

Answers to Quickfire Questions

Chapter 1

1.1 An audience expects to see particular shots in a genre, for example close-ups in a horror programme to increase the suspense and tension.

1.2 A bird's-eye view camera angle allows the audience to experience what is happening from above, an impossible position, and so be involved in the action. For example it can be used to film fast-moving scenes, for example a car chase.

1.3 The image has been constructed and manipulated digitally to communicate a negative view of Jeremy Corbyn, using the iconography of the bin, the background and the visual code of expression. The purpose is to make him appear unfit to govern the country. The *Sun* has a right-wing ideology and was seeking to use the front page to influence its readers to vote Conservative.

1.4 The choice of soft focus lighting in a fragrance advert may suggest romance and give clues to the smell. Lighting a specific aspect in a film poster, for example, can focus the attention of the audience and suggest ideas about the narrative.

1.5 The decision by *Grazia* magazine to manipulate the image by removing the model's hair reflects what the magazine perceives is acceptable in terms of beauty. This reflects its idea of what women should look like, which will affect their reader.

1.6 Myths can be gender related and socially constructed, for example all girls like to play with dolls not cars and trains.

1.7 The interpretation of this sign will change according to where the sign is seen. For example, on a Valentine's card it will be interpreted as romance and love, whereas on an England rugby shirt it signifies the 'red rose of England', so relates to the national team and patriotism.

1.8 Yes. The shape and colour of the perfume bottle symbolises the style of perfume it contains – a flowery, pastoral fragrance. This is interpreted through the understanding of the sign of the flower top and the connotations of the colour pink.

1.9 They tend to communicate ideologies related to power and the concept that evil will always be punished, and the police will uphold truth and the law.

1.10 These include: gender, authority and culture.

1.11 The image of the rainy UK contrasts with the cracked, dry African soil. The iconography of the modern radio is set against the girl carrying the bucket for water. There are also binary opposites in relation to colour established.

1.12 The setting suggests they come from different countries (different ends of the bridge) and therefore there could be a culture clash. They are together but are not communicating with each other, suggesting they are opposites. They are also of different genders.

1.13 There is clear evidence of political bias through the construction of the story using language and images reinforcing the *Sun* as a right-wing newspaper. The aim is to persuade their readers of the unsuitability of Ed Miliband, the then leader of the Labour party, as a Prime Minister.

1.14 The term 'porkies' is used, which is rhyming slang (an abbreviation of pork pies – lies). This is combined with an imperative and direct mode of address 'Don't swallow his porkies.'

1.15 Marketing becomes easier when the audience is aware of the codes and conventions of a genre and these are then included in, for example, the trailer or film poster for the new product. An audience will then have expectations of what the product will offer. Creating a product that follows the rules of similar existing products also allows the producers to follow popular generic trends.

1.16 The placing of certain sections of the magazine in a specific, regular order. The use of the central image and cover lines on the front cover, which suggest the narratives contained in the magazine and establish enigmas to entice the audience. The use of images and captions within the magazine that create stories related to the specific features.

1.17 The choice of the photograph is important, particularly with regards to an ongoing story. Using people who are involved in the vent personalises the story for the reader and places it within their point of reference. The caption may also anchor a point of view related to the narrative, this may reflect the ideology of the product's creators.

1.18 With the appearance of more strong female protagonists in many genres, the princess character role is less prevalent than in the past. Similarly, the hero may not have all the attributes, may be flawed in some way and may be female.

1.19 The images from the Guinness advert create a visual experience that is a constructed version of reality rather than focusing on the properties of the product. The advert also combines intertextual references from popular culture.

1.20 Video games create hyperreal worlds that appear more real than reality due to the complex interactivity of the form. The games distort the way in which some gamers may interact with the real world.

1.21 Women are often said to be subordinate groups as they are more likely to be sexually objectified in media products, for example advertisements. Similarly, ethnic minorities are treated as different and outside of British culture by some tabloid newspapers.

1.22 Hall said that representation was the depiction of something and re-presentation was the way in which the media gave meaning by the way in which they re-presented something. This may therefore distort the truth.

1.23 It can mean romance on a Valentine's card but also signifies the Labour Party and is the emblem of the English rugby team.

1.24 Semiotics

1.25 Hall means that the signs and codes used to communicate messages will have been used over time and become established. There then comes a cultural understanding with regards to the meaning of the sign in a specific context, for example the red rose.

