



## Key Terms and conventions

Central image, protagonist, hero, villain, title, star appeal, credit block, frame, enigma codes, signify, Extreme close up, facial expression, body language, colour, enigma codes.

## Consider Propp NARRATIVE & Barthes ENIGMA theory

Typical of Bond films, the **protagonist is flanked by females wearing very few clothes**: Two of these women are highly **sexualised**: bikini-clad, slim with perfect hour glass figure and long flowing hair. Body language: one appears to be looking at the golden gun assassin whilst pointing at Bond whilst the other seems to be putting her arm out in front of him, seemingly protecting him. Barthes might argue that this is another enigma code, suggesting to the audience that **Bond has female allies and enemies**, yet all look the same making it hard for him to distinguish between them.

**Extreme close up of golden gun**, pointed right at Bond and someone is loading it with a bullet engraved with his name. The reader can interpret this as an **attempted assignation on the hero**. We can only see the hand of the shooter creates intrigue and an **enigma code for the audience, as we want to find out who is trying to kill Bond**. Propp's character theory- we would consider this person to be the 'villain'. Surrounding Bond are even more enemies and people trying to kill him. These signify action/thriller genre.

## Messages and Values

### Key messages:

1. **Men are heterosexual**. Men need to be Masculine: strong, powerful and intelligent to be successful.
2. **Women** need to be feminine: they are sexualised, attractive and allies to men.
3. **Minority groups** are dangerous.

## MEDIA LANGUAGE: How the FILM POSTER communicates with the audience using the different codes:

### Technical Codes

1. Central image: mid-shot of James Bond, smartly dressed holding a gun across his body. Suggests he is the protagonist, so probably a 'good guy'. - Propp's theory - 'hero'.
2. Direct address- Bond looking directly at the audience, making eye contact. The intensity of his stare and lack of smile connotes how seriously he expects to be taken and appears calm despite the chaos surrounding him. This informs the audience of one of his great strengths, his ability to keep his composure in any situation.

### Symbolic Codes

1. Bond's attire connotes business and professionalism and the gun, an iconic part of Bond's 'uniform', signifies danger and action.
2. Extreme CU of gun at bottom pointed at Bond, loading with bullet with name on, so audience know someone is trying to kill him.
3. Colour of the gun (gold) connotes wealth
4. Explosions communicate action in the film and link to historic context of oil embargo
5. Female costumes of bikinis and slim

### Written Codes

1. Actor's name(s) placed at top to entice audience - common convention. Roger Moore- household playing Bond in the previous film, Live and Let Die. Name placed directly above Bond's image to reinforce the link.
2. Title appears with book author at the bottom.
3. Credit block, detailing industry information such as other star's names, directors and producers, is much smaller and tucked away so as not to divert the audience away from the main image or the rest of the poster.

## TMWGG: CONTEXTS

### Production Context

Released on 19/12/74. Roger Moore as 007, Moore's second appearance as 007. Based on a book by Ian Fleming. Produced by British company Eon (Everything or Nothing), same as SPECTRE. Distributed by United Artists. Estimated \$7m budget, grossed \$97m+ million world-wide.

Reflects popularity of Martial Arts film genre, there were several Kung Fu scenes and the film was filmed predominantly in Asia, having being shot in Hong Kong, Thailand and Macau. The artwork for poster was produced by artist and illustrator Robert McGinnis.

### Historical Context

Illustrations commonly used on film posters due to the limited technology.

TMWGG was set in the middle of the 1973 energy crisis, when the oil producing Arab nations proclaimed an oil embargo – the decision to stop exporting oil to USA) causing an oil crisis. This had short and long-term effects across on politics and the economy across the globe. This is hinted at through the poster's iconography of the power plant in the lower left corner and the energy beam directed at Bond.

## REPRESENTATION Ethnicity, Gender and Issues

### MEN

UK's favourite secret agent; charming, suave, good looking and, most importantly, always caught the 'bad guys'. This representation of masculinity told audiences that this was what a man had to be at the time – intelligent, strong and prepared to put yourself in dangerous situations. If you were all of those things, you would be successful, gain respect and women would want you. The assumption then is that men should also be heterosexual.

### WOMEN

Two of the three females on the poster are wearing bikinis which show off their slim bodies. Both are heavily made up and wear earrings and bracelets as accessories to the 'outfit'. The two women also have long flowing hair. A feminist theoretical perspective would argue that this sexualised representation of women suggests that they are little more than bodies to be looked at. Another female, however, is dressed in a karate uniform and is shown in a martial arts pose, and appears to go against this stereotype. She too has flowing hair but this time it is much darker and her skin tone suggests she is from a different ethnic group to the other females. This goes some way to explaining why she seems not to support the dominant sexualised stereotype portrayed by the other females; she is seen as exotic, different, the 'other'

### Minority groups

At the start of the 20th century, representations of minority ethnic groups supported the dominant stereotypes of the time: to be pitied, to be laughed at, the exotic and/or dangerous. While society was progressing towards racial equality by the 1970s, some of these stereotypes were still in evidence in mainstream films. In addition, it is interesting to consider this poster in the context of the move towards gender equality and increased women's rights in the 1960s and 70s.

