

GCSE Media – Audiences

KEY TERMINOLOGY:

Mass audience: large group of people, not individualised.

Specialised audience: smaller/narrower group, defined by factors such as age, socio-economic group or interests.

Target audience: the specific group of people that a media product is aimed at.

Consumption: how a media product is used or experienced by an audience e.g. watched/ listened to/ played etc.

Response: how audiences react to a particular product.

Active audience: selects media to consume for a purpose, interprets/ responds to/ interacts with media products.

Passive audience: not active, e.g. accepts messages in media products without question.

KEY CONTENT:

How and why media products are aimed at a range of audiences, for example:

Small, specialised audiences: producers can target a very specific group to try to guarantee an audience for the product e.g. a specialist magazine might target people with an interest in gardening or heavy metal music.

Large, mass audiences: producers can reach more people, and possibly make more profit, by appealing to a mass audience. These products might include, for example, popular or 'universal' themes/ ideas, or include representations of different social groups to appeal to a wide range of people.

✔ Apply it... identify which of the set products are aimed at a mass audience and which are more specialised.

KEY CONTENT:

How media organisations categorise audiences:

Media producers categorise audiences in order to target their products more effectively. They often use a combination of demographic categories (e.g. age, ethnicity, gender, socio-economic group) and psychographic factors (e.g. interests, lifestyle and values).

The ways in which media organisations target audiences through marketing:

Marketing is very important in appealing to and reaching the target audience for a product. Increasingly, digital technologies and social media platforms are used to target audiences. Media organisations might make **assumptions** about the target audience, e.g. that people in a certain age group and income bracket might share similar values/beliefs that are conveyed in the marketing.

✔ Apply it... select one of the set products you have studied and research the marketing materials. Make notes on the ways in which these target the intended audience.

WHERE WILL I NEED TO STUDY/ APPLY AUDIENCES?

COMPONENT 1: Section B

Question 4 will assess knowledge and understanding of audiences in one of the forms studied: newspapers, radio or video games.

COMPONENT 2: Section A

Question 2 will assess knowledge and understanding of media industries, audiences or media contexts in relation to the television topic studied.

COMPONENT 2: Section B

Question 4 will assess knowledge and understanding of media industries, audiences or media contexts in relation to the music videos and online media products studied.

COMPONENT 3

Learners need to apply knowledge and understanding by creating a media production for an intended audience.

KEY CONTENT:

The ways in which audiences may interpret the same media products very differently:

Media products are polysemic (communicate multiple meanings), so different people are likely to find different meanings in the same text.

These differences may reflect both social and individual differences, e.g. the time/ place in which a product is consumed; a person's age, upbringing, education, where they live, their values and beliefs etc. E.g. *audiences might have very different interpretations of the confrontation between Luther and Madsen in the set episode of Luther.*

✔ Apply it... choose a set product and consider how different audiences (e.g. older and younger age groups, or people who live in different countries) might interpret it in different ways.

KEY CONTENT:

The social, cultural and political significance of media products, including:

The themes or issues they address: media products often explore topics of current interest and importance, e.g. social issues relating to health or the environment, or political issues such as Brexit.

The fulfilment of needs and desires, e.g. for information, entertainment, artistic inspiration, sense of identity etc.

The functions they serve in everyday life and society:

The media fulfil many roles in society, e.g. reporting news/ factual information, discussing/ debating important issues, exploring aspects of human experience, providing entertainment and popular culture.

✔ Apply it... identify the key themes and issues that are addressed in some of the set products you have studied. Think about how these themes reflect current social or political issues.

THEORETICAL PERSPECTIVES AND CONTEXTS:

Active and passive audiences:

In the past, audiences were assumed to be passive, with the potential to be negatively affected by media products (e.g. if the product contained violence). More recent theories argue that individuals actively choose, engage, respond to and interact with products.

Audience response and interpretation:

how audiences react to media products, e.g. they might respond in the way the producer intended (e.g. by agreeing with the viewpoints in a product), or question/ disagree with the intended meaning.

✔ Apply it... consider how these ideas apply to the set products you have studied, e.g. through examples of audience interaction or actual responses.