1.26 The representation of an event can be affected by the newspaper's ownership and the ideology of the paper including its political leanings. The readership of the paper and their expectation of how stories will be handled will also affect the representations within the paper.

1.27 This sub-heading reinforces the fact that the newspaper is anti-Europe and pro-Brexit. This explains its negative representation of immigrants and its need to convince the reader of the paper's viewpoint.

1.28 The representation will change according to the purpose of the product, the context in which it is produced and the ideology of the producers.

1.29 As most of Zoella's website content is related to fashion and beauty, including the 'Life Thoughts' section adds another element to her self-representation and serves to make her seem more serious and 'virtuous'.

1.30 In the *Tide* advert the woman is fulfilling the domestic, consumer and marital role. This is indicated by the fact that she is in charge of the laundry, she can be persuaded to buy the product to make her wash whiter, and the shirts hanging on the line signify her role as a wife.

1.31 Through the visual code of colour, the colour purple suggests a strong, heady 'exotic' perfume. The name *Heat: Wild Orchid* has connotations of an exotic, enticing flower that is not common. This is also all reinforced by her code of clothing and the fabric surrounding her, constructing her as an exotic flower. The low-angle camera shot constructs Beyoncé as powerful, like the fragrance.

1.32 The representations, although the aim is to make the audience laugh, do so through reinforcing stereotypical perceptions held by some members of the audience. This, in turn, reinforces the idea of this community being 'different' and therefore unable to be part of British culture.

1.33 The *Daily Mirror* is left wing and the *Daily Express* is a right-wing Brexit-supporting title so their political allegiances are diametrically opposed. It remains to be seen if this will affect the paper's content and stance. The *Daily Mirror*, in an attempt to save money, may decide to merge resources for the less controversial elements of the paper, for example sport, this will lead to job losses.

1.34 This would include everything related to the release, marketing and promotion of the film. For example, setting the release date, producing the trailers and posters, and deciding when and where the film will be shown.

1.35 Social media and the rapid progress of cross-media platforms have created a media democracy, which allows members of the public to produce and distribute their own media content and comment on content produced by others.

1.36 They reinforce preconceived ideas about genre behaviour. For example, domestic products tend to be targeted at women and cars at men. Fragrance adverts construct aspirational and unrealistic images of gender with typically 'masculine' men and beautiful women.

Chapter 2

2.1 Repeated exposure to violence on television reinforces existing beliefs that the world is a dangerous and unsafe place. Exposure to television further strengthens the position that acts of violence are a natural response to situations of conflict.

2.2 Consider how the advert for *Tide* produced in the 1950s reflected the social and cultural context with reference to gender roles.

2.3 Some theories and theoretical perspectives were formulated a long time ago and what they state may no longer be entirely relevant or appropriate to the particular product being studied.

2.4 You could show your understanding of how representations are constructed in music videos from your analysis of your set products. This may influence the choices you make in your own music video with regard to visual and technical codes.

2.5 For example, you could analyse a contemporary advert showing a different representation of women.

2.6 *I, Daniel Blake* gives the opportunity to study a film with a different production context, so offering a contrast with *Straight Outta Compton*. Similarly, *The Times* is a contrast in ownership; style and ideology from the *Daily Mirror*, so broadening knowledge and understanding of the newspaper industry and audiences.

2.7 They require you to look carefully at the mark allocations for each part of the stepped questions and then structure your response accordingly.

2.8 Those elements related to a study of a product produced outside of the commercial mainstream.

2.9 The production costs will be lower so allowing the creation of products to appeal to a non-commercial audience, as there isn't as much concern about the economic aspects. Web magazines contain many more interactive opportunities, thus establishing a closer relationship with the audience.

2.10 They offer a different production perspective as they are produced outside of the commercial mainstream and are targeted at specialised audiences.

2.11 A short extract from a TV arts programme that includes information about the film and an interview with the actor/director.

2.12 There is clear evidence of understanding of the codes and conventions of the lifestyle magazine sub-genre. There have been decisions made about how to represent the cover model – the use of black and white suggests sophistication and the visual codes including the model's clothing and expression create a natural representation clearly aimed at the intended target audience.

Chapter 3

3.1 There are so many more platforms and ways in which audiences access content that traditional platforms, for example television advertising, are less successful as fewer people are using them. Another example is that the readership of print products, including magazines and newspapers, is falling and advertisers have had to look to digital platforms to market their products.