### Male Gaze

Feminist Laura Mulvey coined the term the 'male gaze' which discussed how the audience is put into the perspective of a heterosexual man. In this poster, the audience is forced to focus on the curves of the women's bodies, putting them in the eyes of a male. This suggests all men look at women and communicates to the audience that this is what an attractive woman looks like. Mulvey argues that this denies the women human identity and relegates them to the status of objects to be admired for physical appearance. This could be further argued as the producer of the artwork was a male, Robert McGinnis.

## HALL'S RECEPTION THEORY

The producers have encoded certain ideas into this text but it depends on the viewer's own social and cultural context how this image is decoded:

### DONIMANT - NEGOTIATED - OPPOSITIONAL

For example, the depiction of a female doing martial arts could be seen to support the idea that she is dangerous and to be feared or could be seen as a progressive way of looking at females, those who are strong, confident and fearless.



## Key Terms and conventions

Central image, protagonist, hero, villain, title, star appeal, credit block, frame, enigma codes, signify, Long shot, facial expression, body language, colour, enigma codes.

## Consider INTERTEXTUALITY

The white tuxedo intertextually references earlier Bond films (previous Bonds, including Roger Moore, have worn the white tuxedo, however this poster specifically references Sean Connery in Goldfinger), providing a sense of familiarity, nostalgia and pleasure to fans who recognise the link. Bond films have often deliberately referenced earlier films in the franchise, for example the 'Bond girl' emerging from the sea (Ursula Andress in Dr No and Halle Berry in Die Another Day). Daniel Craig also emerged from the sea in Casino Royale, his first outing as Bond, however it was denied that this was a reference to the earlier films.



## Consider NARRATIVE

Behind Bond, image of a man wearing a skeleton mask and bone design on his jacket. Skeleton has connotations of death and danger and the mask is covering up someone's identity, someone who wishes to remain hidden, someone lurking in the shadows. It is quite easy to guess that this character would be Propp's villain and his mask that is reminiscent of such holidays as Halloween or Day of the Dead means he is Bond's antagonist and no doubt wants to kill him. This acts as an enigma code for the audience as we want to find out who this character is and why he wants Bond. The skeleton also references the title of the film, Spectre, connoting a ghostly, haunting presence from Bond's past.

## MEDIA LANGUAGE: How the FILM POSTER communicates with the audience using the different codes:

### Technical Codes

1. Central image: long-shot of James Bond, smartly dressed holding a gun across his body. Suggests he is the protagonist, so probably a 'good guy'. - Propp's theory- 'hero'.
2. Direct address- Bond is looking directly at the audience, seemingly making eye contact. This is a common convention of film posters and helps to add to the more personal approach of this format. The intensity of his stare and the lack of a smile could suggest how seriously he expects to be taken.
3. Framing - Bond is in the middle and central.

### Symbolic Codes

1. Bond's attire connotes business and professionalism.
2. The gun, an iconic part of Bond's 'uniform', signifies danger and action and is casually pointed, connoting that Bond is never off duty, he is always alert and ready for action.
3. Colour - Bond's white jacket connotes his heroic status, contrasting with the dark, shadowed antagonist in the background.
4. Costume: the tuxedo is iconic of the Bond image, and the white tuxedo connotes luxury, wealth and sophistication, the 'high life' that off-duty Bond enjoys (linked to martinis, women, gambling etc.). The red carnation has connotations of romance and passion, but also of danger.

### Written Codes

1. Breaks conventions as actor name is not at top- to not get in way of visuals. Instead, it appears alongside many other names 'Albert R. Broccoli's EON Productions presents Daniel Craig as Ian Fleming's James Bond', reflecting the many iconic figures involved in creating the franchise.
2. Bottom, title appears with the iconic 007 logo. The gold font connotes luxury, wealth, aspiration and exclusivity; the capitalised title suggests power and strength. The title SPECTRE relates to the organisation that is in opposition to Bond in the narrative, but also connotes a 'ghost' from Bond's past.
3. Credit block gives industry information such as other star's names, directors and producers, and is much smaller and tucked away so as not to divert the audience away from the main image or the rest of the poster.