Blumler and Katz's Uses and Gratifications theory:

States that audiences actively select media products to fulfil particular needs, or pleasures:

Information: to find out about the world.

Entertainment: pleasure of diversion/ escapism.

Personal identity: they can relate to the characters/ situations/ values and beliefs in a product.

Social interaction: pleasure of discussing products with others.

✔ Apply it... consider how the Uses and Gratifications theory applies to all the products you have studied.

Other perspectives, e.g. Stuart Hall's Reception Theory (preferred, negotiated, oppositional readings) or the Effects Debate, may also be studied.

CONTEXTS: Historical, Social, Cultural, Political:

How products reflect the context in which they were made in terms of audience consumption.

How audience responses to/ interpretations of media products may change over time.

APPLYING AUDIENCES: PRACTICAL TASKS

- 1. Research task:** look at a range of magazine covers (e.g. online). Identify the target audience for each and make notes on the methods used to appeal to this group.
- 2. Imagine you are creating a magazine** in a genre of your choice for a young adult audience. Think of a title, a strapline and a topic for a feature article that would appeal to this audience. Consider how you would need to change your ideas if you wanted to appeal to an older audience.

GCSE Media – Media Industries

KEY TERMINOLOGY:

Conglomerate: a very large organisation that owns different types of media company, e.g. Comcast or NewsCorp.

Diversification: where a media company moves from producing one type of product to creating different media forms (e.g. a TV company moving into film production).

Vertical Integration: where one organisation owns more than one stage of the industrial process (production, distribution and circulation) of media product creation.

Convergence: making a product available across different platforms, in order to reach different audiences e.g. newspaper content is usually available in print form, on a website, via a digital app, on social media platforms etc.

Government funded: a product that is financed by government money, e.g. a public health campaign.

Not for profit: products that are made for a reason other than to make money e.g. the BBC is funded by the licence fee and its programmes need to fulfil a public service remit.

Commercial model: companies producing products in order to make a profit, often funded by advertising.

Regulation: the monitoring/ control of media industries by independent organisations such as Ofcom and IPSO.

KEY CONTENT:

The nature of media production, including by large organisations, and by individuals and groups:

Media products vary in the way they are produced, e.g. some are large scale productions (often high budget, mainstream) by large media organisations, while others are smaller productions (often lower budget, targeting specialised audiences) by independent companies or individuals.

✔ Apply it... identify the companies involved in producing the set products; consider which are large organisations and which are smaller, independent companies.

KEY CONTENT:

The effect of ownership and control of media organisations, including:

Conglomerate ownership: these organisations have huge financial resources and a lot of power, e.g. they can control the messages communicated in many areas of the media.

Diversification: companies branch into different types of media to increase their chances of success / audience reach.

Vertical integration: these companies can control every stage and ensure that their products reach the audience.

✔ Apply it... identify how one set product, produced by a media conglomerate, has been impacted by its ownership, e.g. in the budget/ production values or messages conveyed.

WHERE WILL I NEED TO STUDY/ APPLY MEDIA INDUSTRIES?

COMPONENT 1: Section B

Question 3 will assess knowledge and understanding of media industries in one of the forms studied: newspapers, radio, film or video games

COMPONENT 2: Section A

Question 2 will assess knowledge and understanding of media industries, audiences or media contexts in relation to the television topic studied.

COMPONENT 2: Section B

Question 4 will assess knowledge and understanding of media industries, audiences or media contexts in relation to the music videos and online media products studied.

COMPONENT 3

Media industries are not assessed in Component 3.

KEY CONTENT:

The impact of the increasingly convergent nature of media industries across different platforms which enable organisations to construct/reinforce a brand identity and maximise audience reach e.g. a film marketing campaign including posters, trailers, social media/ viral content and a website, where all of the different elements converge (especially in established franchises such as Bond).

Different national settings:

Many organisations operate on a global scale, distributing their products in many different countries, although elements such as the marketing might vary in each country.

✔ Apply it... note examples of convergence in relation to the set products, e.g. how the products are made available on different platforms.