3.2 An influencer is an individual who has the power to affect purchase decisions of others because of their (real or perceived) authority, knowledge, position or relationship.

3.3 Examples could include charity advertisements, government campaigns, events advertising and consumable marketing.

3.4 Often, logos mean nothing on their own, but as a sign or code they have a meaning that has been established over time and the audience have a communal understanding. For example, the Nike tick relates to good-quality sports clothing by the agreement of the audience.

3.5 It uses surreal images that arrest the attention of the audience. They have to work hard to decode the construction and its meaning, which reinforces the power of the woman. The audience is then expected to relate this power to her choice of clothes. The men, as they are represented, will be destroyed by the woman – moths and the light, and balloons and the spike.

3.6 That women were largely confined to the domestic sphere and it was their responsibility to strive for perfection in all elements related to the home. That they were also looking for time-saving devices linked to the advances in technology related to the domestic products of the time.

3.7 Both advertisements feature young people who are facing hardship and challenges. They also reinforce the viewpoint that, with help, the situation can be changed and the lives improved. In *WaterAid* this is emphasised through the visual codes of colour, expression and gesture. In the *Barnardo's* advert, the on-screen graphics and change in music tempo reflects a more positive outlook for the young people.

3.8 The iconography of the trophy is associated with winning and success, the use of nymph-like women as the handles of the trophy has connotations of male dominance. The storm clouds behind the main image suggest a god-like character with intertextual references to Zeus. The tattoos reinforce ideas related to modern masculinity.

3.9 The advert is structured in such a way as to challenge the audience expectations through the creation of a positive ideological message related to how the charity works. The narrative moves from the wet UK to a parched African landscape, which is what an audience would see as a typical charity advert. However, the subsequent personalisation through Claudia's journey for water and the upbeat, colourful images develop the narrative and contain a more positive message.

3.10 Binary oppositions are mainly constructed through the use of visual codes and the contrast between the achievement of the young person, which is positive as demonstrated by gesture and clothing, and their surroundings, which suggests the poverty and abusive situation in which they grew up. Binary opposites are also created through the on-screen statements.

3.11 The paradigmatic choices include, for example, typography and font style, colour palette, code of clothing and expression.

3.12 Teaser posters are the audience's first introduction to the film. They hook the audience's interest and can establish some of the key iconography of the film, which will then be repeated in the main movie posters.

3.13 The 2017 poster is much more enigmatic, withholding information about the horror element, whereas the 1990 poster places the clown centrally, focusing on the hands. The inclusion of the child in the 2017 poster adds a vulnerable character, which would create tension for the audience. There is an expectation that audiences are aware of the previous film, therefore the 2017 version omits reference to the writer's name and is much more minimalist in approach.

3.14 There is much less information given, suggesting that the poster as a form has to work harder to hook an audience. The modern, desensitised audience are assumed to be harder to shock and scare, so the indistinct image of the clown and the focus on the young boy adds an enigma and seems more frightening.

3.15 In film, this is a film that copies the recognisable conventions of another film genre by means of satiric imitation. These types of films are often profitable for film companies as they draw on preconceived expectations.

3.16 The women's advertisement is for foundation and reinforces Gauntlett's claim that women have to add something to themselves to achieve beauty. The advertising copy also states, '*Discover instant, smooth perfection*', suggesting the requirement for women to be perfect. The model is also airbrushed and constructed to offer an ideal 'look' that women should aspire to. In contrast, the advertisement targeting men constructs a much more 'natural' image, reinforced through the use of black and white. The products themselves are skin products, for example shave balm, which will not change the man's appearance.

3.17 Charity and awareness-raising campaigns can include more shocking images because evidence suggests that these images resonate more with audiences and encourage them to be more active in their response.

3.18 The issue is a sensitive one and one that is rarely discussed openly. The 'Who Am I?' question and answer response allows for the communicating of information in a more informal way, making the audience more comfortable with their own ignorance of the issue. Some of the celebrities chosen have discussed their own issues with mental health on other platforms, so are seen to be relatable. The advert also avoids common stereotypes, for example the choice of the person 'wearing' the bulimia sticky note.

3.19 The 1960s film poster for *The Vampire and the Ballerina* contains the binary opposites of representations of women reflecting the ambiguity of women's roles at the time. There are the sexually objectified ballerinas who are 'beautiful' and 'stranded', and therefore clearly seen as victims, thus making them vulnerable. In contrast there is the 'vampire-queen who feeds on the life-blood of men' – an active protagonist who is seen to be more powerful than men and in fact seeks to destroy them – a metaphor for the time.

