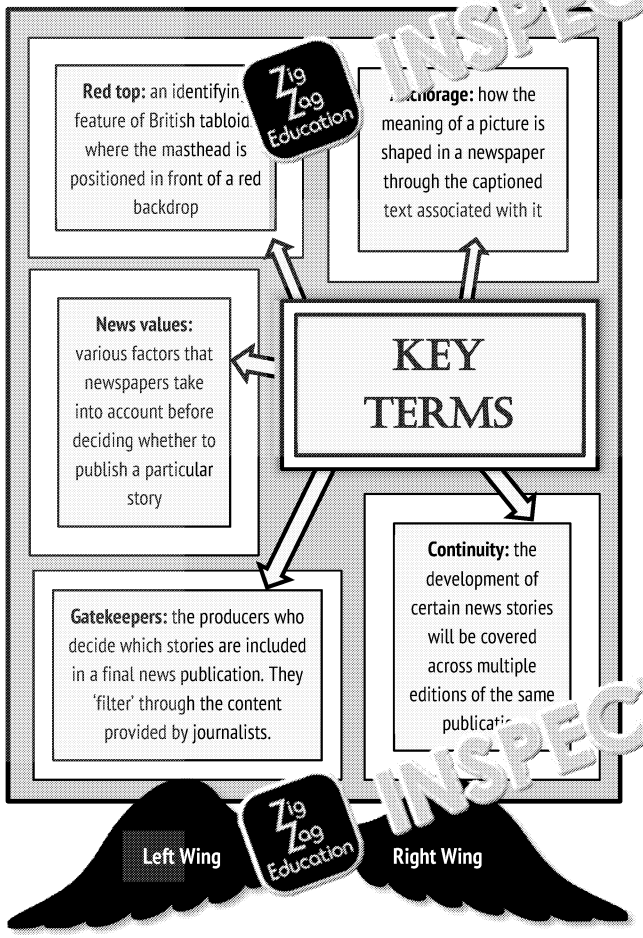
There are generally considered to be three media conglomerates that own over 70% of news publications in the UK. These are:

- **DMGT** – *Daily Mail, Metro*
- **Reach PLC** – *Daily Mirror, Mail on Sunday*
- **News UK** – *The Sun, The Times*

Note: **Reach PLC** was formerly known as **Trinity Mirror** until 2018

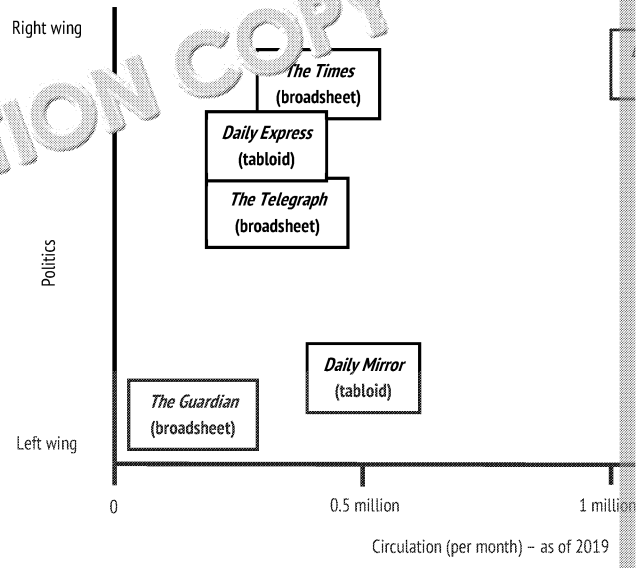


Rupert Murdoch – owner of News UK



Believes in government support and intervention, *e.g. Labour Party*

Believes in the rights of the individual, *e.g. Conservative Party*



Tabloids often use layman's terms (simplistic language) and sensationalist imagery	VS	**Broadsheets** factual e
Tabloids tend to target ... C2 and ... of the British s... class...	VS	**Broadshee** between A a
Tabloids include shorter articles with minimal content on the front page	VS	**Broadshee** including m
The layout of **tabloids** will often consist of bold typeface, vibrant colours and huge headlines	VS	The layout of smaller t rea
Tabloid stories will evolve around celebrity gossip, national issues, scandals and stories about 'ordinary' people	VS	**Broadsheet** s cultural iss nation

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the guardian

THE GUARDIAN – FACT SHEET

Format: Broadsheet (compact since 2018)
Date of Publication: 18th January 2022
Average Circulation: 105,134 (as of July 2021)
Core Demographic: ABC1, 52% male readership
Politics: Liberal (left wing), anti-Brexit
Average Age of Readers: 44
Ownership: Owned and published by The G[illegible] Group (this allows the paper [illegible] independence)
Sister Papers: *The Ob[illegible]* *[illegible]ara[illegible]* *Weekly*
Online Readership: 42[illegible]
Dominant Image: Conse[illegible] (Boris Johnson) is candidly photographed running with his dog through St James's Park in London.
Secondary Stories: A story about the UK's growing involvement with the war in Ukraine and a report on an inquiry into the Conservative government's handling of PPE during the pandemic.

The Guardian represents itself as a serious paper by covering serious topics: politics, war, foreign affairs, the arts and the economy.

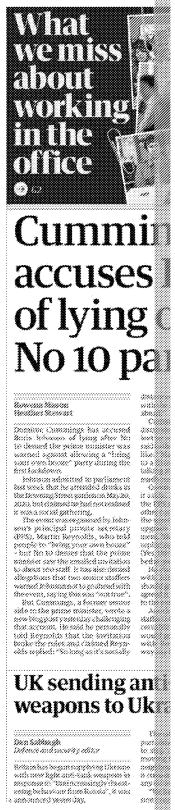
CONTEXT: THE MEN ON THE COVER

Boris Johnson: Previously famous f[illegible]ay[illegible] of London from 2008 to 201[illegible]on w[illegible]ne of the most notable Leave ca[illegible]pai[illegible]ers i[illegible]n-up to the Brexit vote an[illegible]iste[illegible]itical of Prime Minist[illegible]l Tresa[illegible]iled attempt to negotiate a [illegible]e[illegible]2019, Boris Johnson replaced May as Prime [illegible]ter of the United Kingdom. In January 2022, [illegible] Johnson had said that he had no idea that parties and gatherings were happening at No. 10; however, in December 2021, photographs were released of him at a social gathering in the garden of No. 10 during the pandemic lockdowns.

Dominic Cummings: The previous Chief Advisor to Boris Johnson from July 2019. Cummings came to public attention when, in May 2020, during the UK nationwide lockdown, he travelled to his parents' house while experiencing symptoms of coronavirus. After being called out by the UK press, Boris Johnson publicly supported him, but Cummings resigned in November 2020. Since leaving his position, Cummings has been very critical of the government's handling of the pandemic.

The Guardian is able to maintain a certain level of journalistic integrity because it is not largely owned by shareholders. While it makes no claims of political bias, its content generally suggests a left-wing ideology.

Puff Box Image: A serio[illegible] (returning to work aft[illegible] isolations) presented wi[illegible] popular sitcoms, such as [illegible] and *The Office*. The jux[illegible] tone suggests that the ar[illegible] be a serious deb[illegible]



The Guardian: © The Guardian Media Group, 2022

Andy Warhol w[illegible] American painte[illegible] director and prod[illegible] was a leading figu[illegible] 'pop art' visu[illegible] movement. By re[illegible] such an influentia[illegible] their puff box, *The* [illegible] suggests that the p[illegible] be educational a[illegible] entertaining for its [illegible]

Representations of Right-wing Figures in a Left-wing Paper

Representation	Context	Implication
Main Image shows Boris Johnson running through St James's Park in London with his dog, Dilyn. In the candid photograph, Johnson is wearing mismatched clothing.	A candid photograph is one that is not planned by the subject – they are photographed more naturally without posing or preparing.	It shows Johnson is [illegible]ed in a more 'norma[illegible] wi[illegible]out his advis[illegible]e fo[illegible]suits that he usua[illegible] we[illegible]
Headline represents the Conservative prime minister as untrustworthy and unfit for leadership, despite holding the most influential position in the country.	*The Guardian* has consistentl[illegible] po[illegible] more liberal (left-wi[illegible] [illegible]an[illegible] values throu[illegible]g critic[illegible]o[illegible] Cons[illegible] and its policies.	[illegible]e criticism of the PM is implied through the viewpoint of his previous Chief Advisor.
Main Splash represents the prime minist[illegible] as someone who is no d[illegible]t fo[illegible] failings at No. 10 durin[illegible]ic. T[illegible] phrase 'Johnson admitt[illegible]nt...' shows his guilt.	[illegible]*an* [illegible] consistently criticised [illegible]servative Party and its leaders. For the 'Partygate' scandal, this has been since the *Daily Mirror* (left-wing tabloid) leaked the garden party photos in 2021.	The negative representation has become a self-representation of Boris Johnson as the language codes show he was 'admitting to Parliament' of his mistakes.
The juxtaposition of the most influential position in the UK (prime minister) compared to **secondary images** of working-class sitcom characters.	*The Guardian* targets an ABC1 audience – an upper-middle-class audience who have high levels of education and well-paid jobs (as they still need to earn their living).	It represents the readers of *The Guardian* as being quite different from Johnson (particularly important as he is not represented positively).

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THE Sun

The main body of text finishes with an instruction for audiences to find out how they can sign up to the 'Jabs Army'. This instruction could be identified as an **action code**, according to the narrative theory proposed by Roland Barthes.

THE SUN – FACT SHEET

Format: Tabloid

Date of Publication: 12th June 2018

Average Circulation: 1,21[illegible]arch[illegible]

Core Demographic: C2[illegible] readership

Politics: Right wing, pro-[illegible]

Ownership: News Corporation (owned by Rupert Murdoch)

Sister Papers: *The Sun on Sunday* (previously *News of the World*)

Online Readership: 5,310,000 (daily)

The COVID vaccine rollout in the UK was reported as a major success. *The Sun* has paired its 'Jabs Army' story with an off-lead about Brexit, which represents both events as a success (arguably due to the involvement of *The Sun* in both). The **representation of reality** shows that *The Sun* is clearly biased towards the acting Conservative government.

The Sun has a long history of constructing highly negative representations of certain individuals and groups. Notable examples of this are listed below...

Positively represented	Negatively represented	Under-represent[illegible]
• Hard Brexit • Celebrities • NHS • *The Sun* • *The Sun*'s readers • Boris Johnson	• Eur[illegible] • Pro-L[illegible] • Anti-vaxxers	• Left-wing voices • Pro-EU voices

COVID-[illegible] Timeline

28th Febr[illegible] [illegible] first recorded death from COVID-19

23rd Mar[illegible] 2020 – Boris Johnson, the UK's prime minister, announces the first UK lockdown, ordering people to 'stay at home'.

10th May 2020 – Boris Johnson announces the first easing of lockdown measures. Further easing of restrictions happened in June (reopening of schools) and August (Eat Out to Help Out).

22nd September 2020 – Boris Johnson announces new restrictions to stop the rising cases of coronavirus in England.

8th December 2020 – UK grandmother Margaret Keenan becomes the first UK resident to receive the coronavirus vaccine. The elderly and medically vulnerable are prioritised for vaccination.

1st January 2021 – At the time of the set newspaper going to print, the UK government was offering vaccines to those who are clinically vulnerable or aged over 70.

Brexit Timeline

23rd June 2016 – The British people [illegible] ave[illegible] ropea[illegible] Union (51.9% voted to leave, 48.1% voted [illegible] remai[illegible] Cameron resigns [illegible] er th[illegible] wing day.

[illegible] July [illegible] [illegible] little competition or objection in the leadership race, Theresa May becomes prime minister of the UK.

24th May 2019 – Having suffered three defeats in the House of Commons to complete a Brexit deal, Theresa May announces her resignation as prime minister

24th July 2019 – After winning a Conservative Party leadership contest, Boris Johnson becomes prime minister and promises to 'Get Brexit done'.

31st January 2020 – Britain formally ceases to be a member of the European Union after a lengthy trade deal negotiation.

Masthead: Writte[illegible] stand out for re[illegible] (slanting forwar[illegible] cutting-edge style[illegible] competition po[illegible]

Red Top: Include[illegible] website address. P[illegible] ensuring that the [illegible] and appeal to[illegible]

Main Headline: E[illegible] headline about the [illegible] Britain, using **inte**[illegible] British sitcom – *Da*[illegible] of patriotism and [illegible] readers of *The Sun*[illegible] their [illegible]

Colour Scheme: Th[illegible] and vibrant red h[illegible] beginnings. They a[illegible] revitalised energy, [illegible] readers should [illegible] vaccinati[illegible]

Main Image: The [illegible] for Big Ben adds [illegible] newspaper – *T*[illegible] country's best inte[illegible] to midnight has co[illegible] resolutions, connoti[illegible] commit to the v[illegible]

Off-lead: The sma[illegible] makes reference t[illegible] pro-Leave when t[illegible] happened in 2016. [illegible] newspaper, five yea[illegible] still makes referen[illegible] 'newfound freedom[illegible] the [illegible]

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ADVERTISE MENT

Context- Gender Roles in Society

In terms of women's roles, the 1950s are known as an era of domesticity and conformity. Having been forced into traditionally male jobs during the Second World War, women were largely encouraged to be domestic housewives and allow men to retain their positions as 'breadwinners'. Despite the social change that occurred as a result of the civil rights movement and the second wave of feminism in the 1960s and 1970s, advertisements (until quite recently) have primarily depicted white, middle-class models that conform [illegible] ideas. Print advertising became a booming industry during the 1950s [illegible] government at the time repeated the slogan 'Set the people free', p[illegible] general public more access to arts, entertainment [illegible] logical boom has occurred in the last 15 years or so, with [illegible] Facebook, smartphones, etc.