## REPRESENTATION Ethnicity, Gender and social/cultural Issues

### MEN

Bond provides an image of masculinity that connotes bravery, intelligence and strength: Bond's posture is strong and dominant, his arms are folded in a stereotypically masculine stance. This closed body language connotes his lack of emotion, his independence, and also his professional role as a rational, ruthless assassin. The use of the key light on Bond is stark and highlights his chiselled features, constructing a representation of tough, inscrutable masculinity. The gun suggests danger but his posture connotes confidence with a relaxed attitude toward such dangers. This 'hero' archetype is typical of the action genre and audiences are led to believe, through this representation, that this is how a man should be. The villain in the background is also male, reflecting the male-dominated nature of the franchise - the main protagonist and antagonist who drive the narrative are both male.

### WOMEN

The absence of female characters on this poster reflects a feminist perspective, as women are still under-represented within action film franchises. There are stronger female characters in Spectre, however this poster does not feature them and so we can infer that much of the marketing prioritises Bond as an iconic figure who will appeal to audiences.

### Social & Cultural Context

James Bond is an action hero who, since the 1960s, has been constructed to embody many masculine stereotypes of strength, independence, sexual prowess etc. The representation of women in the franchise has traditionally been similarly stereotypical: the 'Bond Girl' who is the beautiful 'love interest' for Bond (Propp's princess), insignificant to the narrative and ultimately disposable. The representation of gender in the Bond franchise has evolved over time- to an extent - to reflect the changing social context. It would be useful to consider the poster for The Man With The Golden Gun here. Craig's Bond is not as sexist and overtly stereotypical as the earlier incarnations and reflects some contemporary notions of masculinity as his Bond is older, more thoughtful and shows signs of vulnerability. Interestingly, the poster does not reflect this development and represents Bond as the familiar action hero to 'sell' the film.

## KEY MESSAGES

### Key messages:

1. **Men** need to be Masculine: strong, powerful, independent and sexual prowess.
2. **Representation of gender** have evolved to reflect the social context
3. 007 is not as sexist and overtly stereotypical as the earlier 007s

## SPECTRE: CONTEXTS

### Production Context

Released on 26 October 2015, starring Daniel Craig as 007 in his fourth performance as the fictional MI6 agent. Based on a book by Ian Fleming, the film was produced by British company Eon (Everything or Nothing) Productions and distributed by United Artists. The film was created with an estimated \$245 million budget making it the most expensive Bond film and one of the most expensive films ever made. It grossed over \$880 million at the worldwide box office. The poster was designed by Empire Designs, a British film promotion agency. The poster was released on 3 September 2015, as part of a wide global marketing campaign for the film.

### Social Context

The masked man, wearing a skeleton mask was used to symbolise the Mexico City festival 'Day of the Dead', featured in the opening sequence. This did not happen in real life however, the interest in the film, and the government's determination to promote pre-Hispanic Mexican culture, meant that one year later the local authorities decided to organise such a parade (Dia de los Muertos) on October 29th 2016. It was a huge success and attended by 250,000 people. The Tom Ford white tuxedo worn by Daniel Craig revived a fashion trend from the 1970s. Previous Bonds have worn a white tuxedo, and John Travolta famously sported one in the film Saturday Night Fever in 1977. It has been argued that Daniel Craig initiated a fashion trend, as many celebrities including David Beckham and Benedict Cumberbatch were photographed wearing a white tuxedo around the time of the release of Spectre publicity, underlining the cultural significance of the Bond franchise.





## PRIDE: CONTEXTS

### Production Context

Monthly, lifestyle mag, first published in 1990, readership (including online) 300,00, circulation (printed copies) (of over 146,000, distributed by COMAG (part of Conde Nast), still in Black ownership Name links to **black liberation** but could be confused with **Gay Pride**

### Social/ Cultural Context

Modern mags focus more on beauty, less on homemaking mag **encourage** us to feel bad about ourselves but they will make us better. **BLM** – campaign against police racism, big on **Twitter** as is Pride (lots of followers)

### Historical/Political Context

The **term** Pride come from the **Civil Right Movement** that encourages/ celebrates black culture, wanted people to be proud of being black and having afro hairstyles.

## Key Terms and conventions

Strapline, Cover line, colour palette, direct address, flashes, left third, masthead, anchorage, polysemic, hyperbole, FMG, BLM, pose Metrosexual, body language, facial expressions, Image as commodity. Red connotes strength, power, courage, energy, warmth, Black connotes power, sophistication, classic, stylish.

## The Target Audience

Females of colour, aged between 24- 35, are middle class or higher, many would have a good education, they would be interested in fashion and beauty, spend a lot of money on fashion and beauty products, most of the audience would live in London, they are a niche audience (smaller than average with specific interests)

## Messages and Values

Key message- Be proud of who you are, and your culture, have confident and self-respect. Focus on body image- reminding the reader that they could/ should look better (women are valued based on looks). Women should aspire to be successful like Naomi Harris. Mixed messages: straighten hair- conforming to European ideas of beauty, consumerist context about buying hair care products like relaxers, straighteners.