3.20 Music videos can relate to the time in which they were produced and may reflect the issues prevalent at that time. As such, music videos can be a means for some artists to raise awareness of issues that concern them personally. For example, Lady Gaga's music video *Til it Happens to You* deals with the shocking issue of campus rape in USA universities. Music videos also reflect technological developments as they become more complex in both their execution and their means of distribution.

3.21 This was Vance Joy's first single, therefore the purpose in making the video so surreal may have been to attract audiences and establish an interest in the artist. It is also relatively low budget, which does not matter due to the chosen style as it seems this was a deliberate choice. His music is categorised as indie folk-pop and therefore the use of the disjunctive style matches this less mainstream sub-genre.

3.22 This gives a clear indication that the music video is a construction and the 1950s references distance the modern audience while at the same time make them work harder in order to decode the meanings behind the images. The use of the 1950s presenter makes it clear that we are being told a story and the use of puppets and the characters they portray disconcerts the audience and makes them think more carefully about the message.

3.23 *Riptide* is an abstract music video, it has no coherent narrative and its montage style uses props and short clips featuring enigmatic characters. It is inspired by the films of Wes Anderson and reflects his particular style of filming and editing, creating a 'look' rather than a story. It also incorporates other intertextual references.

3.24 Artistic decisions related to the visual style of music videos can contribute to the commercial success of the artist and may reinforce their star persona with their fans, ensuring future success.

3.25 The video for *Formation* can be said to construct a strong representation of both race and gender, which seeks to show that sexist/patriarchal oppression and domination can be overcome. This is symbolised by the women together and 'in formation' in the music video. Alternatively, Beyoncé is also, to a certain extent, sexually objectified and provocative in the product, so conforming to what is expected in a patriarchal society. A further criticism is that she is using the idea of feminism as a selling point for her video rather than a true political commitment.

3.26 Almost all newspapers now have an online presence as well as a print edition. This is cheaper to produce than the print newspaper and offers a different experience for readers. It also attracts a range of advertisers, which creates revenue for the paper. Some newspapers have introduced a fee for using this platform while for others it is still free to use.

3.27 These terms originally related to the size of the newspaper. Tabloid newspapers were smaller in size and were the popular press. Broadsheets were much bigger, as the name suggests, and were referred to as quality newspapers. Now the economic context of the industry is such that newspapers have had to reduce in size to save money, for example the *Guardian* is now tabloid sized but still a quality newspaper.

3.28 A British audience may see the American flag as a symbol of dominance within the world; that image juxtaposed with the central image of Trump, the unexpected winner, may cause some audiences to be fearful of this 'New World'. An American audience may associate the flag with patriotism and allegiance to their country.

3.29 The *Daily Mail* is a right-wing newspaper that has a particular view about what it means to be British, including the idea that the UK borders should be tightened to prevent people from other countries arriving. Their political viewpoint is also anti-European and they urged their readers to vote for leaving the EU in the referendum.

3.30 Radio, unlike other media forms, does not need the complete attention of the audience, and therefore allows people to do other things while they are listening, for example driving. Hence the term 'drive time', the name given to programmes that are scheduled between 4pm and 7pm when people are travelling home from work.

3.31 Radio has taken advantage of the changes in technology to create a better listening experience and to reach a broader audience range. It is now possible to listen to radio content on apps, on the website of the station and, for BBC content, on BBC iPlayer.

3.32 *The Archers*, which is on every evening and has an omnibus episode on Sunday mornings.

3.33 The Listening Project reflects the UK, its culture and values to the world.

3.34 *Late Night Woman's Hour* is relatively low risk economically for the BBC. The programme was broadcast as a pilot initially to assess audience interest before committing to more episodes. The programme's production values are low and the technical requirements are minimal. While Laverne as a presenter is high profile, she already has a contract as a BBC Radio presenter and the programme only broadcasts monthly.

3.35 The commissioning of *Late Night Woman's Hour* reflects Radio 4's awareness that society has changed in terms of gender and that the station has not previously provided programmes for certain sections of society who would be within their target audience, for example younger, professional women.

3.36 *Late Night Woman's Hour* challenges the typical Radio 4 audience grouping in that its target audience is younger than the average BBC Radio 4 listener. It is also more gender specific in terms of content and contributors than most other programmes on this station. Its subject matter is also different from that usually covered by this station.