Personification: When human characteristics or personality are applied to a non-human obje[illegible] can make advertising more v[illegible] allow audiences to view a pro[illegible] a certain way.

'I really am that tasty'

'These are berry, berry tasty'

Wordplay: Expe[illegible] multiple meani[illegible] behind words c[illegible] (often in the fo[illegible]

'Stupendous strawberries'

Alliteration: When the same consonant sound is repeated at least twice in a phrase or sentence in order to emphasise style or a particular emotion (often humour).

Rhetorical question: A question that dramatically implies an answer without stating it, allowing the audience to answer for themselves.

'What are you waiting for?'

Hyperbole: When language is used to exaggerate statements and make something sound larger or more extreme than it really is.

'The finest strawberries in the South'

'Get them while they're half price!'

Imperatives: Media language which directly instructs or commands the audience to take action (in this case, the action is to buy a particular product).

Each of these quotes could qualify as the SLOGAN for a strawberry advertisement. Slogans are designed to summarise the benefits or importance of a product, service or message in a short, memorable manner.

Intertextuality: [illegible] references anot[illegible] shape meaning [illegible] interpretation, [illegible] ripe' references [illegible]

Rule of three [illegible] speech or tex[illegible] emotive and s[illegible] down ideas [illegible]

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Set Product 1 – Quality Street

Framing – The male character is positioned centrally within the frame facing out towards the audience. This encourages the audience to identify primarily with his situation.

Advertising copy – The advert is mainly image-based. The most detailed copy comes in the form of the descriptions of the three individual chocolates in the bottom third of the page.

Typography – Tall, elegant ci… emphasise the luxurious natu… brand. The brand name is writ… large text in order to catch the audience's attention.

Targeting – The age of the characters and the comedic approach to representing gender suggests that the target audience are young professionals aged between 21 and 40.

Alliteration – The use of repeated 'd' sounds ('delicious dilemma') rolls off the tongue, creating a sense of strength behind the brand.

Narrative – The male character is positioned as the hero (according to Vladimir Propp's character type theory). His dilemma in the story revolves around which of the two women (the princesses) he will choose.

Repetition – The word 'del… repeated three times a… advertisement, emphasising … the brand and implying that, a… the product tastes good.

Enigma codes – The advert sets up a puzzle by providing detail on only three of the individual chocolates. The audience must buy the entire tin in order to solve this puzzle.

Quality Street: © Alamy Stock Photo, 1956

Mode of address – The advert establishes a mode of address which is playful and casual in its use of alliteration and hyperbole. However, the audience is not directly addressed through the image or the text.

Anchorage – The positioning of the male character's head in front of the golden frame forms the image of a halo, providing him with godlike status.

Cultural codes – The painting in the background shows a couple dressed in clothes reminiscent of the Regency era. Certain audiences will associate these characters with a sense of luxury and cultural development. Furthermore, certain audiences will recognise the couple as Miss Sweety and Major Quality from the 1930s adverts for Quality Street, solidifying the brand's identity.

The advert enf… stereotype that… universal love of… among wome… chocolate adver… identify young … their key target… due to scientific… that chocolate … levels of sero… women's b…

KEY

The male cha… eyeline is direct… product which … suggestively on h… gives the pr… something of … significance … effective way of … the opposite…

How do we…

1. The mal… suit with…
2. The wo… typical …
3. The pas… typical … most co…
4. The ima… which ch… to tradi…
5. Quality … was still … specific … a Quali… enigma… brand id…

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ADVERTISEMENT

SET PRODUCT 2

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Brand Identity

- NHS and HM Government **logos** are **recognisable to the British UK audience**. Both of the logos connote **professionalism** and **'help'**.
- NHS logo connotes cleanliness and may conjure up feelings of **nationalism** and the **NHS**, as a service that 'belongs' to **British people**. The poster uses the existing established brand identity of the NHS (National **Health** Service) to help anchor the meaning of the poster.
- The consistency of **typography** and **colour** (blue/white) links to the **NHS brand identity**, and is an example of **synergy** between the poster and the other texts in this **public awareness campaign**.

Text and Written Language

- The **headline** 'Get to the help you need' uses the **imperative** 'get' and instructs the audience to use this service, as opposed to using 999. Instructions to the audience is **conventional** of advertising, which often aims to create a sense of urgency and **exclusivity**.
- The **noun** 'help' is used to connote support and medical attention, which is consistent with the NHS brand identity. It is used in both the headline and the **slogan** 'Help us help you'.
- The use of the **web address** is informative and **conventional** of advertising.

NHS

NHS 111 (2023)
© Department of Health and Social Care

Use 111

If you need urgent medical help but you're not sure where to go, use 111 to get assessed and directed to the right place for you.

Call, go online or use the [illegible]

111 Help us help you

The 'NHS' was promoted [illegible] (**convergence**) advertisements [illegible] to audio-visual [illegible] shared via the NHS and screened on [illegible] to have the wid[illegible]

Setting

- The **binary opposition** of domestic objects (furniture) against the clinical setting creates humour, and makes the hospital environment feel less intimidating. This not only encourages audiences to seek medical advice when necessary, but also emphasises the medical advice and the help being offered.
- The **background setting** is familiar and [illegible] waiting area. This creates identity with the audience, who are likely to have seen this type of setting before. It connotes healthcare.
- The use of **the formal attire** and **coded costumes** of characters in the background of the feature image connote health, wellness and professionalism – a sign that this is a place for audiences to get help if they are unwell.
- The facemasks may also link to the **historical context** of the text (post-COVID) and the commonplace use of facemasks in public spaces.

Feature Image

- The key image is central to the poster. It is a **long shot** of a man looking at the audience. This **direct address** allows the audience to identify with the character, and feel part of an imagined community of UK citizens needing help from NHS 111.
- The daughter's gaze towards her father connotes that he is her main caregiver. This may allow the audience to **identify** with the character, and think of NHS 111 when they either need help themselves or need to help a loved one with an illness.
- The man is dressed in **casual clothing**, and his **costuming** and **body language** connote that he is caring for his sick daughter – the audience can identify with this.
- The use of the ill daughter may provoke sympathy from the audience, which is **conventional** of public service campaigns.

NHS 111 (2023) © Department of Health and Social Care, 2023

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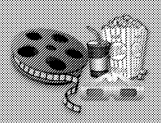
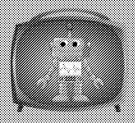
FILM MA

MEDIA LANGUAG

Different Types of Film Marketing

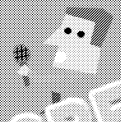

Trailer

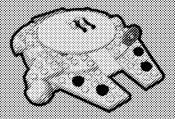

TV spot

Press pack

Social media

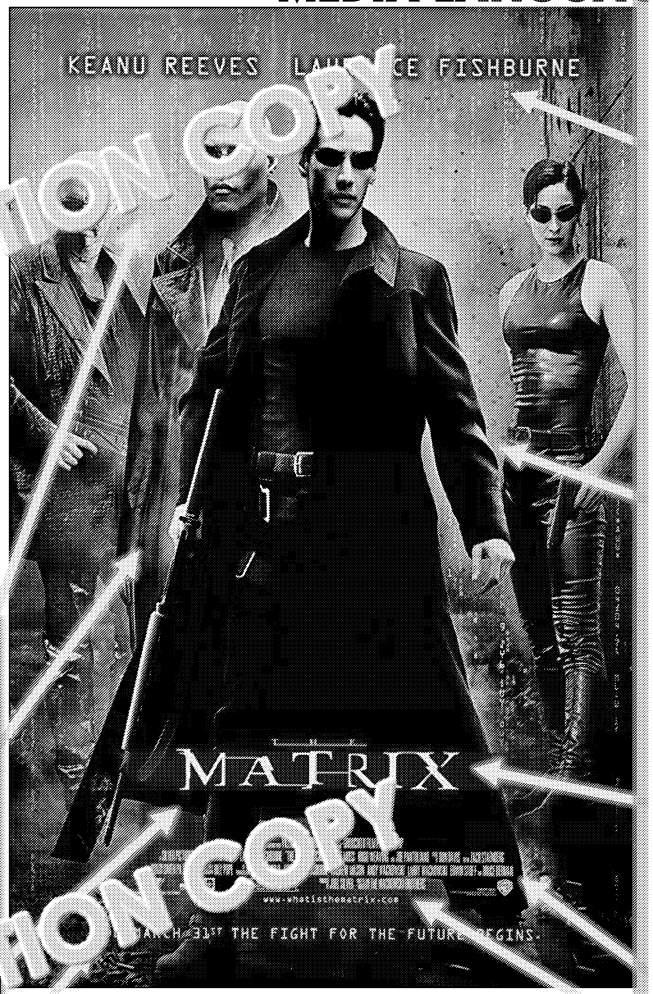
W[illegible]te


[illegible]view


Merchandise

Articles

Poster



The Matrix © Warner Bros. / Village Roadshow Pictures / Shiny Pictures, 1999

Tzvetan Todorov was a Bulgarian-French philosopher who proposed that there is a repeated structure for all linear narratives. He discovered this while researching classic folk stories and fairy tales. This structure can be particularly applied to mainstream cinema.

Equilibrium – A state of balance in the story. There is no conflict.
Disruption – The point at which equilibrium balance is disturbed by an action or event
Recognition – The point at which the protagonist acknowledges that equilibrium has been disru[illegible]
Resolution – The characte[illegible] to solve the problem
New equilibrium – Balance is restored

This poster is riddled with **enigma codes**. The costumes and sunglasses suggest that the characters are unified in some way, but we are not sure how. Furthermore, the vertical green computer coding layered over the background connotes something that needs solving in the narrative.

The thin di[illegible] th[illegible]ng[illegible] th[illegible]ething [illegible]y is broken or [illegible]anipulated by a higher power. The sans serif font of the stars' names and the tag line resembles the typography seen online. This connotes modern technological themes and elements of the science-fiction genre.

Tag line: A catchy slogan used to increase audience intrigue. This is a rare example of a tag line being blended with the **release date**. The words 'fight' and 'future' immediately connote the genres of action and science fiction. The line also invokes **binary opposites** through the promise of a fight between two sides.

Technical information: Situated below the billing block are the age rating (R is an American rating), the logos for the two major production companies (Warner Bros. and Village Roadshow Pictures) and a link to the film's official promotional website, encouraging active audience participation.

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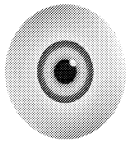
Set Product: *The Man with the Golden Gun* Poster (1974)

Eon Productions and United Artists	$7 million	$97 million
Production Company and Distributor	The Film's Production Budget	The [illegible] Box Offi[illegible]ings

Representation of Men	Representation of Women
Only the men hold guns in the po[illegible]	The character dressed in the karate outfit is the only example of a woman who is not represented as a sexual or domestic object
James Bond has his arms crossed, ex[illegible]rength, confidence and calm in the midst of chaos	The women are illustrated in a way which emphasises the shape of their bottoms and breasts for heterosexual male pleasure
James Bond and the henchman NickNack are dressed in full-piece suits	Both women are heavily sexualised by the fact they are wearing revealing bikinis
Roger Moore receives top billing followed by Christopher Lee reflects the way men were traditionally cast as the active leads in action films	Britt Ekland is the only woman to receive billing on the poster – suggests that women take a 'back seat' role in the story
Bond looks into the camera frame, establishing familiarity with the audience	Both women look into the camera, establishing familiarity with the audience

THREE THINGS TO KNOW ABOUT *THE MAN WITH THE GOLDEN GUN*



Laura Mulvey's theory of the **male gaze** can definitely be applied to the *Bond* franchise as a whole. Up until 1990, all major *Bond* posters depicted women in various states of undress, presumably for the pleasure of a heterosexual male audience.

The film was released shortly a[illegible] 1973 energy crisis. The [illegible] repre[illegible]n of [illegible] e[illegible]ates [illegible] Arab co[illegible] to s[illegible]pply oil to the W[illegible]nvolvement in the [illegible]rael conflict.

The Man with the Golden Gun was the second film starring Roger Moore as Bond. He had appeared in *Live and Let Die* the previous year. Moore had also attracted a large fan base due to his playing the lead role in the TV series *The Saint* (1962–1969).