## MEDIA LANGUAGE: How the front page communicates with the audience using the different codes:

### Technical Codes

1. Masthead- covered but still recognisable
2. Strapline- best magazine of its kind
3. Colour Palette suggests pride, strength strong
4. Cover lines- serious issues (FGM), success of NH,
5. Range of topics, aligned around NA
6. Breaks left third rule- worried about topics?
7. Narrative- cover lines start of a story

### Symbolic Codes

1. Pose is confident and sexy
2. She looks at us- direct address
3. Costume not revealing but still tight
4. Serious facial expression- she serious!
5. Colours are eye catching, contrasting
6. Hair/make up = pretty, beautiful but not over the top demonstrating natural beauty over 'made up' beauty. More realistic.

### Written Codes

1. Personal pronouns- we, you, draws TA in,
2. Hyperbole- failed, sexualised, mocked
3. Alliteration- Bond and Beyond emphasis her success as a Bond girl (sexy)
4. Use of acronym (FGM)- assumption that the TA will know what it is, comfortable dealing with a controversial topic.
5. PRIDE communicates the ethos of the brand and how the TA should feel.

## REPRESENTATION *Ethnicity, Gender and Issues*

### Ethnicity

Naomi Harris is a successful black women as a role model, came from a similar background to the TA. The magazine presents black people as outgoing, confident, and ambitious.

### Gender

NH is attractive, slim, fashionably dressed- fits the stereotype, the magazine (like other magazines) encourages women to work harder to improve themselves because they are inadequate (How far would you go?), the importance of body image is the same for different races, a lot of pressure on women to be perfect, the mag reminds reader that they are judged on their looks (Objectified, Sexualised, Mocked)

### Issues

FGM- hard hitting issues but is it reported on from the beauty/ cosmetic surgery side?, brave move to have such controversial topic on the cover, use of ! shows they view it as shocking and not being done for religious reason but because of aesthetics/ beauty.

## My Notes



## GQ: CONTEXTS

### Production Context

First named **Gentleman's Quarterly** in 1931, **GQ** was rebranded in 1961 and is published quarterly (3 monthly). It is a **men's fashion and lifestyle mag**. Produced by Conde Nast, GQ is a multi-platform brand, published in **print and on the iPad** along with its own website. It hosts an annual event 'GQ Men of the Year'. Circulation = 115K, readership = 400K. Catchphrase = "the magazine for men with an IQ"

### Social/ Cultural Context

In 1994, Mark Simpson coined the word '**Metrosexual**' which was about men looking after their **appearance with skincare** regimes etc. Mark attended 'GQ Man of the Year'. It was **socially acceptable for men to care about themselves**. GQ Embraced this. Then in 2014, Simpson introduced the term '**spornsexuals**', men who are extremely body focused and used the gym to make them look their best. The **selection of the image** on the front cover supports this with The Rock's **bicep being the main focus**.

## Key Terms and conventions

Strapline, Cover line, colour palette, address, flashes, left third, masthead, anchorage, polysemic, 'Man up!', Mind, Body & Masculinity, pose Metrosexual, body language, facial expressions, Image as commodity. Red connotes physical strength, power, courage, energy, Black connotes power, sophistication, classic, stylish.

## The Target Audience

'Men with an IQ': Middle class or higher, many would have a good education, they would be interested in style, fashion and metrosexual topics, would spend a lot of money on products to support this lifestyle. Includes coverage of executive concerns and targets a more serious minded, conservative, older reader than some other men's lifestyle magazines such as Loaded and FHM.

## Messages and Values

Key message- Be the best man you can be. Be strong, powerful and care about yourself. Having the 'right' look is very important to success.

## MEDIA LANGUAGE: How the front page communicates with the audience using the different codes:

### Technical Codes

1. Masthead - Big and bold, recognisable
2. Strapline- Mind, body and masculinity
3. Colour Palette suggests power, strength strong
4. Cover lines- 'The Rock' connotations of strength and stability. Masculinity, metrosexual,
5. Breaks left third rule
7. Narrative- cover lines start of a story
8. Extreme close up- showing bicep and serious facial expression

### Symbolic Codes

1. Pose is confident and serious
2. He looks at us- direct address
3. Costume tight casual T Shirt
4. Serious facial expression- he's serious!
5. Colours are eye catching, contrasting
6. Body language- shows muscles flexed to reveal large muscles, supporting spornsexual image of what men should be like.

### Written Codes

1. Direct address - 'How to be a man' draws TA in,
2. Pronouns- 'you'- speaks directly to the audience
3. 'World exclusive' and 'essential' - persuasive technique to entice the audience
5. Extraordinary truth- more serious topic to appeal to the educated target audience and shows the more serious side of the stories.