E.g. *The Spectre poster uses digital technology to construct an enigmatic layered main image in contrast to the montage of drawn images depicting narrative scenes in the historical poster.*

KEY CONTENT:

The functions and types of regulation of the media:

Regulation varies across different industries in the UK, but usually aims to protect people (especially children/ young people) from unsuitable, inaccurate or harmful media content.

Types of regulation include: establishing standards ('Code of Practice'); providing age ratings for a product and monitoring organisations to ensure they follow guidelines.

The challenges for media regulation presented by 'new' digital technologies:

The internet is very difficult to regulate as vast numbers of people can generate content. Some media products online are regulated by other industry bodies (e.g. the BBFC age rates some music videos). There is ongoing debate about how to regulate online and social media—but much of the internet remains unregulated.

✔ Apply it... identify references to other texts in the set products you have studied and think about how these communicate meanings.

CONTEXTS: Historical, Social, Cultural, Political:

How a product reflects the contexts in which it was made through aspects of its production, distribution, marketing, regulation, circulation and audience consumption.

E.g. *The contemporary music artists reflect current cultural contexts in terms of the use of digital platforms and social media to market and distribute their products.*

How a product reflects the political contexts in which it was made through aspects of its ownership and political viewpoints.

E.g. *Newspapers are likely to reflect the political leaning of the organisations that produce them, in terms of the way in which they construct representations of issues and events, and versions of reality.*

✔ Apply it... find examples of how the set products reflect their contexts in the ways they are produced, distributed and marketed.

KEY CONTENT:

The impact on the final product of:

Production processes: these will depend on the industry, but most involve content creation (filming, photography, written copy), editing etc. to construct the media product.

Personnel: the importance of key people; e.g. TV directors, journalists, designers, stars often have a signature 'style', or explore certain themes/ issues in their work. They might also attract an audience due to their past success/ status.

Technologies have a significant impact on media products and enable organisations to create exciting and cutting edge products that are likely to appeal to audiences e.g. CGI and special effects are important in many music videos and TV programmes, while video games use techniques such as augmented reality to engage users.

✔ Apply it... select two different set products (e.g. a newspaper and a music video) and find out how they were produced e.g. the production processes (such as where, when and how the content was created), the people involved in production and the technologies that were used.

GCSE Media – Media Language

KEY TERMINOLOGY:

Denotation: actual/literal meaning e.g. a candle.

Connotation: deeper meanings e.g. a candle might connote hope or light, or have religious connotations.

Codes and conventions: the elements of media language that usually occur in particular forms (e.g. magazines or adverts) or genres (e.g. sitcom).

Narrative: how stories are structured and communicated.

Genre: the type or category of product (e.g. crime, sitcom).

Intertextuality: where a media product refers to another text to communicate meaning to the audience.

KEY CONTENT:

The various forms of media language used to create and communicate meanings in media products, for example:

Visual codes: elements that relate to the look of a product, e.g. mise-en-scène, colour palette, layout and design.

Technical codes: e.g. camera shots/ angles, editing.

Audio codes: e.g. non-diegetic music, effects, dialogue.

Language codes: written or spoken words.

☑ **Apply it...** analyse how these elements of media language are used in the set products e.g. *the red, white and black colour palette on the set GQ cover connotes masculine strength and power to appeal to the target audience.*

KEY CONTENT:

How choice (selection, combination and exclusion) of elements of media language influences meaning in media products, for example:

- How the selection and combination of camera shots **creates narrative** in the *set television episodes* or *music videos*.
- How the written text anchors meanings in the images on the *set newspaper front pages* to **portray aspects of reality**
- What has been excluded from the *set print advertisements*— and how the **point of view** might be different if alternative elements had been included.
- How the combination of design elements, images and cover lines **conveys messages and values** on the *set magazine front covers*.

☑ **Apply it...** analyse how the choices producers make about media language communicates meanings in the set products.
E.g. the combination of images and headline on the front page of The Sun (for assessment from 2021) conveys patriotic values and communicates a point of view that MPs should vote for the Brexit Bill. Give examples to support this point.

WHERE WILL I NEED TO STUDY/ APPLY MEDIA LANGUAGE?