EXAMPLES OF ROLAND BARTHES' CODES

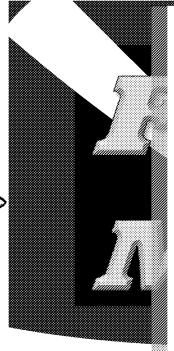
Action code: The golden gun being loaded with a bullet with '007' inscribed on it implies that the unknown assailant intends to shoot James Bond

Enigma code: The face and body of the man loading the golden gun are not visible. The a[illegible]mus[illegible]n who the man with the golden [illegible] qu[illegible] can only answer by watching the film.

Semic code: The fact that both white women wear revealing bikinis suggests that these characters will form sexual or romantic relationships with Bond.

Cultural code: The man in the boat on the top right-hand side is wearing a conical hat, possibly hinting at an Asian setting.

Symbolic code: Multiple binary opposites are present in the poster: two women, one protecting Bond and one pointing him out to the shooter (good vs evil); Bond (the hero) facing off against the man with the golden gun (the villain); the blown-up beach hut on the left contrasting with the untouched hut on the right (chaos vs order).



The Man with the G

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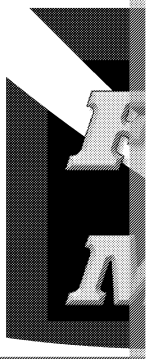
Set Product 1: *No Time to Die* (2021)

Eon Productions and Universal Studios	$250 million	$774 mill
Production Company and Distributor	The Film's Production Budget	The Worldwide Box Office



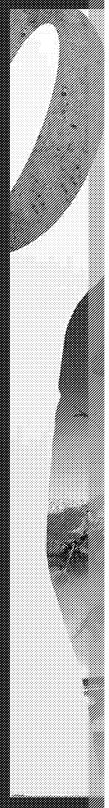
Action code	Bond driving t[illegible] flame[illegible] of the poster. This implies that Bond is [illegible] is chasing someone) and also connotes the [illegible] something or someone.
Enigma code	The sinister figure in the bottom left of the poster is wearing a white mask to conceal his identity. The audience must watch the film to discover the identity of this figure.
Semantic code	All of the males on the poster are wearing suits or a shirt and tie, which have connotations of 'high-class' events. This is in juxtaposition to the image of the bar with the neon sign, which does not look like a 'high-class' location.
Symbolic code	The contrast between the shades of blue and orange and the bold typography for the title creates clear binary opposites: light and darkness; life and danger.
Cultural code	The female wearing a military uniform and a gun has connotations of the armed forces and protecting others. This connotes that she is a protector of others and will also take the 'Helper' character role in the narrative.

INTERTEXTUALITY IN THE *NO TIME TO DIE* POSTER...

The Aston Martin car at the bottom of the poster has long been associated with the Bond franchise. The first Bond film to feature an Aston Martin was *Goldfinger* (1964).

There are references to previous Daniel Craig Bond films (this was his final appearance). These include Bond on a motorcycle (a key scene from *Skyfall*) and Madeleine (bottom right), a returning character from *Spectre*.

Daniel Craig's cool and calm posture pays homage to previous images of the character in film marketing material (particularly Sean Connery, the first actor to play the role of James Bond).



Bond is iconic of the classic Hollywood action hero, who solves narrative conflict through violence. This stereotype almost always manifests itself in male characters, perpetuating the idea that men are physically stronger and more violent than women. This is emphasised by the fact that Bond features three times across the poster to reinforce his dominance.

Two female characters are stereotyped as feminine 'Bo[illegible] girl' archetypes. The glamorous costumes and pos[illegible] [illegible]uage stereotypes them through app[illegible] [illegible]eauty.

The Bond franchise has moved towards more modern representations of women and away from the old 'Bond girl' image. However, Paloma's dress and presentation o[illegible] poster is reminiscent of olde[illegible] women in the franc[illegible]

Two of the female characters are holding weapons, and one is wearing military uniform. This challenges stereotypes and represents their characters through aggression.

Re[illegible] the [illegible]y Genre

Bond is positioned centrally [illegible] the largest character on the poster. The other male character is positioned as the antagonist (another key narrative role), which supports the representation of males as active and dominant.

Like all previous lead actors in the franchise, Craig is a white, middle-aged actor who speaks in an RP accent, connoting middle-upper-class roots. He possesses many of the same identifying qualities as classic action heroes from the early days of Hollywood cinema.

The black female is the third largest character and has a strong body position. This countertypes her gender and ethnicity and represents her as a role model.

Technical i[illegible] *No Time to D*[illegible] film but as a [illegible] another p[illegible] cinematog[illegible] increases th[illegible]

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Media conglomerate: A large media company that owns a number of smaller media companies

Vertical integration: The act of a media company owning most (if not all) of the chain of production for a media text

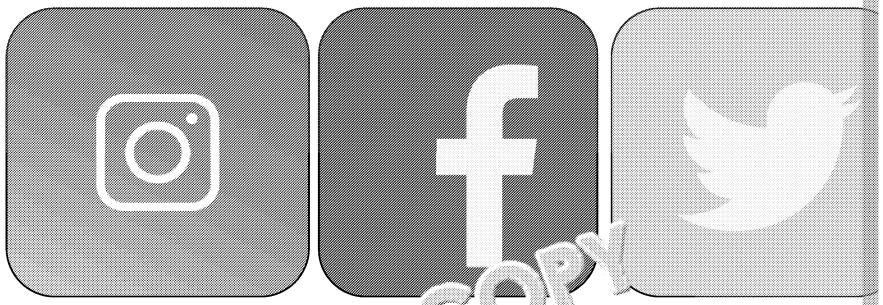
Horizontal integration: When a media company which is already established in creating a particular form of media text acquires another company operating within the same form. This can be referred to as **diversification**

Synergy: Different parts of a media conglomerate combining to promote two separate products

Cross-platform marketing: Involves campaigns that span across different media platforms

Viral marketing: Exclusive to the Internet (particularly to social media); its success is dependent on the success of, and awareness raised by, collective sharing and discussion of the product being marketed

Convergence: The act of media products that were previously perceived as existing exclusively separate from each other coming together to enhance the form in question or create a new one. Originally, mobile phones were used to make calls and text. Now, mobile phones can be used to enhance our lives in ways that were not considered possible before the creation of smartphones.



Instagram
Founded: 2010

Facebook
Founded: 2004

Twitter
Founded: 2006

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The distribution and circulation of modern media products have been significantly affected by the development of online technology. Most media companies will maintain active social media pages, allowing them to target a wider range of audiences. *For example, distribution companies will generate hype for a new film by releasing posters and trailers through various social media accounts. They then rely on audiences to share this marketing material, building a larger audience through word of mouth.*

MEDIA INDUSTRY

How are different media products distributed?

Media Form	Method of Distribution
Magazines	Online editions, delivery through subscription, shops stocking physical copies, physical copies in public spaces (e.g. cafés, waiting rooms)
Newspapers	Online editions, delivery through subscription, shops stocking physical copies, physical copies in public spaces (e.g. cafés, waiting rooms), shares on social media
Advertisements	Television, cinemas, billboards, posters, pages in magazines and newspapers, official websites, shares on social media
Films	Cinemas, DVD, Blu-ray, streaming services, iTunes, television programming
Radio	Live broadcasts, repeat broadcasts, online catch-up services, ITunes, downloadable podcast
Video Games	Physical copies for consoles, console-specific store (e.g. Nintendo eShop), mobile app stores, PC, arcades

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MEDIA AUDIENCES

Active audience: An audience that actively selects the types of media product they consume. They are also able to actively engage and interpret messages within a media text, applying different readings to different messages.

Passive consumer: An audience that consumes various types of media without actively engaging with the content's messages. They are also happy to accept the meaning of a media product on the most basic and superficial level.

Mass audience: A large [illegible] with mixed interests that collectively consumes the same media product that appeals to the general interests of the masses. It is often mainstream media that appeals to mass audiences.

Niche audience: A small audience with specialised and particular interests. Producers often create much smaller-scale products for these audiences as the financial return is not often very high.

A **demographic** is a group of people distinguished by their identity or socio-economic status: gender, race, age, class, marital status, ability/disability.

A **psychographic** is a group of people distinguished by their lifestyle, habits and interests: Donald Trump supporters, sports [illegible]ts, ci[illegible] goers, feminist [illegible]c.

The **primary audience** is the main group targeted by a media product. For example, e.g. GQ magazine has a primary audience of young men.

The Effects Debate: For a long time, it was widely accepted that a large section of th public were passive consumers, taking the messages encoded in media products at f This in turn sparked a debate as to whether the media could shape people's attitu behaviours for the worst. A key example of the **effects debate** taking place in British the outrage that was provoked by the release of video nasties: a list of unregulated h which began to circulate through video shops throughout the 1980s. Politicians and t press expressed their moral outrage and began a fierce campaign to have these vide They argued that the general public (particularly young people) could be encouraged violent behaviour if they were exposed to these films. In hindsight, this campaign is considered to be an extreme overreaction and a patronising way of viewing media a

Stuart Hall – Reception Theory

It is widely agreed that media producers encode messages into their products in order to invoke a particular respo from the audie

The audience in turn w decode these messag However, they will not al do this in the way th producer(s) intended

Preferred [illegible]g – The a[illegible] [illegible]e [illegible]ges [illegible]ed in the [illegible] [illegible]erpreting the product in the exact way in which it was intended, e.g. 'Call of Duty is an exciting game with fantastically realistic graphics'.

Negotiated Reading – Certain encoded messages are accepted by the audience whereas others are challenged e.g. "Call of Duty is very well designed, but the gameplay becomes boring. I don't think I'm the target audience"

Oppositional [illegible] The audience [illegible] encoded me entirely, e.g. 'C is a disgusting encourages te become viole machines. It incredibly b

The **secondary audience** will be a group that consumes a media product even though they are not the main target audience, e.g. young women might also read *GQ* magazine in order to understand men's interests.

A **water**- event or to during lun

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Newspaper: Audience an

Traditional ways in which newspaper readers could become active audiences

Writing letters to editors; holding a protest; calling the paper's offices and lodging a complaint; taking legal action; boycotting the paper

Contemporary ways in which newspaper readers can b[illegible] audiences

Sending direct emails; joining [illegible] me[illegible] denning the paper on social media; promo[illegible] onli[illegible] through Facebook, YouGov)

Greater public exposure to issues relating to the ethics of journalism, particularly through cases such as the Leveson Inquiry

An increasing access to news from different types of media platform (e.g. unedited long-form podcasts). Audiences have to be more selective about the form of news they choose to consume.

How have newspaper audiences become more active over time?

The rise of the Internet and digital media platforms has made audiences increasingly aware of tabloids and their habits of not reporting fully accurate information (e.g. an apology for printing false information is made public)

Multiple news platforms are increasingly contradicting each other, forcing peo[illegible] interpret i[illegible]ion tha[illegible]

Newspapers such as th[illegible] *he Lo[illegible]on Evening Standard* that are given out for free are often [illegible]**ets**. The vast majority of free sheets are tabloids as they aim to app[illegible] to as universal an audience as possible. They tend to generate profit solely through advertising revenue

FREE METRO

The vast majority of ne[illegible] the UK have experience[illegible] ecline [illegible] profits throu[illegible] out the [illegible] years. This is [illegible]tly [illegible] the increasing availability of [illegible]s online, e.g. through phone apps and social media. For instance, look at the daily readership figures for *The Guardian* for each media platform:

Print: 741,000 adults

PC: 1,492,000 adults

Mobile: 3,347,000 adults

Key Terms

Gatekeepers are the people responsible for dictating, filtering and disseminating the information which is broadcast or uploaded. These are usually the owners of the media company, *e.g. Rupert Murdoch.*

Opinion leaders are [illegible] society who have th[illegible] af[illegible]t what peop[illegible] bou[illegible]gs. Celebrities [illegible]re e[illegible]ily i[illegible]ble opinion leaders in today's society, but sports personalities, journalists, politicians, religious leaders and activists are also appropriate examples.

Bias is an inclination or prejudice for or against something, *e.g.* The Sun *is currently biased in favour of the Conservative Party.*

Columns are short, compressed newspaper articles in which a writer or **opinion leader** will express their opinion on a certain topic or issue, *e.g. Katie Hopkins and Giles Coren are notable examples of this.*

News of

News of the W
another succe
paper wa
journalists we
and a

1
2
3
4
5

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The Sun

Set Product: A

	2020	2019	2018	2017
Daily circulation (January)	1.210 million	1.[illegible]96 [illegible]on	1.545 million	1.667 million

Did you know?
[illegible]e-seventh of all the money spent on groceries in the U

Uses and Gratifications

	The Sun provides **information** by printing contemporary ne[illegible] particularly thos[illegible] i[illegible]rt an[illegible]tics.
	T[illegible]es **entertainment** and **di**[illegible]its readers by featuring celebrity gossip, strong opinion pieces, human interest stories, various brainteasers and crosswords.
	The Sun appeals to its audience's sense of **personal identity** by featuring stories about ordinary people while enforcing certain sociopolitical ideologies and presenting news in layman's terms.
	The Sun encourages **social interaction** by enabling online comments on its website and providing material for water-cooler topics (things that can be discussed casually in a place of work).