## REPRESENTATION *Ethnicity, Gender and Issues*

### Ethnicity

Dwayne Johnson is a successful black actor and a role model. Historically, many films depicted black characters that supported the dominant stereotype of the time: incompetent, hyper-sexualised and/or criminals. It wasn't until the growing momentum of the Civil Rights Movement that there was a push against this status quo and there evidently there is still a way to go. Using a hugely successful black cover star (Dwayne Johnson is half Samoan and half African American) as their dominant image, GQ is presenting a role model for its readers, someone to aspire to be like. Although Johnson's Hollywood success might be outside of most reader's possibilities, his work ethic and desire to want to better himself isn't.

### Gender

The use of Johnson's iconic bicep with its Brahma bull tattoo reinforces the stereotype of men as having to be hyper masculine, strong and muscular.

### Issues

Cover lines such as "How to be a man in 2016" suggest that the reader cannot possibly already know this and will need the magazine to help show him the way. This is similar to the female magazines that tell their readers how to be beautiful, get fit and dress well. The importance of body image and consumerism doesn't change just because of gender.

## My Notes





## CODES AND CONVENTIONS

This front cover uses the conventions of a newspaper:

- Layout, use of cover photographs/images, house style, mastheads.
- Emotive vs Formal language to engage different audience responses.
- Roland Barthes enigma codes - headlines used to tease people to want to read certain stories

There is also a **strapline** that reads "For A Greater Britain" that suggests The Sun has a clearer idea than MPs what is good for the country.

The start of the **headline** addresses MPs directly, and has a threatening tone. The huge letters for the 'choice' is phrased more like an ultimatum. This reduces what is obviously an extremely complex piece of legislation to something very simple and emotive. 'Cutting through bureaucracy' is something right wing populists favour, and this kind of 'straight talking' is what The Sun is renowned for.

The masthead is in block, capitalised text and uses the colours red and white. Other newspapers in the UK also use this design (such as The Mirror, The Daily Star and the Daily Sport) and these are termed "red tops" as they specialise in tabloid journalism - journalism that often relies on sensationalism, celebrities and gossip. Tabloids are also renowned for simplifying complex political issues.

## REPRESENTATION

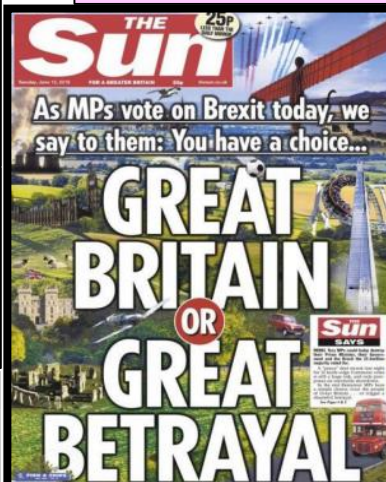
### REPRESENTATION: HISTORICAL & POLITICAL CONTEXTS

In its early years, The Sun nominally supported the Labour party but has moved back and forth between Labour and the Conservatives, depending on party leadership. The paper has always been very vocal in telling its readers how they should vote ("Why it must be Labour" 1970; "Vote Tory this time" 1979; "Do you really want this old fool to run Britain?" 1983). Today, The Sun is described as having **political allegiance** to the **Conservative party** and does not support the EU, so it is not surprising they are backing offering a **pro-Brexit** viewpoint that links to nationalist values. The paper does have an ambivalent representation of politicians. They often flatter and endorse specific MPs and policies, but also regularly feature articles that expose government policies they consider too left wing (especially concerning immigration or multiculturalism). This links to the populist belief that politics is run by an 'elite' who have 'lost touch with the people'.

## BACKGROUND CONTEXT

The Sun is a British **tabloid** daily newspaper owned by Rupert Murdoch's **News Corp.** It was originally published six days a week until News Corp. also started producing The Sun on Sunday in February 2012 to replace the News of the World. With an average daily circulation of roughly 1.6 million copies of their print edition in the UK and a daily readership of around 4.1 million <http://www.newsworks.org.uk/The-Sun>), The Sun has the **largest circulation** of any daily print newspaper in the United Kingdom. In addition, The Sun on Sunday is the UK's biggest selling Sunday newspaper. On 23rd June 2016, citizens of the UK voted to leave the European Union. This was nicknamed 'Brexit'. The vote was very close with 51.9% voting leave and 48.1% voting remain. This reflects the divisive nature of the referendum and the sometimes ugly nature of the campaigns where the Leave camp was accused of fuelling racism and xenophobia (fear of strangers), and the Remain camp was accused of 'betraying Britain' (nationalism). Almost two years later (on the date this edition of The Sun was published) different factions were still arguing. The Prime Minister, Theresa May was trying to put a bill through Parliament to approve her plan for Brexit, but many MPs (from both sides) were critical.