COMPONENT 1: Section A

Question 1 will require analysis of one of the set products detailed on Page 11 of the Specification: magazine front covers, newspaper front pages, film posters and print adverts.

COMPONENT 2: Section A

Question 1 will require analysis of media language or representation in an extract from the set television crime drama or sitcom.

COMPONENT 2: Section B

Question 3 will require analysis of media language or representation in the set music products detailed on page 19 of the Specification: music videos and online media.

COMPONENT 3

Learners will be assessed on their ability to use media language to communicate meanings in the production work (Non-Exam Assessment).

KEY CONTENT:

Codes and conventions of media language: how they develop and become established as 'styles' or genres, for example:

How the conventions of a genre (e.g. crime drama or sitcom) have developed and solidified.

How they may vary over time, for example:

How the conventions of a form (e.g. print advertising) have changed, due to new technologies and changing social/ cultural contexts.

☑ **Apply it...** analyse how the contemporary set print advert, film poster, television programme and music videos show developments from the older/ historical set products you have studied.

E.g. The Spectre poster uses digital technology to construct an enigmatic layered main image in contrast to the montage of drawn images depicting narrative scenes in the historical poster.

KEY CONTENT:

Intertextuality, including how inter-relationships between media products can influence meaning:

Several set products use intertextuality, for example the set music videos by Katy Perry and Taylor Swift are constructed as 'mini-films' and show the influence of other texts.

☑ **Apply it...** identify references to other texts in the set products you have studied and think about how these communicate meanings.

E.g. Roar includes intertextual references to the well known 1969 film, The Jungle Book, in the use of visual codes and elements of narrative. These familiar references can communicate meanings (e.g. about a human 'taming' the jungle) and create humour.

THEORETICAL PERSPECTIVES AND CONTEXTS:

GENRE, including:

Principles of repetition and variation: products usually include typical genre conventions that audiences recognise, and also different elements to engage the audience/ keep the genre 'fresh'.

The dynamic nature of genre: genres are not 'set in stone', they change and develop over time.

Hybridity (combining elements of two or more genres in a product) and **intertextuality** provide further variation and offer something 'new' to engage audiences.

☑ **Apply it...** consider how these ideas apply to the set products you have studied for Component 2.

NARRATIVE theories:

Propp's theory must be studied: the key character types (hero, villain, 'princess', father, donor, helper, dispatcher, false hero) and their role in the stages of the narrative.

☑ **Apply it...** consider how Propp's character types could apply to the set products you have studied.

Other theories, such as Todorov's theory (equilibrium, disruption, resolution), Levi-Strauss' Binary Oppositions or Barthes' Action and Enigma codes may also be studied.

CONTEXTS: Historical, Social, Cultural, Political:

How the media language in the set products reflects the contexts of production in terms of:

- themes, values, messages, viewpoints
- genres, styles, technologies, media producers.

APPLYING MEDIA LANGUAGE: PRACTICAL TASKS

Art skills not important!

1. Choose a different song by Katy Perry or Taylor Swift: **storyboard 20 shots for a new music video.** Include some performance and narrative to reflect conventions. Think about the range of camera shots and the mise-en-scène to communicate the meanings in the lyrics to your audience.
2. **Design a front cover for a new magazine** in a genre of your choice. Sketch the layout and design, paying close attention to the colour palette, the font style and the main image. Write 5 cover lines, aiming to communicate messages and use language codes.

GCSE Media – Representation

KEY TERMINOLOGY:

Representation: the way in which people, issues and events are depicted in media products.

Mediation: how media producers represent (rather than just present) the world to audiences.

Reality: 'real life', actual events, facts and truth - how aspects of reality and versions of reality are constructed.

Stereotype: an exaggerated, oversimplified representation, reducing a social group to a set of common characteristics e.g. grumpy older people or flat cap wearing northerners.

Feminist: supporting equal rights for women (society was traditionally male-dominated but there has been a move towards more equality, especially from the 1960s onwards).

KEY CONTENT:

The choices media producers make about how to represent:

Events: e.g. *how the set newspaper front pages combine images and text to convey information about the issues and events in the main splash (story).*

Social groups: categorised by age, gender and ethnicity.