Tactics used	• Bright, flashy colours • Bold layout • Shocking headlines • Sensationalism • Clear political bias
The risk of these tactics	• Perceived lack of quality • Misinformation • Lack of journalistic integrity • Greater focus on scandal than on truth • Patronising mode of address

Pro

60%

There are two main sources of revenue: **payment for physical issues** and **advertising**. The news industry's heavy focus on advertising has led many to start seeing journalism as a commodity rather than an impartial form of delivering information.

Making money → The Sun → Losing money

The Hillsborough Disaster: In April 1989, 96 people were crushed and killed at the Hillsborough Stadium in Sheffield during a football match between Nottingham Forest and Liverpool. A few days later, *The Sun* newspaper printed a headline entitled 'The Truth', in which it accused Liverpool fans of stealing from victims of the tragedy, assaulting police officers and preventing efforts to save [illegible] people of Liverpool were outraged at the way in [illegible] *Sun* used sensationalist langu[illegible]erif[illegible]ay Liverpool supporters as hooligans[illegible]se fo[illegible]r fellow fans. *The Sun* later apologised for [illegible]ch it had reported the tragedy. Since The Hillsborough di[illegible]ere has been a widespread boycott of *The Sun* throughout Liverpool leading to a significant reduction in readership. Journalists are taught to 'never bite the hand that feeds you' in relation to the owners of media companies. What this shows is that betraying your audience can prove costly.

Preferred	A [illegible]ative voter in their 50s who vo[illegible] their news to be entertai[illegible]
[illegible]	A Conservative voter in their 20s who vo[illegible] to read news that is more densely packe[illegible]
Opposed	A Labour voter in their 20s who voted Re[illegible] news to adopt an impartial, informativ[illegible]

Like other commercial companies, *The Sun* has diversified into other industries news) in order to increase its profit and audience reach. Examples of this inclu[illegible]
- Sun Bingo – an online gambling subsidiary
- Sun Savers – advice and guidance on saving money for groceries
- Sun Superdays – vouchers for days out
- Dream Team – an online gambling subsidiary based around football

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FILM INDUSTRI

THE IMPORTANCE OF A GOOD WEBSITE

Audiovisual material: Links are provided to the film's three main trailers. There are also links to featurette videos and lyric videos for songs which appear in the film.

Technical information: Th film's high budget spec and unique animation s make it an **event** film. M emphasis is placed on th availability of 3D screenings in cinemas.

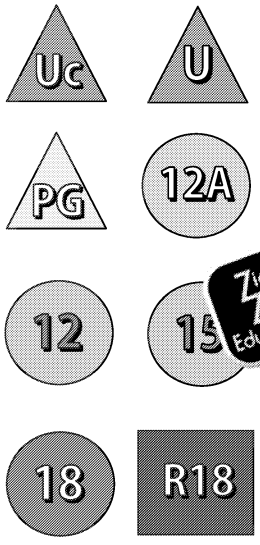
Critical reception: Since the film's release, *Spider-Man: Into the Spider-Verse* has received extreme critical acclaim and an Academy Award. This information is regularly added to the website.

Link to Website: *https://sites.sonypictures.com/spiderverse/site/*

Sponsorship: Unu directly pro sponsorship p advertising McD meals and Jord among various ot brand

Interactive fe augmented real available on the smartphone and This demonstra film's producers the ways in whi video games ca

Narrative and cha a 'Gallery' pa 'Characters' pa encouraging a become familiar charact



1. Discrimination
2. Drugs
3. Imitable behaviour
4. [illegible]
5. Nudity
6. Sex
7. Threat
8. Violence

British Film Regulation

Age ratings applied to fil in the [illegible] deci [illegible] h Board of Film [illegible] (B C). Films are assigned one of several core age certificates, based on a set of eight content categories.

DISTINGUISHING RATINGS

Remember that films are only rated **12A** when they are distributed to cinemas. This rating means people under the age of 12 can see the film, providing they are accompanied by an adult. Home media releases are rated **12** and can only be purchased by those who are older than 12.

A **distribution company** is for the marketing and prom film, as well as the channel film will go through in ord audiences, e.g. cinemas, rights, streaming servic

Blockbusters are high-bud films designed to appeal t wide demographic and m studios a lot of money, e.g. *Time to Die, Skyfall*

Independent forms of m free from the influen government or corporate i Independent films tend to with a great deal of cre freedom, e.g. *Lady Bird, I Blake*.

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Film Industries

Production studio: Eon Productions and MGM

Distributors: Universal and United Artists

Exhibition: 4,000 cinemas (approx.)

Budget: $250–301 million (approx.)

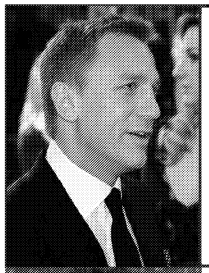
Box office: $774 million (approx.)

Release date: 30/09/2021 (UK)

Director: Cary Joji Fukunaga

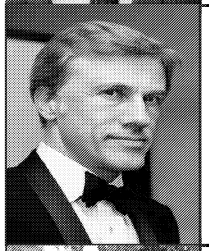
Producers: Michael G Wilson and Barbara Broccoli

Original author: Ian Fleming

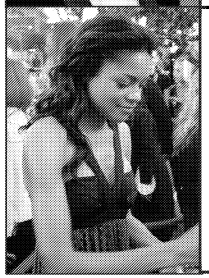


Dan[illegible] be[illegible] E[illegible] Craig [illegible] achieved intern[illegible]n, appearing in films ranging [illegible] *Boys & Aliens* (2011) to *The Girl with the Dragon Tattoo* (2011). For many audiences, Craig has become the quintessential *Bond* actor, appearing in some of the franchise's most critically acclaimed films, as well as in a video segment at the 2012 London Olympics.

Cary Joji Fukunaga: First gained mainstream critical success with his 2011 directorial adaptation of *Jane Eyre*. He was the first director of Asian descent to win an Emmy for his work on TV show *True Detective*. He also co-wrote the 2017 Stephen King adaptation of *IT*. His eclectic body of work meant that he became the producers' choice to replace Danny Boyle, the original director of *No Time to Die*.



Christoph Waltz: The German actor shot to fame playing the infamous 'Jew hunter' in the film *Inglorious Basterds* (2009). Waltz has since become one of the most iconic screen actors of recent years, bringing his sinister charm to the role of Bond's most classic nemesis, Blofeld (a charact[illegible] had already appeared in [illegible] fran[illegible] to *N*[illegible]



Na[illegible] despite working as a ch[illegible] throughout the nought[illegible] rose to fame thanks to her co-starring role in *Skyfall* (2012) and *Spectre* (2015) as the iconic character of Moneypenny. Appearing in such a large franchise has put Harris on the road to global stardom. In 2017, Harris received an Academy Award nomination for her performance in *Moonlight* (2016).

Comparing the production budgets and worldwide gross (not adjusted for inflation) for the oldest *Bond* films against the most recent *Bond* films

Film	Production Budget	Worldwide Gross
Dr. No	$1.1 million	$59.6 million
From Russia with Love	$2 million	$79 million
Goldfinger	$3 million	$124.9 million
Thunderball	$9 million	$141.2 million
Casino Royale	$150 million	$599 million
Quantum of Solace	$200 million	$586.1 million
Skyfall	$200 million	$1.18 billion
Spectre	$245 million	$880.7 million
No Time to Die	$250 million	$774.1 million

After a long-delayed release due to the COVID-19 pandemic, *No Time to Die* had a global premiere at the Royal Albert Hall in London, UK. In attendance were many cast and crew [illegible]rs, such as Daniel Craig (Bond), Cary Fukunaga [illegible] Harris (Moneypenny), Ben Whishaw [illegible] Lea[illegible]ux (Madeleine). Guests also in[illegible]ded [illegible]e Princ[illegible]ales (Charles) and the Duchess of [illegible] the Duke and Duchess of [illegible] and Catherine).

[illegible] film [illegible] released in IMAX theatres, demonstrating to the au[illegible]e that the film would be of a high visual quality and require viewing on the big screen. This was particularly important for *No Time to Die* as the film's release was pushed back numerous times due to the coronavirus pandemic. The IMAX release would have been a major pull factor for film fans to watch it at the cinema.

The high budget allowed the filmmakers to produce intense and exciting action sequences. *No Time to Die* broke the Guinness World Record for the largest amount of high explosives in one shot. This featured in one of the vlogs for the film as a form of marketing.

- Daniel Craig has [illegible] be his last appe[illegible]
- The soundtracks [illegible] number one in t[illegible]
- *No Time to Die* [illegible] familiar genre, a[illegible]
- The franchise ha[illegible] Italy, Jamaica, N[illegible]
- Despite Bond he[illegible] Billie Eilish to re[illegible] choice to get a [illegible]

A series of YouTube vlogs and website stories about the production process before the release of the film (e.g. a vlog about the largest explosion on set).

Market[illegible]

Billie Eilish was announced in January 2020 as the performer of the title track via the official Twitter account for the Bond series.

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Radio Technology

The most common types of radio found today in the UK are digital or **DAB** (digital audio broadcasting). Unlike **analogue** radios which used to be most common, digital radios:

- have a much higher sound quality
- can transmit more information
- allow more stations to be received, due to their higher bandwidth

Despite its many benefits, digital radio is still in its infancy. For a long time, **FM** (frequency modulation) has been the most widely used form of radio broadcasting in the UK. The change in frequency compared to analogue meant there was no **static** (unwanted noise).

In a wider sense, digital technologies are turning radio into a [illegible] of an [illegible] industry; the rise of streaming services allows people to listen to the [illegible] technological platforms (e.g. tablets, androids), audiences can listen to [illegible] programmes through catch-up services like BBC iPlayer, and audiences [illegible] radio [illegible] social media channels).

Did you know? As of 2024, digital listening accounted for 72.2% of the total listening market in the UK.

Key Definitions

Public service broadcaster

A broadcasting company that is financed by public funding and, therefore, is obliged to offer its content as a form of public [illegible]

Commercial broadcaster

A broadcasting company financed through advertising or subscription revenue. Its main concern is to create content with the aim of making as much profit as possible.

A royal charter

When a monarch approves the creation of an organisation through an official document. For example, King George V approved the BBC in 1922 as a media platform designed to entertain and inform the British public.

Radio

The BBC

- The UK's official public service broadcaster, widely considered to be owned by the British public
- Strictly concerns itself with the policy of informing, educating and entertaining its audience
- Responsible for delivering a public service in exchange for the public's finance through TV licence payments
- There is no advertising on public service broadcasters

Celebrity interviews

Music exclusives

Political Bias

Considering that the BBC is run by the government on behalf of the British people, most believe that the organisation should not express support for one political ideology over another. In recent years, many have accused the BBC of promoting a liberal/left-leaning agenda.

In a 2025 poll by YouGov, 42% of participants responded by saying the BBC was biased in their output to some degree. 17% of the participants felt that the BBC was 'generally much more favourable towards Labour and/or the left'.

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RADIO – *DESERT ISLAND DISCS*

Desert Island Discs – key facts

Desert Island Discs has been on BBC radio since **1942**. The premise is that each episode features a famous guest – or 'castaway' – who is interviewed by the presenter.

The castaway is asked to **choose eight records, a book and a luxury item** to take with them if they were to be stranded on a desert island.

All guests are given th… **Wo…** **Shakespeare** and a **re…** …f the… choosing, if they would like it.

They then discuss their life and choices, exploring the meaning and significance of the tracks played and items chosen.

Why do audiences listen?

Personal Identity (Uses & Gratifications):
Audiences engage by comparing… music choices and life st…ies … their… reinforcing their… …ent… reflecting… …so… …iences.
"I… …– it reminds me of nar…"

Diversion/Escapism (Use… Gratifications):
The show's format allows liste… mentally escape into the idea… stranded on a desert island, o… comfort or fantasy during ever…
"It helps me unwind after a stre…

Surveillance/Information (Uses & Gratifications):
Listeners gain insights into famous people's lives, careers and beliefs, which can inform or inspire their own choices.
"I didn't realise she overcame that much to get where she is."

Social Interaction (Uses & Gra…
Listeners often discuss episod… others or share their favourite… online, using the show as a ta… in social circles.
"Did you hear what David Beck… for his first track?"

Traditional ways audiences could listen to the radio	Contemporary ways audiences can listen to the radio
At home; in the car; in cafés/restaurants; at work	Computers; phones; tablets; laptop; TV; smart speaker

Keepin…
Over time, *Desert Island Discs*… audience expectations—becom… and more **open in tone**, **reflec**… **important topics**. Its adaptabil… decades of broadcasting and …

Creating Playlists (Convergence & Active Audiences):
Users actively engage by curating *Desert Island Discs*-inspired playlists on streaming platforms — **becoming producers as well as consumers**.
User-generated content = prosumer culture (Toffler).