The **dominant image** is a photo-montage of iconic British landmarks or traditions. There are key historical sites like Stonehenge and the Shard; popular British brands like Minis and red buses and spitfires; and even the Houses of Parliament to show a respect for our political system. These are set on backdrops of rolling fields, forests and coastline. It creates the image of Britain as a 'green and pleasant land' (a common term from William Blake's poem 'Jerusalem', itself a song with a nationalist message). This is a very positive representation but also quite a stereotypical one.



The cover is a **montage** of different British cultural traditions that we should be proud about (including fish'n'chips and the Loch Ness monster!) These are also quite stereotypical elements of British identity, what foreign tourists may expect from a visit to the UK.

This montage is **anchored** by the **headline**, "Great Britain or Great Betrayal". The headline's use of the emotive term 'betrayal' make it clear that the cultural icons featured on the cover are at risk from politicians.

The opening to the article can be seen on the left third of the cover beginning, "The Sun says..." suggesting the newspaper has real influence when it comes to the decisions MPs make.

The landmarks and traditions are closely associated with England and particularly the South of England where there was **strong support for Brexit**. There is only one Northern landmark (the Angel of the North) and no representations of Scotland and Northern Ireland except for Loch Ness. This may be because Scotland and Northern Ireland both voted to remain, so are not part of The Sun's **target audience**. The Sun does have specific Irish and Scottish editions, so this may also explain the focus on England.

The **strapline** 'For A Greater Britain' implies, along with 'The Sun Says...' suggests The Sun has a clearer definition of what makes Britain great than others, and implies the reader should trust its vision.

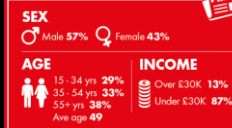
The Sun isn't just **reinforcing** these **stereotypes**; it is saying that if we don't celebrate and protect them then we will be 'betraying' Britain. The only way to 'protect' British identity is for MPs to vote in favour of the Brexit bill.

**AUDIENCE:** The Sun targets the lower middle social classes, most of whom haven't attended higher education. Two thirds of its readers are over 35 years old, 54% are male and its biggest audience share comes from the C2DE demographic. The average reading age of the UK population is 9 years old. The Sun has a reading age of 8 years, which means it is accessible to everyone and especially appealing to members of our society who have weaker literacy skills.

## HISTORICAL & CULTURAL CONTEXTS

The Sun started life as a broadsheet in 1964, becoming a tabloid in 1969 after being purchased by its current owners. Sex was an important feature of the paper's marketing strategy and the first topless page 3 model appeared in November 1970. This soon became a regular feature of the paper and has been an area of contention for some people. The Sun has always been considered controversial in terms of its output, partly due to its over-reliance on sensational news and partly due to complete fabrication for the sake of a story ("Freddie Starr Ate My Hamster", 1986). It has also maintained an antielitist agenda where it regularly exposes the sex or drug scandals of celebrities or authority figures. In the past five years there has been a surge in 'populist nationalism'. This is a political ideology that distrusts 'experts', statistics and mainstream politicians in favour of returning control to 'the common people' (populist).

In many countries across the world, there has been a rise in nationalism; the belief that your country and customs are superior to all others. Positively, nationalism could be seen as pride in your country's culture, traditions and achievements. Negatively, the dismissal or fear of other cultures could be viewed as xenophobia or racism. The Sun is unashamedly right wing, and part of its brand is to support a nationalist ideology - especially in sporting events and stories about the royal family, but also extending into politics. These have been controversial: during the 1980s Falkland War they featured a photo of a sinking Argentine battleship with the headline 'Gotcha!'. They often employ outspoken columnists like Katie Hopkins whose descriptions of migrants as cockroaches were condemned by the UN Commission for Human Rights. During the Brexit campaign and aftermath, The Sun enthusiastically supported the leave party and published a number of exaggerated or plainly untrue stories that linked into nationalist beliefs: that migrants from the EU are stealing British jobs, overwhelming the welfare services, planning terrorist attacks etc. They even reported the Queen supported Brexit, a claim that Buckingham Palace denied.





BORIS: WHY I WANT TO BE A...



## FUNDING AND REVENUE

- Increasingly newspapers earn revenue from their advertisements and so, in this sense, journalism is being seen more and more as a commodity whose purpose is predominantly for profit. £1 in every £7 spent on groceries is spent by a Sun reader making it a very attractive advertising vehicle.
- The Sun is also sold for 55p Monday – Friday and 75p on a Saturday. This also brings them revenue.
- As readership figures of print news continue to drop and advertisers choosing to leave if figures drop too low, newspapers are under increasing pressure to capture audiences, so the populist nationalist ideology and emotive ultimatum that dominate the cover is a clear bid to attract those readers who voted leave. The range of British cultural institutions, from royalty to the Red Arrows is trying to appeal to the largest range of audience interests.