Ideas: e.g. *how the set magazine front covers communicate ideas about gender/ identity in the use of media language.*

The ways aspects of reality may be represented differently depending on the purposes of the producers:

e.g. newspapers are informative and need to include factual detail, a sitcom might exaggerate/ subvert reality to entertain.

📄 **Apply it...** select one set product and analyse how the representations of social groups (e.g. different ethnic groups, genders and/ or age groups) have been constructed.

KEY CONTENT:

How and why particular social groups may be under-represented or misrepresented:

Media products often feature representations of powerful social groups (who have traditionally controlled the media). Certain groups (e.g. minority ethnic or LGBTQ people) may be absent, or under/misrepresented (e.g. stereotyped).

How representations convey: viewpoints, messages:

The choices about how to represent a social group will communicate a point of view, e.g. *the set Pride cover conveys positive messages about black female empowerment.*

Representations also convey **values & beliefs**, e.g. *about diversity and human rights in the set video for Freedom.*

📄 **Apply it...** identify the key messages in one of the set products. Try to find examples from other media texts that reinforce the same point of view.

WHERE WILL I NEED TO STUDY/ APPLY REPRESENTATION?

COMPONENT 1: Section A

Question 2b (extended response) will require comparison of the representations in one of the set products detailed on Page 11 of the Specification with an unseen resource in the same form.

COMPONENT 2: Section A

Question 1 will require analysis of media language or representation in an extract from the set television crime drama or sitcom.

COMPONENT 2: Section B

Question 3 will require analysis of media language or representation in the set music products detailed on page 19 of the Specification: music videos and online media.

COMPONENT 3

Learners will be assessed on their ability to use media language to construct representations in the production (Non-Exam Assessment).

KEY CONTENT:

The different functions and uses of stereotypes, e.g:

- to communicate meanings that audiences will easily recognise, e.g. products such as adverts need to convey a quick, clear message.
- to create humour, e.g. in the set episode of *The IT Crowd*.

Stereotypes become established when a social group (often a minority group) has been categorised repeatedly in the media and becomes recognised by a particular set of attributes.

How they may vary over time: stereotypes alter and develop over time, mainly due to changes in culture and society.

📄 **Apply it...** identify examples of stereotypes in the set products and think about how and why they are used. Now, try to find examples of representations that challenge stereotypes and consider why the producers might have made this decision.

KEY CONTENT:

How representations reflect the contexts in which they were produced, e.g:

Social: reflecting society at the time/place of production e.g. in terms of issues such as gender or racial equality, or economic prosperity.

Historical: the time/ period in which a product is created, e.g. the 1950s (*Quality Street*), the 1970s (*The Man With the Golden Gun*).

Cultural influences on a product, e.g. current trends or direct references (such as representations of *Countdown* in *The IT Crowd*).

📄 **Apply it...** analyse how the representations in the set products reflect the time and place in which they were made.

e.g. *the representation of the active female on the This Girl Can poster differs from the passive females in the historical Quality Street advert, as women now have more power and equality in society.*

THEORETICAL PERSPECTIVES AND CONTEXTS:

Representation, including processes of:

Selection: producers choose to include certain elements in a representation (and exclude others); this communicates meanings/ messages.

Construction: representations are 'built' by producers, using elements of media language.

Mediation: media producers construct their own 'version' of the world that is represented to audiences. We do not see the 'actual' world, but a producer's view of it.

📄 **Apply it...** consider how these ideas apply to the set products; e.g. how representations are constructed to show a particular point of view.

Gender and representation, including feminist approaches:

Media industries have traditionally been male-dominated, with fewer opportunities for women.

Women have often been under-represented in the media; they also tend to be 'passive' in the narrative, and portrayed as 'objects' (Mulvey's Male Gaze theory could also be studied here).

📄 **Apply it...** find examples of passive/ objectified females in the set products, and of women who are active/ empowered. Consider why these representations have been constructed.

Other perspectives on gender, such as hypermasculinity, may also be studied.

CONTEXTS: Historical, Social, Cultural, Political:

How these are reflected in terms of representations, themes, values, messages and viewpoints.