Audience Choice (Active Audiences):
Rather than being passive, modern audiences **choose** which episodes to listen to, how, and when — shaping their own media experience.
The modern audience is in control, not the broadcaster.

Social imp…
Some episodes of *Desert Island Discs* have h… …se of the guests featured. For example… …competing in sport with a disability a… Pa… …mpics; Labour MP David Lammy used … justice; Malala Yousafzai, the Nobel Peace P… education and surviving a Taliban attack. Th… opinion and show how radio can be more tha…

EXAMPLES OF AUDIENCE APPEAL AND ENG…

It is **conventional** for a popular radio show to be repeated on a different day as a **'catch up' broadcast**.

***…sert Island Discs* is broadcast on BBC Radio 4 along with radio shows such as *The Archers*, *Woman's Hour* and *BBC Inside Science*.**

Interactivity through So… …ia (Convergence & Active Audiences):
Fans comment on episodes or engage with official BBC content via X, Facebook or Instagram, showing **active participation**.
Live posting: "That Nina Simone track hit me right in the heart."

Digital Convergence:
Audiences can now stream *Desert Island Discs* via BBC Sounds, Spotify, or Apple Podcasts — demonstrating **platform convergence** and on-demand engagement.
Listening on the bus, in bed, or while cooking — wherever, whenever.

Desert Island Discs is one o… choices, which made it stan…
The BBC is a **public service**… funded through a combinat…
Desert Island Discs is **very p**…
Desert Island Discs helps th… and information about its p…
Desert Island Discs helps th… a range of sectors, to help …
The BBC, which makes *Dese*… worldwide through BBC So…
By featuring guests from di…
While the BBC doesn't sell …

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REGULATION

PEGI (Pan European Game Information) is the European regulator for video game content. The organisation's central aim is to create video game ratings which will protect minors from harmful content. PEGI sets the standards by which video games released in countries residing in the European Union are regulated. This also applies to several other countries including Pakistan, Israel and India. Germany is one of the few exceptions as its video game content is regulated by **USK** (Entertainment Software Self-Regulation Body).

PEGI organises game[illegible] classifications

3 | 7 | 12 | 16 | 18 | PG

There are eight content indicators that PEGI considers before assigning classification:

- Offensive language
- Discrimination
- Substance abuse
- Online inter[illegible]
- Gambling
- Frightening content
- Sex or nudity
- Violence

USES AND GRATIFICATIONS

MOBILE GAMING

- **Entertainment/diversion:** addictive nature of mobile games keeps audiences distracted daily life; audiences can become immersed in the impressive special effects of certain g can be played while on public transport or in [illegible] room
- **Information:** certain mobile games t[illegible]ence trivia skills; certain games test s maths and problem-solving; [illegible]ows [illegible] mi[illegible] [illegible]usiasts to remain updated with the late technological tre[illegible] [illegible]yers [illegible] the skills and techniques required to complete the g
- **Per[illegible]l [illegible]enti[illegible]** [illegible]s the opportunity for audiences to overcome challenges; incr [illegible] [illegible]en levels, costumes and bonuses are unlocked; Players must learn fro [illegible]es and improve; audiences can affirm their status as gamers
- **Social interaction:** audiences can share achievements with their friends online and in p certain games require multiple players; Games such as *Fortnite: Battle Royale* enable hundreds of players from around the world to play against each other live.

Remember: It is **the Video Standards Council Rating Board** that is actually responsible for [illegible] the [illegible] **PEGI** [illegible]sificati[illegible]s [illegible] games [illegible] released in [illegible] UK.

Remember: Certain video games receive different classifications on different platforms. For example, *Pokémon Go* received a 3+ rating on the Google Play store and a 9+ rating on the Apple iTunes store.

It was pre[illegible] [illegible]t [illegible] pro[illegible]tely [illegible]137[illegible] [illegible]n would be [illegible] on games in 2018

For the first tim history, revenue mobile games w predicted to over all other platfor most notably ga consoles

Statistical projections and industry forecasts from *Newzoo* (2018)

Remember: The percentages and figures are projections and not final figures, but they are a strong indication of the global worth of the industry

Revenue for on mobile predicte $70.3

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Video Games Fortnite

GAMER ZONE

Audience Breakdown	78% male	53% under the a[illegible]5
	22% femal[illegible]	[illegible] employment

There have been many concerns about the negative eff[illegible] might have on its players…

In April 2019, a GP allegedly prescribed an 11-year-old b[illegible] ban from playing video games, citing Fortnite as a key exa[illegible]

Research suggests that in 2018 alone, Fortnite was refe[illegible] contributor to over 200 divorces

On a public visit to [illegible] to talk about mental healt[illegible] people, Prince [illegible] Fortnite, claiming that it wa[illegible] keep ch[illegible] addi[illegible] to their screens and saying that pa[illegible] not allow their children to play it

[illegible] inclusion of in-app purchase mechanics is of concern [illegible] the press has regularly reported on young people amassi[illegible] through their purchase of micro-transactions with F[illegible]

On the contrary… Andrew Reid, a researcher at Glasgow [illegible] University, criticised the assumption that all gamers are [illegible] claimed that there were potentially positive effects of pla[illegible] *e.g. problem-solving, hand–eye coordination and creativi[illegible]* is not helpful to stigmatise typical gamers based on flim[illegible]

Uses and Gratifications

Infor[illegible]
- Die-hard video games fans can maintain a good knowledge of one of the world's most culturally significant games
- Regular seasonal updates (*e.g. competitive events, new tie-ins*) are available on the official website

Social interaction
- Gamers can communicate with each other via voice-chat headsets
- Multiple players from around the world can share the same virtual space as they play
- Fortnite: creative players can invite online friends to visit their island and take part in races and jumping competitions
- E-sports bring the most skilled players to a single location to play
- Official website offers links to several social media sites where players can interact with like-minded people

Entertainment/diversion
- Simple structure of Battle Royale makes for an addictive game
- Expansive sci-fi setting offers escapism
- Difficult and violent gameplay offers catharsis
- Challenging gameplay adds a sense of excitement and immediac[illegible]
- Game requires focus and attention in order to be su[illegible] Involves skill and strategy: opportu[illegible] secu[illegible] hideouts and se[illegible] pla[illegible]

Persona[illegible]
- Competitive aspect: being the last player standing affirms the audience's status as a skilled gamer
- In Battle Royale, the player is in competition with themselves
- Customisation options allow players to personalise characters
- Players can take pride in unlocking emotes, traps, weapons, etc.
- Most-skilled players can enter into tournaments and compete for the status of being the world's best Fortnite player

How does Fortnite make money?

Audiences are able to purchase weapons, traps, emotes (player dance moves), skins (character appearances) and upgrades on Fortnite using **V-bucks,** the in-game **currency**. V-bucks can be purchased in exchange for **real money**.

Fortnite was developed by Ep[illegible] Games and Peop[illegible] Fly

[illegible] responsible for [illegible] designing the game

Epic Games was previously credited with developing the Unreal Engine. This has enhanced the experience of playing shooter, stealth and fighting games, including Gears of War.

In 2018, Fortnite: Battle Royale won 'Best Ongoing Game' at the PC Gamer and IGN awards

Battle Passes are extremely popular amon[illegible] don't have the time or the patience to [illegible] achievements through the gameplay. A Bat[illegible] the equivalent of $9.50 in V-buc[illegible]

According to **a LendEDU** survey, approxim[illegible] players are thought to make in-game p[illegible]

In order to play **Fortnite: Save the World**, audiences must buy a pack through the official web[illegible] [illegible]re is a standard [illegible] that [illegible]osts **£34.99** and a deli[illegible] [illegible]dition that costs **£49.99**. [illegible]asionally, large **discounts** will be offered.

F[illegible] gam[illegible] ranl[illegible] th[illegible] char[illegible]

In 2018, Fortnite: Battle Royale was found to be the highest grossing free-to-play game of all time

As of April 2019, there were 200 million registered players worldwide

FORT[illegible] A[illegible]

Figures from **Superdata** suggest that [illegible] game's revenue decreased by a third i[illegible] 12 months between May of 2018 and [illegible]

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1

MEDIA LANGUAGE

Signs are designed to convey meaningful and important information in a condensed way. The study and understanding of signs and the meaning they communicate is called **semiotics**. In the media, it is agreed among producers and audiences that specific meanings can be attributed to certain signs. **Denotation** refers to what is literally visible within a sign or symbol. **Connotations** are the meanings associated with a sign or symbol.

A *Identify the American philosopher who studied signifier*

B *Provide an explana type of signifier.*

An **icon** is...	
An **index** is...	
A **symbol** is...	

Ferdinand de Saussure was one of the key founders of semiotics. He proposed that signs have meanings via two elements.

C *Explain the difference between the signifier and the signified.*

D *Fill in the missing definition for each of Barthes' codes.*

Roland Barthes was a French theorist and semiotician who suggested that a story's narrative uses five different types of codes which work together to enable the reader to make sense of what is happening in the story.

1. Actions codes –
2. Enigma codes –
3. Semic codes –
4. Symbolic codes –
5. Cultural codes –

E *Fill in the missing definitions for the following key terms.*

Mode of address –

Iconography –

Typography –

F *In no more than 100 words, explain what is meant by 'genre' and 'genre hybridity'.*

G *Match the narrative terms to their definitions. The first one has been completed for you.*

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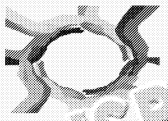
MEDIA REPRESENTAT

A *Fill in the gaps below to complete the accounts of how cultural context influences representation in the media*

Gender	Ethnicity	Age
		
In _____, there huge series of accus from women accus powerful men in the me sexual harassment and assault. The hashtags #_____ and #TimesUp were shared by thousands of women exposing an underlying sexism running through mainstream media (particularly the _____ industry). This movement has greatly enhanced conversations about female representation in the media A recent statistic revealed that the greatest killer of men under 45 in the UK is _____. A concerted effort has been made to counter _____ representations in the media and allow men to be presented as being emotionally vulnerable According to certain statistics, women (on average) earn 78% of the average male salary in the United States. T inequality is largely refl the media. For example _____ of 2016's t paid actors were women	artin _____ King Jr's Have Dream' speech in 3 was a defining moment for the _____ rights movement. With it came a rapid change in rights for the US African-American community. The _____ Lives Matter movement was founded in 2013 following a number of unprovoked _____ by police on African-Americans in the _____. The hashtag #_____ was a retaliation to the abundance of white nominees at the 2015 Academy Awards. In June _____, the British people voted to leave the European Union. Man believe that rac towards _____ rge eter it of the ote, a column in The _____ *(the highest-elling newspaper in Britain) described _____ migrants as 'cockroaches'.*	Traditionally in the media, _____ have often been depicted as being helpless, vulnerable and in need of saving. Particularly in mainstream cinema, recent representations, e.g. *Stranger Things* and *Pokemon*, have shown children to be smart, capable and often 'more in the know' than their parents about important issues. Historically, _____ have been depicted either as stroppy or as violent and rebellious thugs. Over time, mainstream media has started to acknowledge the complex issues of adolescence, representing teenagers as ambitious and three-dimensional. This particularly caters to the _____ generation, largely defined by concerns about mental health and an uncertain job market. The majority of the **bab** _____ generation ar the or so in previous enera baby boomers are st healthy, highly active and in possession of significant disposable income. This is being reflected in the mainstream media, particularly in advertising, as producers will often target the **grey** _____ (a marketing term used to describe the high amounts of money older people have to spend on consumer goods).

B *Fill in the missing definition for e*

es are...

Repres
Te

Passive objects are...

C *Fill in the gaps to complete the are constructed.*

The process by which producers select and co media product is known as _____ prod ll often be constructed in a way that exa le, a newspaper article might use f particular person's point of view. This pr

D *Explain the difference between under-representation and misrepresentation.*

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3

Magazine Covers

A *Identify the missing key terms.*

Genre Conventions of Lifestyle Magazines

Lighting designed to create visual clarity and prevent shadows is called... _____

When a cover star makes eye contact with the reader this is called a.... _____

A celebrity [illegible] called the... _____

Shot types
Cover stars are usually framed in full or medium shots

[illegible]-based articles
A clear, readable way of conveying life advice

Phrases which instruct the audience are called... _____

Audience appeal
Highly gendered and generally appealing to 'aspirers'

The ideology most lifestyle magazines promote is... _____

Separated spoken extracts from celebrity interviews are called... _____

B *Fill in the missing definitions for the following key terms.*

Circulation	
Readership	
Selection	
Construction	
Mediation	

C *Use the definitions to find the missing codes and conventions of magazines, then write them in the appropriate boxes.*

[ ] **number** re[illegible] information re[illegible] the date of pu[illegible] and the nu[illegible] previous pub[illegible]

[ ] Information that reveals the price of the publication. In tabloid magazines, this will appear in a larger font.

The [ ] is considered the main title of the cover page. This often corresponds to the main image or to the model of that issue.