## INSTITUTION: NEWSCORP

- Newscorp is a media conglomerate and they own The Sun. They are one of the "big six" media companies in the world so are very powerful.
- Newscorp is owned by Australian Rupert Murdoch, well known for supporting right wing political agendas
- They are Horizontally integrated as they own many newspapers
- They also own The Times and The Sunday Times newspaper as well as shares in Sky and Fox.

## TECHNOLOGY & CONVERGENCE

- In August 2013, The Sun launched Sun+, a subscription service digital entertainment package. Subscribers paid £2 per week but were able to access all of The Sun's regular content as well as have exclusive access to Premier League clips, a variety of digital rewards and a lottery. Despite the cost of this, Sun+ had 117,000 subscribers who they could engage with on a more personal level due to the brand loyalty created from the subscription. This was just one of the ways The Sun adapted to people's reading habits, with people now having little time to spare and increasingly 'reading on the go'.
- However, in November 2015, the paper had to remove the paywall and offer most of its web content for free in order to compete with major rivals such as The Mail Online. Since removal of the paywall, it now has around 1 million browsers per day.
- Despite the move of most news services to online platforms, the print edition continues to be extremely popular with approximately 3 million daily readers, compared to 4 million who consume it on their mobile devices.

## TARGETING AUDIENCES

- The Sun targets **the lower middle social classes**, most of whom haven't attended higher education. Two thirds of its readers are over 35 years old, 54% are male and its biggest audience share comes from the C2DE demographic.
- According to www.see-a-voice.org, the average reading age of the UK population is 9 years old. The Sun has a reading age of 8 years. Using of words in bold, lots of visuals and smaller chunks of text means they are purposefully making their product accessible to everyone and especially appealing to members of our society who have weaker literacy skills.
- In addition, this way of formatting makes it easier to read at speed – on the daily commute for example - and to skim and scan the paper to find specific articles that interest you. This could help explain why The Sun is "Britain's most popular paper" as stated by its tagline, as it is an easy read..



## REGULATION

- The Independent Press Standards Organisation (IPSO) is the independent regulator for the newspaper and magazine industry in the UK.
- They ensure that individual rights are protected and that standards of journalism are high in the UK – to ensure that audiences are given the correct information and not 'fake news'.

## CONTROVERSY & REGULATION

- The Sun has always been considered controversial. The most notable controversy was The Sun's coverage of the Hillsborough Football Stadium disaster in Sheffield on 15th April 1989, in which 96 people died. The paper ran a front page headline of "The Truth" and printed allegations that fans pickpocketed victims, urinated on members of the emergency services and assaulted a policeman who was administering the kiss of life to a victim. The story was seemingly based on allegations from anonymous sources that were later proved to be false and The Sun apologised. The front page caused outrage in Liverpool where it was soon titled "The Scum" and a significant proportion of the city's population still boycott the paper today with many shops even refusing to stock it.
- More recently, The News of The World, which was owned by NewsCorp was forced to close after allegations that journalists were involved in hacking people's phones for information. This led to the closure of the 168-year-old News of the World tabloid in 2011 and a trial costing reportedly up to £100m.
- This led to the Leveson Inquiry, which investigated the scandal and then IPSO was set up to monitor journalism in the UK more effectively.

## PASSIVE & ACTIVE AUDIENCES

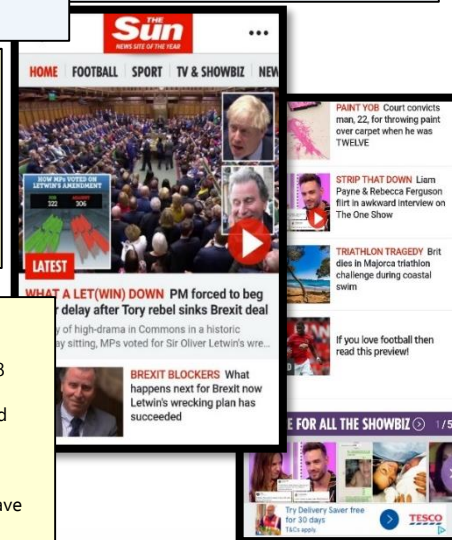
Historically, readers of print newspapers were considered to be **passive** (i.e. they read what was in front of them and believed it), especially as there is an expectation that what is shared in the news genre is true. However, **today's audiences** are much more **active** and understand how tabloids often don't report full facts. This potentially changes the way they interpret the information they are given.