APPLYING REPRESENTATIONS: PRACTICAL TASK

Art skills not important!

1. Create profiles (written or drawn) for three characters from a new **TV programme** in a genre of your choice.
2. Create a **film poster** depicting 3 characters (hero, side kick and villain) for a new film in a genre of your choice. You could sketch or photograph your characters.

📄 **For each task:** Consider how to construct representations using media language (e.g. dress codes, gesture codes and props) and what messages about age, gender and ethnicity to convey.



Key Terms and conventions

ANCHOR, TAGLINE, SLOGAN, FRAMING, TYPOGRAPHY, COLOUR PALETTE, CONNOTATION, HERO, DAMSEL IN DISTRESS, STEREOTYPING, NARRATIVE, COSTUME, ALLITERATION, PERSUASIVE LANGUAGE, REGENCY ERA, DOMINANCE, PATRIARCHAL SOCIETY

Brand Identity:

Major Quality & Mrs Sweetly

The advert is part of a campaign from this time that uses a similar design. The brand identity of Major Quality and Miss Sweetly goes back to the origin of the product in the 1930s, so it is interesting to look at how their advertising has developed with these characters: www.nestle.com/media/newsandfeatures/quality_street_75

Consider INTERTEXTUALITY

1. The characters in the gold frame, Miss Sweetly and Major Quality, are part of the brand Identity of the product since 1936.
2. The characters are symbolic of the Regency era of British history referenced by the dress codes of the characters in the goldframed picture at the back of the advert.

MEDIA LANGUAGE: How the ADVERT communicates with the audience about the following:

Structure and Design

1. Anchorage of the gold frame – connotations of a halo effect around the man and the product. The QS product takes central framing.
2. Typography is strong, forming the bottom third of the poster, and the strong purple colour stands out to draw the consumers' eyes to the name.
3. Hand-drawn, artistic nature of the design, with a rich colour palette of primary and secondary colours, links to the post-war consumerist culture.

Narrative

1. Connotations of the female characters being dressed similarly to the sweets that are shown close-up on the bottom third of the poster. Inference of a dilemma can be investigated at two levels:
 - male 'hero' choosing between two 'damsels in distress' (Propp's theory)
 - females choosing the chocolate (see Representation section for discussion on female stereotyping).
2. Costume and dress of male character indicating the formal nature of his dilemma; connotations of a higher class and richer society.
3. Patriarchal narrative, which is part of a range of similar adverts of this time.

Written Codes

1. Persuasive language techniques such as alliteration 'Delicious dilemma' and 'delightfully different', emotive language and superlatives are all indicative of a well-read educated audience; further enhanced by the bold, serif font styles connoting richness.

QUALITY STREET: CONTEXTS

Product Context

Quality Street sweet tin made by Mackintosh, originally created in 1936. In the 1930s, only the wealthy could afford chocolate boxes but the creator Harold Mackintosh aimed to sell them at a more reasonable cost to appeal to working families. By the 1950s, when this campaign started, society was in a post-rationing period where luxuries were once again becoming an acceptable part of grocery shopping.

Historical Context

The icons of the Quality Street brand, Major Quality and Mrs Sweetly, were two characters from the Regency era of British history. In the Regency era, Britain went through a period of elegance with regard to Fine Art and Architecture. The Regency era could also be compared to the 1950s for its significant social and cultural development. Between 1811 and 1837 the country was under the rule of Prince Regent and developments in technology (e.g. the steam-powered printing press), fashion and architecture were mirrored by a population boom. These similarities can be compared to England in the 1950s.

Social and Cultural Context

The 1950s saw a change in "high culture", a time where fine art, decadence and theatre that had previously only been accessed by the upper classes and those with money were now going to be made more affordable to the mass audience. The Conservative Party's 1951 election campaign was led by the slogan "Set the People Free", and this supported drastic change as entertainment and arts became more accessible and affordable.