[ ] are titles/excerpts from arti[illegible]es found in the i[illegible]e which appear on the front cover. Editors believe these will sell the issue if they feature heavily.

A [ ] is an added incentive on the magazine cover (e.g. a voucher or instructions for a new diet), usually contrasting stylistically with the rest of the cover.

A [ ] ofte[illegible] the [illegible] of[illegible]

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4

Language

Magazines: Set Prod
GQ (Gentlemen's Qua

Colour scheme
Colours carry dozens of meanings and connotations. Media producers are highly aware of the qualities that audiences associate with certain colours. Producers will use this knowledge to create a colour palette that helps to establish a particular tone or genre. In the case of *GQ*, the following colours combine to emphasise ideas of wealth, dominance and control in order to become the ultimate 'masculine man'.

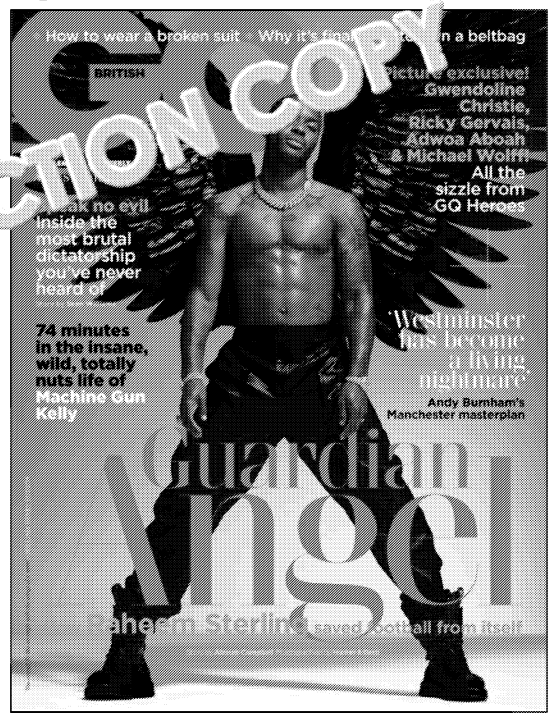
A *Which connotations are often associated with the following colours?*

Colour	Connotations
Gold	
Black	
Orange	
White	

B *Explain the significance of the shot type used and the way in which Raheem Sterling is framed. Think about Raheem Sterling's facial expression and body language.*

Gaze	Facial expression
Shot type	Body language

C *Fill in the missing pieces of information.*



GQ © Condé Nast Publications Limited, 2019

Founde

Cover st

D *Give three facts about Raheem Sterling.*

1

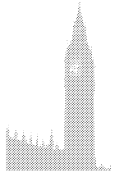
2

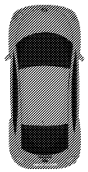
3

The focus of G

Fashion

Watches


Politics


Cars

Illustrative

'Speak no evil'

'GQ heroes'

'How to wear...'

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CONTEXT

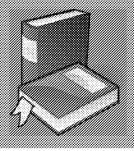
A *Fill in the missing pieces of information below.*

Vogue is produced by...	*Vogue*'s editor as of December 2017 is...
Vogue's circulation (2021) was...	*Vogue*'s subscribers/followers (2021)...
Vogue was founded in...	The cover star (right) is...

Cultural references

Lockdown – period of restricted movement duri... ...ic
Anthony Josh... ...onal ...
Jourdan ... ...mode...
Dupatta – headscarf ... ...Muslim Pashtuns

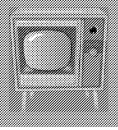
The focus of *Vogue* magazine...



Life stories

News

Hair and beauty



Celebrities

Fashion

Health

B *Give three facts about Malala Yousafzai.*

1

2

3

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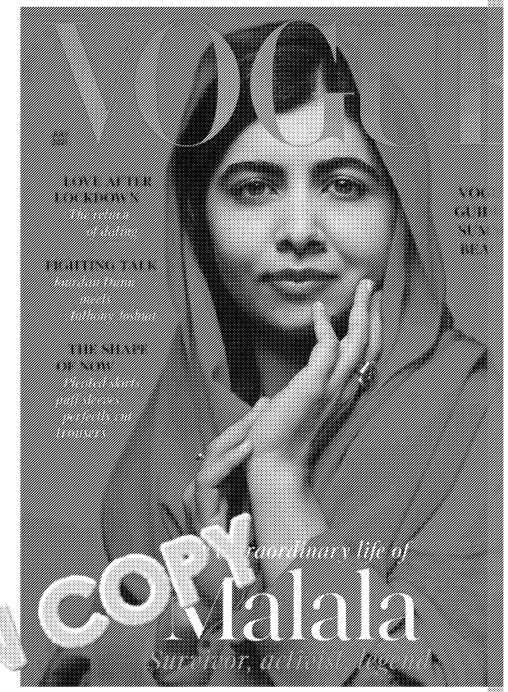
5

Magazines: Set Pro...
Vogue magazine, July...

C *Using your knowledge of media language and magazine codes, ... product.*



Vogue (magazine): © Condé Nast Publications Limited, 2021

D *Explain what is meant by the word 'activist'.*

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6

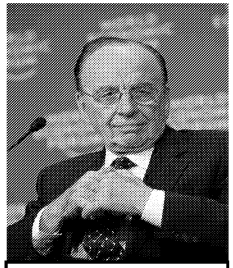
Newspap

A *Identify the three main media conglomerates referred to below*

News Conglomerates

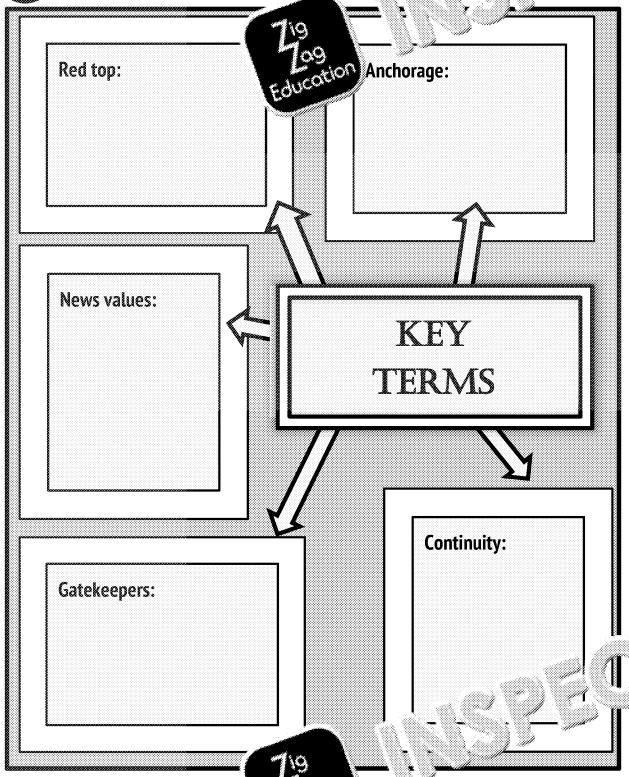
There are generally considered to be three media conglomerates that own over 70% of news publications in the UK. These are:

- *Daily Mail, Metro*
- *Daily Mirror, Mail on Sunday*
- *The Sun, The Times*



Rupert Murdoch- The owner of *News UK*

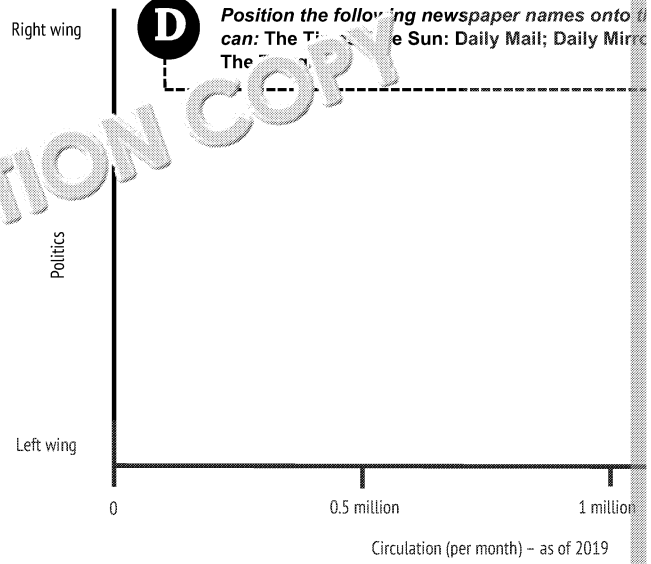
B *Provide definitions for the terms below*



C *What is the differen… left wing and right wing?*

Left Wing	Right Wing

D *Position the follo…ng newspaper names onto t… can:* The Ti… …e Sun: Daily Mail; Daily Mirr… The …



E *Identify ways in which tabloids and broadsheets differ. One …*

Tabloids often use layman's terms (simplistic language) and sensationalist imagery	VS	**Broads…** fact…
	VS	
	VS	
	VS	
	VS	

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7

the guardian

A *Cross out any incorrect information in the fact sheet below.*

THE GUARDIAN – FACT SHEET

Format: Broadsheet/Tabloid (compact since 2018)
Date of Publication: 18th January 2022
Average Circulation: 13,456/105,134 (as of Jul
Core Demographic: ABC1/C2DE, 52% mai
Politics: Liberal (left win **Brex**
Average Age of Reade
Ownership: Owned an y The Guardian Media Group (this allows the p tain editorial independence)
Sister Papers: ***The Observer/Metro***; *The Guardian Weekly*
Online Readership: 12.6/42.6 million
Dominant Image: Conservative PM (Boris Johnson) is candidly photographed running with his dog through St James's Park in London.
Secondary Stories: A story about the UK's growing involvement with the war in Ukraine and a report on an inquiry into the Conservative government's handling of PEE during the pandemic.

B *Provide a brief biography f each of the two mer w.*

Boris Johnson:

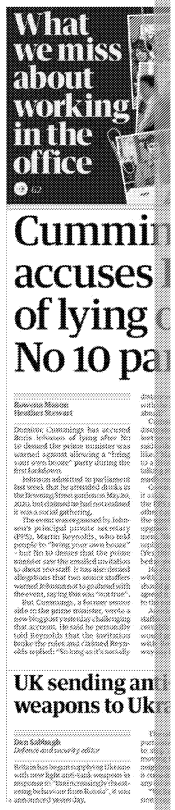
Dominic Cummings:

C *How is The Guardian able to maintain a certain level of independence and journalistic integrity?*

D *Fill in the missing boxes in the table below.*

Representation	Context	Implication
Main Image shows Boris Johnson running through St James's Park in London with his dog, Dilyn. In the candid photograph, Johnson is wearing mismatched clothing.	A candid photograph is one that is not planned by the subject – they are photographed more naturally without posing or preparing.	It shows Johnson is ed in a more 'norma wi out his advis e fo suits that he sua we
Headline represents the Conservative prime minister as untrustworthy and unfit for leadership, despite holding the most influential position in the country.		
Main Splash represents the prime minist as someone who is no d t fo failings at No. 10 durin ic. T phrase 'Johnson admitt nt...' shows his guilt.		
The juxtaposition of the most influential position in the UK (prime minister) compared to **secondary images** of working-class sitcom characters.		

E *Using yo*


What we miss about working in the office

Cummi accuses of lying No 10 pa

UK sending an weapons to Uk

The Guardian: © The Guardian Media Group, 2022

F *In no m Guardi*

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THE Sun

The main body of text finishes with an instruction for audiences to find out how they can sign up to the 'Jabs Army'. This instruction could be identified as an **action code**, according to the narrative theory proposed by Roland Barthes.

A *Cross out any incorrect information in the fact sheet below.*

THE SUN – FACT SHEET

Format: Tabloid/Broadsh

Date of Publication: 3

Average Circulation: 1 302,951 (March 2020)

Core Demographic: C2DE, **52%/38%** male readership

Politics: Left wing/Right wing, pro-Brexit

Ownership: News Corporation/Trinity Mirror (owned by Rupert Murdoch)

Sister Papers: *The Sun on Sunday* (previously ***News of the World/The Times***)

Online Readership: 5,310,000/511,310 (daily)

The Sun has a long history of constructing highly negative representations of certain individuals and groups. Notable examples of this are listed below...

B *Fill in the table below. Some examples have been provided for you.*

Positively represented	Negatively represented	Under-represent
• Hard Brexit	• Europe	

C *Fill in the missing in e timeline be*

-19 Timeline

8th F y 2020 – The UK's first recorded _____ from COVID-19

23rd March 2020 – Boris Johnson, the UK's prime minister, announces the first UK _____, ordering people to 'stay at home'.

10th May 2020 – Boris Johnson announces the first easing of lockdown measures. Further easing of restrictions happened in _____ (reopening of schools) and _____ (Eat Out to Help Out).

22nd September 2020 – Boris Johnson announces new restrictions to stop the _____ cases of coronavirus in England.

8th December 2020 – UK grandmother Margaret Keenan becomes the first UK resident to receive the _____ _____. The elderly and medically vulnerable are prioritised for vaccination.