## AUDIENCE APPEAL

- The average reading age of the UK is 9 years old. The Sun has a reading age of 8 years.
- Use of words in bold, lots of visuals and smaller chunks of text means they are purposefully making their product **accessible to everyone** and especially appealing to members of society who have **weaker literacy skills**

## WHAT DOES IPSO DO?

- make sure that member newspapers and magazines follow the Editors' Code.
- investigate complaints about printed and online material that may breach the Editors' Code.
- make newspapers and magazines publish corrections or adjudications if they breach the Editors' Code (including on their front page).
- monitor press standards and require member newspapers and magazines to submit an annual statement about how they follow the Editors' Code and handle any complaints.
- investigate serious standards failings and can fine publishers up to £1 million in cases where they are particularly serious.
- operate a 24-hour anti-harassment advice line.
- run a low cost compulsory arbitration scheme to settle legal disputes.
- provide advice for editors and journalists.
- provide training and guidance for journalists so they can uphold the highest possible standards.
- provide a Whistleblowing Hotline for journalists who feel they are being pressured to act in a way that is not in line with the Editors' Code.
- work with charities, NGOs and other organisations to support and improve press standards.







### Production Context

- Average daily circulation of roughly **134,000**
- In **2006**, The Guardian went through a complete redesign. It became smaller, had a new typeface and **balanced the longer pieces of journalism** out with many shorter stories.
- The Guardian is described as having **mainstream left** political values. It does not have an affiliation with any political party, but **does lean towards the left** and has a **very liberal tradition**

### Political Context

- On **23rd June 2016**, citizens of the UK voted to leave the European Union (EU). This was nicknamed **'Brexit'**.
- The campaigns before the referendum were quite aggressive. The **leave camp** was accused of **fuelling racism** the remain camp was accused of **'betraying Britain'**.
- One of their catchphrases of the Brexiteers was to label the economic concerns of the **remain party 'Project Fear'** while they called theirs **'Project Prosperity'**.
- **Boris Johnson** and the other politicians on the cover were **very fervent Leave campaigners**.
- Entrepreneurs like **James Dyson supported leaving the EU** and insisted it would be good for UK businesses.
- **Alan Sugar** (host of The Apprentice) **insisted Brexit would be terrible for the UK economy**, because without the trade deals, big businesses would move abroad.
- Britain's plan to leave the EU, and **to limit migration**, was **supported by other EU nations**. One such country is **Hungary**, whose prime minister, **Viktor Orbán**, has directly **challenged the EU about migration issues**.

### Target Audience

- Audience= well-educated, relatively young and liberal audience(**ABC1**.)
- **52%** of Guardian readers are male, and the average reader **age is 44**.
- online edition has over **42.6 million readers**.

### Cultural context

- **Health issues** attract ABC1 audience with more money to spend on healthier food and gym membership etc. The newspaper features stories about the latest scientific studies and reports about how to live longer, healthier lives. e.g. that too much dairy is bad for our health.

### Key terms and conventions of a tabloid + examples from The Guardian

**Cover line (or puff box)** announcing a guide to fitness. The 'How to...' phrasing makes a healthy lifestyle seem achievable, even when the "for the rest of your life" seems **hyperbolic**. The cartoon of the woman running has a light hearted tone

The **dominant image** is of a group of politicians looking sad and frustrated- striking as politicians are usually represented as confident people

The **dominant image** is **anchored** with the **caption**, explaining they are at a meeting with Brexit supporters. The despairing look about the success of Brexit reinforces **the left wing**, anti-Brexit beliefs of **The Guardian's target audience**

"From Project Fear to Project Prosperity". The optimistic tone of this **slogan** is ironic when **juxtaposed** with the defeated, sad posture of the politicians.



The Guardian's **masthead** is written all in lowercase and uses a serif font to make it stand out from the crowd

A much smaller part of the front page is given over to the **G2 supplement**, a regular segment in the paper which, because of its placing, when displayed on news-stands may well be the section **people see first**.

There is a **linked article** about Orbán in conflict with the EU, the **labelling of Orbán of 'right-wing'** tells the liberal target audience of The Guardian that this man is a **political enemy**. The photo showing Orbán with a belligerent facial expression suggests he is **an aggressive, uncooperative figure**.

### Representation of Issues

**Politicians:** are often portrayed as inept and useless in both left/right wing press, and in both tabloids and broadsheets. This portrayal of the most powerful people in the country could offer audiences a sense of superiority. The Guardian cover, in both the photograph and the article, portray politicians as ridiculous and inept. The tone of the headline suggests that May, the Prime Minister, doesn't know what she's doing and that Boris is in despair of her leadership.

**Brexit** Narrative of the cover story positions the audience into accepting the newspaper's viewpoint, analysis and opinion. It **portrays Brexit as dangerous** for the economy. The omission of any positive stories about Brexit and the economy reinforces the target audience's beliefs on this issue. The article about Orbán's conflict with the EU and his combative facial expression suggests the EU is a positive organisation and that the UK is foolish to leave

**Link to Theorists and theories:** Narrative: **headlines** used to **tease** people to want to read certain stories (could be linked to Roland Barthes – **enigma codes**). Active/Passive audience, Hall's Reception, stereotype and selection theories. Propopian characters,