REPRESENTATION Ethnicity, Gender and social/cultural Issues

Social Context: 50s Gender Roles

Gender roles in the 1950s were remarkably different to the present day and it is important to consider the advertisement in this context. The product itself was designed and planned for working families and the imagery is very aspirational of a higher class which links to the postwar era in Britain. Much of the branding indicates that the product was symbolic of elegance and aspiration. The two female characters appear to be of a lower class than the man in the suit, and the man in the suit is of a lower class than the two characters in the gold frame. The item that brings all these classes together is the product in the centre of the image.



Representation of GENDER

The image suggests a **male dominated society** with regards to 'choice' – he is in control of the product and is centrally framed. This links to Mulvey's male gaze in relation to the framing (feminist theoretical perspective). The male character anchors the audience's eyes to the product which has significant phallic symbolism.

- The dress code relates to the modern working businessman who may be the 'provider' of the brand.
- The women have two stereotypes being relied upon in the advert: firstly, that of their need for chocolate, a common and very traditional stereotype that still exists today, and secondly their subservient body language to the dominant man. The implication is that to be successful you will need to be romantically led by a man.
- There is also a secondary and deeper analysis here – a sense of manipulation with the women distracting the man through romance to access the 'prize' that is the product in the gentleman's lap. This advert could be seen to be representative of the way in which society was moving at this time.
- The historical representations of the Regency characters show typical strong feminine colours, and the showing of flesh for Miss Sweetly, and the formal uniform dress of Major Quality signify importance and power in their own relationship.

Representation of AGE



To discuss the representation of age, it would be important to make a comparison to a similar advert in this campaign with a much older couple in two chairs (see above).

- This advert is purposely for the young to middle aged adults (25–40), and the target audience could see themselves in the characters in the main section of the advert.

KEY MESSAGES

1. **Women** fit the stereotype of loving chocolate - a stereotype that still exists today.
2. To be successful, **women need to be romantically led by a man.**
3. **Male dominated society** - especially when it comes to choice. The man is in control.
4. **Fits Male Gaze theory** - the framing anchors the male in the middle with women either side.

1950s Gender roles - Men in control, earning the money & women are housewives, looking after the men





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 (Día 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.

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



THIS GIRL CAN: CONTEXTS

Background Context

TGC is a national campaign developed by Sport England (SE) and in conjunction with a wide range of partnership organisations.

The purpose of the campaign is to break down the primary barrier holding women back from participating in sport – the fear of judgement. The campaign seeks to target and celebrate 'active women who are doing their thing, whatever that may be, no matter how well they do it, no matter how they look or even how red their face gets'. The campaign is currently funded by the National Lottery and backed by a government body, Sport England; there is no commercial aspect to it at all.

Social and Cultural Context

SE carried out research to find out why there was such a big gender gap in sports participation and discovered 2million fewer 14-40 year old women than men partake in sport regularly. They wanted to know why. They found:

- 13 million women said they would like to do more sport/physical activity.
- Just over 6 million of these were not active at all.
- Fear of being judged was the number 1 thing stopping most women taking part in sport/physical activity.

As a result of the campaign, 1.6m women have started exercising and the number of women playing sport and being active is increasing faster than the number of men. Soon after the launch of the "This Girl Can" campaign, Nike released a more motivational campaign called "Better for it" which also portrayed a more 'real' side to fitness.

Key Terms and conventions

Central image, protagonist, slogan, logo, tagline, persuasive language, call to action, mise en scene, signify, mid shot, facial expression, body language, colour, facial expressions, gender, feminism, stereotype, mantra, focal point, logo, hashtag.

Lack of CELEBRITY

The lack of celebrity means that the woman in the advert feels familiar. The female in the image has her hair scraped up into a ponytail, she is sweating a lot and her clothes are not what society would consider fashionable. For all these reasons, there is a sense that you know someone like her or, in fact, you are her.

Consider NARRATIVE

The dominance of this image suggests she is the protagonist of this narrative, the 'hero' according to Vladimir Propp's character theory. She is heroic because she is embracing sport; she doesn't appear to care what anyone thinks and has shed any inhibitions. She is an inspiration to other women as it is obvious from her facial expression that she is really enjoying herself and is completely lost in the moment.