1st January 2021 – At the time of the set newspaper going to print, the UK government was offering _____ to those who are clinically vulnerable or aged over 70.

Brexit Ti

23rd June 2016 ople to leave the European Union (to le e, % voted to remain). David Cameron gns as prime minister the following day.

13th July 2016 – After little competition or objection in the leadership race, _____ becomes prime minister of the UK.

24th May 2019 – Having suffered three defeats in the House of _____ to complete a Brexit deal, Theresa May announces her resignation as prime minister

24th July 2019 – After winning a Conservative Party leadership contest, _____ becomes prime minister and promises to 'Get Brexit done'.

31st January 2020 – Britain formally ceases to be a member of the _____ _____ after a lengthy trade deal negotiation.

D *Using you codes, an*

Things to Cons
- Puff Box
- Masthead
- Captions
- Headlines
- Colour Scheme
- Images
- Standfirst
- Layout and de

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ADVERTISE MENT

A *In no more than 100 words, explain how gender roles were represented in the mainstream media throughout the 1950s.*

B *Explain the differe advertising and*

Personification: When human characteristics or personality are applied to a non-human can make advertising mo allow audiences to view a a certain way.

Wordplay: Ex multiple mean behind words (often in the

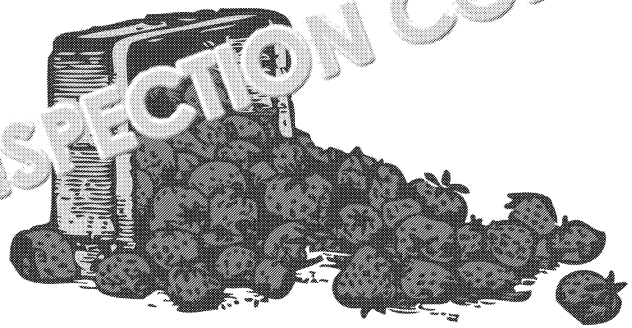
Rhetorical question: A question that dramatically implies an answer without stating, it allowing the audience to answer for themselves.

Hyperbole: When language is used to exaggerate statements and make something sound larger or more extreme than it really is.

Alliteration: When the same consonant sound is repeated at least twice in a phrase or sentence in order to emphasise style or a particular emotion (often humour).

Intertextuality references ano shape meanin interpretation, ripe' reference

'Get them while they're good'



Imperatives: Media language which directly instructs or commands the audience to take action (in this case, the action is to buy a particular product).

Rule of three speech or tex emotive and down idea

C *Provide an example of each advertising code in the circles above. An example has been provided to inspire you. If you need some help, imagine you are producing an advert for strawberries!*

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10

Set Product – Quality Street Advert

A *Using your knowledge of media language and advertising codes, annotate the set product.*

Quality Street: © Alamy Stock Photo, 1956

Things to consider...

- Framing
- Advertising copy
- Typography
- Targeting
- Alliteration
- Repetition
- Enigma codes
- Mode of address
- Anchorage
- Cultural codes

B

KEY F

C *List five w was produ*

1. .....
2. .....
3. .....
4. .....
5. .....

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ADVERTISE MENT

SET PRODUCT 2

A *Using your knowledge of media language and advertising codes, annotate the set product.*

Things to consider...

- Images
- Text and Written La
- Brand Identity
- Setting

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***NHS 111* (2023)**
© Department of Health and Social Care

NHS 111 (2023) © Department of Health and Social Care, 2023

The 'NH
was promoted
(**converge**
advertisements
to audio-visual
shared via the
and screened on
to have the

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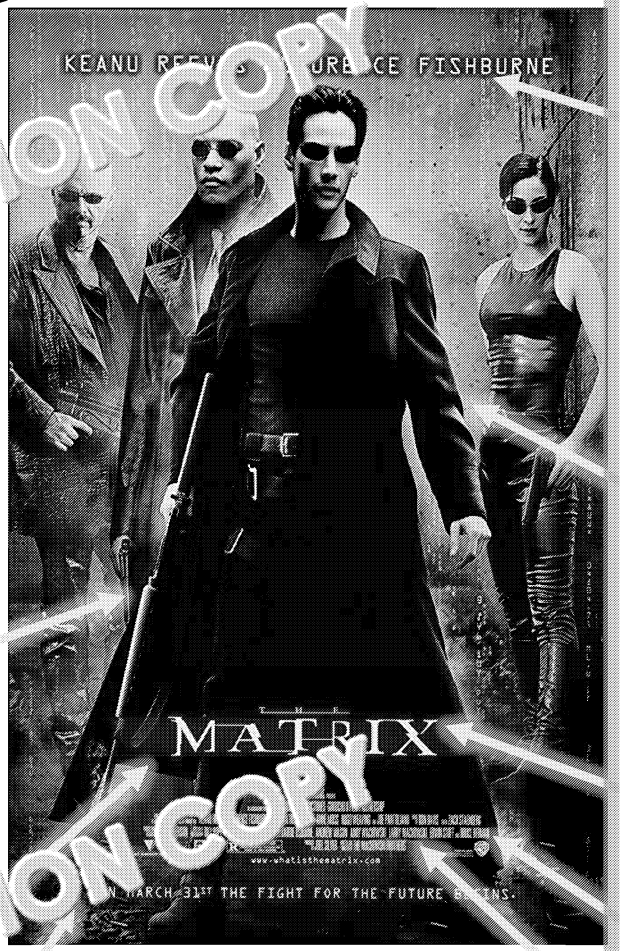
FILM R

A *Identify the following types of film marketing based on the images.*

C *Fill in the missing terms to complete the analysis of* The Matrix *poster.*



The Matrix © Warner Bros. / Village Roadshow Pictures / Shiny Pictures, 1999

Tzvetan Todorov was a Bulgarian-French philosopher who proposed that there is a repeated structure for all linear narratives. He discovered this while researching classic folk stories and fairy tales. This structure can be particularly applied to mainstream cinema.

B *List the five key stages of linear narrative, according to Todorov.*

This poster is riddled with _____ _____. The costumes and sunglasses suggest that the characters are unified in some way, but we are not sure how. Furthermore, the vertical green computer coding layered over the background connotes something that needs solving in the narrative.

The thin, distorted _____ [illegible] tle [illegible] s broken or [illegible]pulated by a higher power. The sans serif font of the stars' names and the tag line resembles the typography seen online. This connotes modern technological themes and elements of the science-fiction genre.

_____: A catchy slogan used to increase audience intrigue. This is a rare example of a tagline being blended with the **release date**. The words 'fight' and 'future' immediately connote the genres of action and science fiction. The line also invokes _____ _____ through the promise of a fight between two sides.

Technical information: Situated below the billing block are the age rating (R is an American rating), the logos for the two major production companies (Warner Bros. and Village Roadshow Pictures) and a link to the film's official promotional website, encouraging _____ audience participation.

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Set Product: *The Man with the Golden Gun* Poster (1974)

Eon Productions and United Artists	$7 million	$97 million
Production Company and Distributor	The Film's Production Budget	The [illegible] Box Offi[illegible]ings

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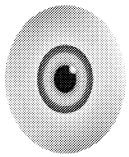
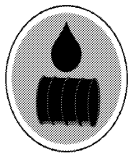
A *Analyse the ways in which men and women are represented in the s[illegible]*

Representati[illegible] Men	Representation of Women
Only the men hold guns in the po[illegible]	The character dressed in the karate outfit is the only example of a woman who is not represented as a sexual or domestic object

B *Fill in the missing keywords below.*



Laura Mulvey's theory of the male _____ can definitely be applied to the *Bond* franchise as a whole. Up until 1990, all major *Bond* posters depicted _____ in various states of undress, presumably for the pleasure of a _____ male audience.



The film was released shortly after the 1973 _____ crisis. The poster's represent[illegible] of power plants and explosions [illegible] _____ co[illegible] supply oil to t[illegible] its [illegible] in the Egypt–[illegible]rael conflict.

The Ma[illegible] the Golden Gun was the _____ film starring Roger Moore as Bond. He had appeared in *Live and Let* _____ the previous year. Moore had also attracted a large fan base due to his playing the lead role in the TV series *The* _____ (1962–1969)

C *Identify examples of each code in the set product.*

EXAMPLES OF ROLAND BARTHES' CODES

Action code:

[illegible] cod[illegible]

Semic code:

Cultural code:

Symbolic code:

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Set Product 1: *No Time to Die* (2021)

Eon Productions and Universal Studios	$250 million	$774 mil[illegible]
Production Company and Distributor	The Film's Production Budget	The [illegible] Worldwide Box Office

A *Identify examples of each code in the set product.*

Action code	
Enigma code	
Semantic code	
Symbolic code	
Cultural code	

B *[illegible]ify two more examples of intertextuality in the set product.*

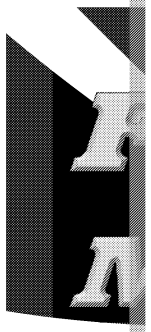
INTERTEXTUALITY IN THE *NO TIME TO DIE* POSTER...

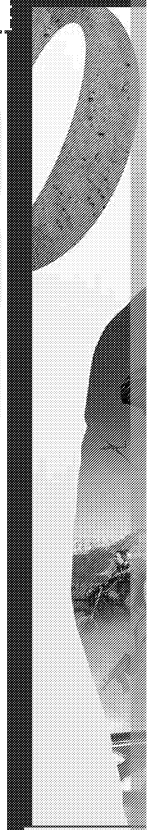
The Aston Martin car at the bottom of the poster has long been associated with the Bond franchise. The first Bond film to feature an Aston Martin was *Goldfinger* (1964).

C *Analyse the representation of masculinity in the set product. Make six additional points to the one provided.*

Two female characters are stereotyped as feminine '[illegible] girl' archetypes. The glamorous costumes and [illegible] language stereotypes them thro[illegible] [illegible]rance [illegible] beauty.

Re[illegible] the [illegible]y Genre





Technical infor[illegible] as *No Time to D*[illegible] just as a film bu[illegible] *Time to Die* had [illegible] IMAX release, [illegible] which signific[illegible] richne[illegible]

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A *Provide definitions for the following key industry terms.*

Media conglomerate:

Vertical integration:

Horizontal integration:

Synergy:

Cross-platform marketing:

Viral marketing:

Convergenc

B *In what years were these social media sites found*

Instagram	ook	Twitter
Founded:	**ounded:**	**Founded:**

C *Pr... amp... ow sites such as Facebook and Twitter can be used to market a media ...*

MEDIA INDUSTRI

D *List the ways in which each media form can be distributed. Two examples have been provided to help you.*

Media Form	Me... ...stribu...n
Magazines	...ne ..., delivery through subscription...
N...	
...dvertisements	
Films	
Radio	
Video games	

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16

MEDIA AUDIENCES

A *Fill in the definition for each key audience term.*

Active audience:

Passive consumer:

Mass audience:

Niche audience:

Demographic:

Psychographic:

Primary audience:

Secondary audience:

B *In your own words, summarise the effects debate. Use a historical example in your answer.*

The Effects Debate:

C *Provide a definition for each of Stuart Hall's readings.*

Stuart Hall – Reception Theory

It is widely agreed that media producers encode messages into their products in order to invoke a particular response from the audience.

The audience in turn will decode these messages. However, they will not always do this in the way the producer(s) intended.

Preferred Reading –

Negotiated Reading –

Oppositional –

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Newspaper: Audience and Indus

A *Identify some of the traditional ways in which newspaper readers might become active audiences.*

B *Identify some of the contemporary ways in which newspaper read… might become active audiences.*

C *List four ways in which newspaper audiences have become more active over time.*

D *Fill in the gaps below.*

Newspapers such as *M… Eve…* …hat are given out for free are often called _____. The vast majority of free sheets are _____ as they … appeal to as universal an audience as possible. They tend to generate profit solely through _____ revenue.

The vast majority of newspapers in the UK have experienced a steady decline in profits throughout the past sever… This is mostly down to th… ava…bility of news c…, e… thro… …one apps and …ial …dia. …stance, look at the daily …rship figures for *The Guardian* for each media platform:

Print: 741,000 adults

PC: 1,492,000 adults

Mobile: 3,347,000 adults

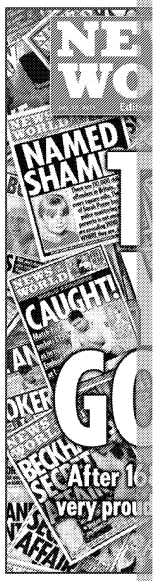
E *Provide definitions for the following key terms.*

Gatekeepers

Opinion lead…

Bias

Columns



News of the…

News of the … and another … 2011, the pape… its journalists … scandal and…

1

2

3

4

5

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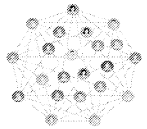
THE Sun

Set Product:

	2020	2019	2018
Daily circulation (January)	1.210 million	1.396 million	1.545 million

Did you k…
O… …enth of all the money spent on grocer…

A *Explain how* **The Sun** *fulfils the uses and gratifications of its audience.*

	The Sun provides **information**…
	The Sun provides **entertainment** and **diversion** by…
	The Sun appeals to its audience's sense of **personal identity** by…
	*The Sun* encourages **social interaction** by…

C *…tics …y …e Sun and the risks of those tactics.*

Tactics used	• Bright, flashy colours
The risk of these tactics	• Perceived lack of

Pro-Bre…

60% m…

D *Use these boxes to describe how* **The Sun** *makes money and how it loses money.*

Making money → *The Sun* → Losing mo…

B *In no more than 100 words, explain the relationship between* **The Sun** *and the* **1989 Hillsborough disaster.**

E *Dec… …ther each statement constitutes a preferred, negoti…*

A Conse… Brexit an…

A Conservative voter i… their 20s who voted Brexit but prefers to read news that is mo… densely packed with information

A Labour voter in their 20s who voted Remain and who wants their news to adopt an impartial, informative mode of address

Like other commercial companies, *The Sun* has diversified into other industries (other than news) in order to increase its profit and audience reach. Examples of this include:

1. Sun Bingo – an online gambling subsidiary
2. Sun Savers – advice and guidance on saving money for groceries
3. Sun Superdays – vouchers for days out
4. Dream Team – an online gambling subsidiary based around football

Diversification

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FILM INDUSTRIES

A *Analyse the following aspects of the official website for* Spider-Man: Into the Spider-Verse.

Audiovisual material:

Technical information:

Critical reception:

Sponsors

Interactive f

Narrative and

Link to website: *https://sites.sonypictures.com/spiderverse/site/*

B *Identify the eight content categories considered by the BBFC.*

Uc U PG 12A 12 15 18 R18

British Film Regulation

Age ratings applied to films in th[illegible] decid[illegible] the British Board of Film [illegible]assi[illegible]ation [illegible] films are assign[illegible] core age certificates, [illegible] a s[illegible] eight content categories.

C *Explain the difference between a 12 rating and a 12A rating.*

Distribution company:

Blockbusters:

Independent:

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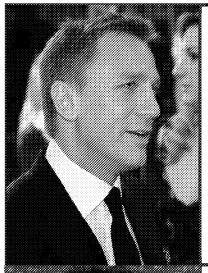
Film Industries

A *Fill in the missing pieces of information.*

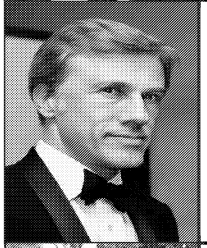
Production studio:	Budget:	Director:
Distributors:		Producers:
Exhibition:	Release date:	Original author:

B *Write a short character profile for each of the celebrities.*

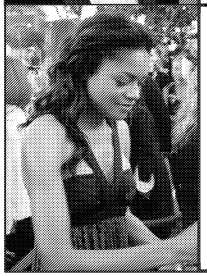


Daniel Craig:

Cary Joji Fukunaga:



Christoph Waltz:



Naomie Harris:

C *Insert the correct* Bond *film titles into the table.*

Film	Production Budget	Worldwide Gross
1962:	$1.1 million	$59.6 million
1963:	$2 million	$79 million
1964:	$3 million	$124.9 million
1965:	$9 million	$141.2 million
2006:	$150 million	$599 million
2008:	$200 million	$586.1 million
2012:	$200 million	$1.18 billion
2015:	$245 million	$880.7 million
2021:	$250 million	$774.1 million

D *Comparing the production budgets and worldwide gross (not adjusted for inflation) for the oldest* Bond *films against the most recent* Bond *films*

After a long-delayed release due to the COVID-19 pandemic, *No Time to Die* had a global premiere at the Royal Albert Hall in London, UK. In attendance were many cast members, such as Daniel Craig (Bond), Cary Fukunaga (director), Naomie Harris (Moneypenny), Ben Whishaw (Q) and Léa Seydoux (Madeleine). Guest royals included the Prince of Wales (Charles) and the Duchess of Cornwall (Camilla) and the Duke and Duchess of Cambridge (William and Catherine).

The film was released in IMAX theatres, demonstrating to the audience that the film would be of a high visual quality and require viewing on the big screen. This was particularly important for *No Time to Die* as the film's release was pushed back numerous times due to the coronavirus pandemic. The IMAX release would have been a major pull factor for film fans to watch it at the cinema.

The high budget allowed the filmmakers to produce intense and exciting action sequences. *No Time to Die* broke the Guinness World Record for the largest amount of high explosives in one shot. This featured in one of the vlogs for the film as a form of marketing.

- Daniel Craig h… *Die* was report…
- The soundtrac… Awards and re… the films them…
- *No Time to Di…* film with a fa… the character…
- The franchise … shot across Ita…
- Despite Bond b… Choosing Billie … producers' purp…

E *Describe five more…*

A series of YouTube vi… and website stories ab… the production proce… before the release of … film (e.g. a vlog about … largest explosion on s…

Marke…

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A *Explain the benefits of DAB radio over analogue radio.*

B *How has the rise of technology made radio easier to listen to?*

C *Provide definitions for the following terms.*

Public service broadcaster

.....

.....

.....

.....

.....

Commercial broadcaster

.....

.....

.....

.....

.....

A royal charter

.....

.....

.....

.....

.....

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Did you know? As of 2024, digital listening accounted for 72.2% of the total listening market in the UK.

Radio

The BBC is widely considered to be owned by...

The BBC strictly concerns itself with the policy of informing, educating and...

The BBC

E *Complete the sentences in the mind map.*

The public finances the BBC through...

Public service broadcasters don't make money through...

Political Bias

...ning that the BBC is run by the governme... on behalf of the British people, most believe th... the organisation should not express support fo... one political ideology over another. In recent yea... many have accused the BBC of promoting a liberal/left-leaning agenda.

H *Provide an example of a time when t... BBC was accused of political bias.*

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RADIO – *DESERT ISLAND DISCS*

A *Fill in the missing keywords.*

Desert Island Discs Key Facts

Desert Island Discs has been on _____ radio since _____. The premise is that each episode features a famous guest – or '_____' – who is interviewed by the presenter.

The castaway is asked to **choose _____records, a _____and a _____** to take with them if they were to be stranded on a desert island.

All guests are given th[illegible] **Wo[illegible]** _____and a **religio[illegible]**ir c[illegible]osing, if they would like it.

They then discuss their life and choices, exploring the meaning and _____ of the tracks played and items chosen.

B *Explain how* **Desert Island Discs** *fulfils the various uses and gratifications of its audience.*

Why do audiences listen?

Personal Identity (Uses & Gratificatio[illegible]

Diversion/Escapism (Use[illegible] Gratifications):

Surveillance/Information (Uses & Gratifications):

Social Interaction (Uses & Gratifications):

D *What are some contemporary ways that audiences can listen to* **Desert Island Discs***?*

Traditional ways audiences could listen to the radio	Contemporary ways audiences can listen to the radio
At home; in the car; in cafés/restaurants; at work	

Keeping up w[illegible]
Over time, *Desert Island Discs* has ev[illegible] audience expectations—becoming m[illegible] and more **open in tone**, **reflecting** ch[illegible] **important topics**. Its adaptability has[illegible] decades of broadcasting and industry

Creating Playlists (Convergence & Active Audiences):
Users actively engage by curating *Desert Island Discs*-inspired playlists on streaming platforms — **becoming producers as well as consumers**.
User-generated content = prosumer culture (Toffler).

Social impact
Some episodes of *Desert Island Discs* have had a str[illegible] because of[illegible]e guests featured. For example, Paraly[illegible] [illegible]ting in sport with a disability and the i[illegible] [illegible]r Mi[illegible]avid Lammy used his episode to talk ab[illegible] [illegible]afzai, the Nobel Peace Prize winner, spoke abo[illegible] a Taliban attack. These moments can shape public [illegible] be more than just entertainment.

EXAMPLES OF AUDIENCE APPEAL AND ENGA[illegible]

It is **conventional** for a popular radio show to be repeated on a different day as a '**catch up**' **broadcast**.

Desert Island Discs **is broadcast on BBC Radio 4 along with radio shows such as** ***The Archers, Woman's Hour*** **and** ***BBC Inside Science.***

e ad[illegible]al examples of how ***sland Discs encourages audience participation.***

G *Answer the follow[illegible]*

When was *Desert Island Discs* firs[illegible]
What type of broadcaster is the B[illegible]
How does *Desert Island Discs* hel[illegible]
How does *Desert Island Discs* hel[illegible]
How many people listen to *Deser[illegible]*
How does *Desert Island Discs* rea[illegible]
How does *Desert Island Discs* app[illegible]

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REGULATION USES AND GRATIFICATION MOBILE GAMING

A *Fill in the missing keywords.*

PEGI (Pan European Game Information) is the European _____ for video game content. The organisation's central aim is to create video game _____ which will protect minors against harmful content. The PEGI sets the standards by which video games released in countries residing in the European Union are regulated. This also applies to several other countries including _____, Israel and India. _____ is one of the few exceptions as their video game content is regulated by the **USK** (Entertainment Software Self-Regulation Bo[illegible]

C *List the uses and gratifications of mobile video games.*

- **Entertainment/diversion:**
- **Information:**
- **Pe[illegible] Identity:**
- **Social interaction:**

E *Fill in t[illegible] in the t[illegible]*

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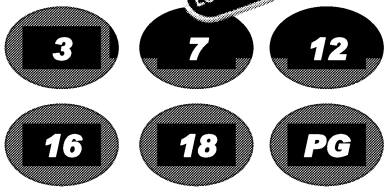
PEGI organises games[illegible] classifications:



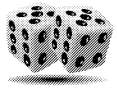
B *Complete the list of content indicators that PEGI considers before assigning classification.*

_____

Discrimination

_____

Online interacti[illegible]

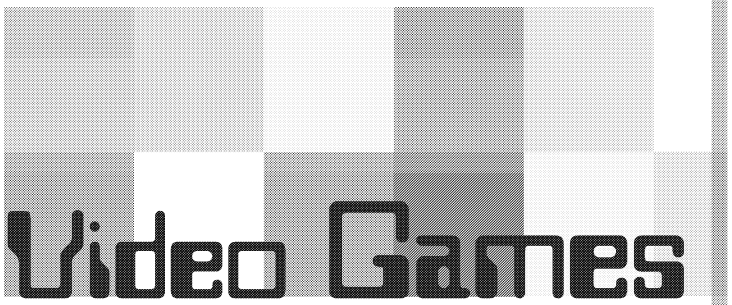


_____

_____

Sex or nudity

_____



D *Which organisation is responsible for revealing statistical projections and industry forecasts for video*

Remember: It is **the Video Standards Council Rating Board** that is actually responsible for [illegible] the [illegible] **PEGI** [illegible] classificati[illegible]s [illegible] games [illegible] released in [illegible] UK.

Remember: Certain video games receive different classifications on different platforms. For example, *Pokémon Go* received a 3+ rating on the Google Play store and a 9+ rating on the Apple iTunes store.

It was pred[illegible]t approximately $137[illegible]n would be [illegible]t on games in 2018

For the first tim[illegible] history, revenue[illegible] mobile games [illegible] predicted to ove[illegible] all other platfo[illegible] most notably g[illegible] consoles

Statistical projections and industry forecasts from _____ (2018)

Remember: The percentages and figures are projections and not final figures, but they are a strong indication of the global worth of the industry

Revenue fo[illegible] on mobile[illegible] predicte[illegible] $70[illegible]

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Video Games
Fortnite

24

A *Complete the statistics below.*

Audience Breakdown	78%	53% under the Ag
	22%	

B *Summarise the U ifications of playing Fortnite.*

Information

Social interaction

Entertainment/diversion

Personal

C *Provide three more examples of people complainin negative effects of playing Fortnite.*

In April 2019, a GP allegedly prescribed an 11 year old bo from playing video games citing, Fortnite as a key exam

D *What counter argument did Andrew Reid make?*

E *Fill in the missing key words in the information boxes below.*

_____ **Passes** are extremely pop players who don't have the time or th earn all achievements through the gam Pass costs the equivalent of _____

Audiences are able to purchase weapons, traps, emotes (player dance moves), skins (character appearances) and upgrades on Fortnite using _____, the in-game currency. V-bucks can be purchased in exchange for real _____.

According to **a LendEDU** survey, approx of players are thought to make in-gam

In order to play Fortnite: Save the World, audiences must buy a pack thro gh the official . There is a iti that costs £34.99 a _____ edition that s £49.99. Occasionally, large discounts will be offered.

Fortnit vel b ____ n s le Can Fly

_____ is responsible for designing the game

Epic Games was previously credited with developing the _____ ____. This has enhanced the experience of playing shooter, stealth and fighting games including Gears of War

In 2018, Fortnite Battle: Royale won 'Best _____ Game' at the PC Gamer and IGN awards

G

In 2018, Fortnite: Battle Royale was found to be the highest grossing console game of all time

As of April 2019, there were 200 million registered players

Figures from **Superdata** suggest tha game's revenue increased by a third 12 months between May of 2018 and

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