MEDIA LANGUAGE: How the ADVERT communicates with the audience using the different codes:

Technical Codes

1. Central striking image that encourages the reader to become intrigued to find out more about the advert
2. Mid-shot of a woman in her thirties, exercising. Unlike many advertising campaigns, this female is not a celebrity. By purposefully avoiding using a sporting legend or an athletic goddess, the campaign is able to target ordinary women of all ages, encouraging them to take part in sport and showing them that they can achieve.
3. Background is not in focus, making the central character the main focus and most important object in the frame, connoting the protagonist of the narrative.
4. Focal point: facial expression, connotes independence, confidence and happiness.

Symbolic Codes

1. Costume: gym/sports wear, communicating a relatable character in everyday clothing that you would expect to see someone wearing when taking part in physical activity. Loose, baggy costume communicates that the character is comfortable wearing these and not concerned about how they look. The top is not typically female in colour.
2. Facial expressions: happy and 'lost in the moment', connoting being happy and comfortable working out and not caring about judgements of others
3. Body language: in the moment- again connoting feeling at ease and comfortable taking part in physical exercise

Written Codes

1. Mantra: "Sweating like a pig, feeling like a fox." Connotations of pigs are unattractive animals. Historically it was considered un-ladylike to break into a sweat and, for many women, it is still the case., not wanting to be seen sweating as it makes them red in the face, ruins their make-up and makes them feel unattractive. However, this mantra turns this on its head and suggests that by working out, you are becoming healthier and therefore will become more attractive, "like a fox"- a fox being a young, beautiful lady.
2. Brand logo "This Girl Can"- very positive statement with connotations of determination. Used to reinforce the idea that all women should exercise and also to convince them that if they try they can succeed in sport.
3. Limited text: Unaware of the campaign, the limited text and unusual image would act like an enigma code for the audience, as we want to find out who this character is and what the advert means by, "This Girl Can".
4. Hashtag "#thisgirlcan" connects readers to the campaign's social media pages, should they wish to follow it or find out more, connect women with like-minded others and bring a sense of social togetherness. Also calls to action to watch the YouTube advert, so they understand TGC and see more positive representations of women enjoying sport.
5. Logos: Sport England and the Lottery. Much smaller, tucked away so as not to detract from the visuals.

REPRESENTATION *Ethnicity, Gender and social/cultural Issues*

WOMEN and SPORT

The campaign's agenda is to encourage women to participate in physical activities by challenging the dominant ideology. In order to do this, the campaign portrays women extremely positively. Stereotypically, women have often been thought of as the weaker sex and often less successful, particularly where sport is concerned. However, this advertising campaign is seeking to challenge these stereotypes and convince women of their potential.

The female in this image is portrayed from a positive viewpoint: she is represented as independent, confident and happy. There is a clear focus on her face, showing an expression of enjoyment and fun. By selecting such an image, the producers are seeking to challenge the sexism and male dominance in sport. The processes of selection and production have been carefully managed. This advert, like the others in this campaign, has a certain 'rawness' to it, focusing on 'real' women. There is no glossy finish and it doesn't resemble any of the high-end adverts produced by commercial sporting brands.

The females are supposed to be seen as heroic- aspirational role models for the readers. Audience members should see something of themselves in these women, bringing their own fear of judgement to the forefront and considering whether it is actually an appropriate fear to have when they see the amount of fun and enjoyment these women seem to be experiencing.

In addition, the brand name, "This Girl Can" uses the noun "girl" as an all-encompassing term. It is used to represent (and target) the whole of the female population and make them feel included, a force to be reckoned with, a team, a united front.

When used in the context of sport, "girl" can be thought of as having some negative connotations – "throw like a girl" is a common simile used to mock someone who cannot throw. It plays on the stereotype that girls can't do sport. Perhaps then this statement is in response to that idea, "This Girl Can".

Interestingly though, considering that the campaign is targeting females of all ages, the word "girl" has been used rather than "woman". "Girl" is usually associated with younger females and there is an argument to say that women over a certain age may feel disconnected from this campaign.

KEY MESSAGES

Key messages:

1. Women can be strong, powerful, independent and good at sport.
2. Women should partake in physical activity without judgement and if they do, they will feel great.



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.

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.

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 'oufit'. 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.