3.37 Lauren Laverne is sufficiently different from the presenters of other Radio 4 programmes to signal that this programme is a departure from the normal output for the station. She will be recognisable to the target audience as the voice of the BBC's *6 Music* and the Glastonbury coverage, programmes that target a similar audience to *Late Night Woman's Hour*. She is more relatable to alternative music but her wealth of media experience, including presenting *The Culture Show* on BBC Two, mean she appeals to a broad audience within the age demographic for the programme.

3.38 In the pilot series Jane Garvey, with her links to *Woman's Hour*, would have given the new, unheard of programme some credibility and a suggestion of its style and sub-genre. Once it had attracted an audience the BBC may have been more concerned about establishing an audience that was different from *Woman's Hour* and therefore decided to use Lauren Laverne, signalling the target audience was younger and different in outlook and interests from that of the sister programme.

3.39 It may be useful to study the opening and closing credits of the film, where sponsors, production companies and other aspects, for example the film logo used in the marketing, may be shown. Other extracts from the film where the production values may be apparent, for example settings, will also be useful.

3.40 It is within the remit and ethos of the BFI to use the Lottery funding to support independent films, particularly those that reflect themes related to contemporary life in Britain.

3.41 The *Daily Mirror* is a left-wing paper with an audience that shares this ideology, so the readers would be empathetic to the themes of the film. The paper regularly covers stories similar to that of Daniel Blake. Continuing his story in the paper and allowing the fictional character to comment on social ills would resonate with the audience and make them more aware of the film.

3.42 It is expert criticism from the credible film magazine, *Sight and Sound*. It refers to an established director and uses hyperbole, 'a protest cry for common humanity', which also relates to the socialist realist sub-genre. This also suggests the realistic narrative that would resonate with those who know Loach's work.

3.43 Loach and others like him are important to the industry as they enable less mainstream films such as *I, Daniel Blake* to be made. His name and standing within the industry ensure the success of the product and therefore sponsors may feel that they are taking less of a risk in contributing to its finance.

3.44 The *Guardian* has made the changes to save money, the smaller paper will not cost as much to produce and the reduction in content will also have an economic effect on the paper.

3.45 The grid illustrates that the majority of the press are right wing and that the *Daily Mirror* is the only obviously left-wing newspaper. This illustrates the political context of the newspaper industry in the UK.

3.46 Most of the newspapers are owned by large multi-national conglomerates who wield considerable power in the newspaper industry and other aspects of the media. The newspapers that are owned by smaller companies, for example the *Guardian* and the *i* are the titles that are less financially secure.

3.47 The stories produced may be lacking impartiality, truthfulness and objectivity. The citizen journalist is also not trained to deal with ethical issues and not required to provide evidence of the validity of the story.

3.48 Examples might be footage of irregularities in voting at an election or photographs of a terrorist attack as it happens.

3.49 '... uphold high standards of journalism and help to maintain freedom of expression for the press.' The main concern for newspapers and individual credible journalists is that they maintain the right to have freedom of expression and to investigate stories without the restrictions of a rigorous regulator.

3.50 The *Daily Mirror* and *The Times* highlight different aspects of the newspaper industry, target different audiences and demonstrate different political contexts. While the *Daily Mirror* is a popular tabloid with an allegiance to the Labour party and targeted at a lower demographic, *The Times* is right wing, owned by News Corp, a multi-national conglomerate, and targets a higher demographic group. Studied together, they incorporate a range of relevant issues related to the press industry.

3.51 The purchase is unusual as they are at opposite ends of the political spectrum. The *Daily Mirror* is a left-wing, pro-European, anti-Brexit newspaper and the *Express* is right wing and ethnocentric.

3.52 The aim of the purchase was to cut costs through the pooling of editorial resources. The new, stronger company will also be more attractive to digital advertisers.

3.53 The *Daily Express* and the *Daily Mail* are examples of middle-market dailies.

3.54 The data give details regarding who reads particular newspapers. This information about demographics ensures that advertisers who buy space in newspapers and online news sites are targeting the correct audience for their brand.

3.55 The readership of *The Times* is older and less likely to be digital natives. Producing content on digital platforms that closely resembles the print version may make them feel more comfortable with using a digital format, as it looks familiar.

3.56 The campaign tells us that *The Times* is keen to remind their readers of its brand identity. In doing it so it reinforces its ideology of being the distributor of serious hard news. This in turn suggests that the readers are interested in the national and global news featured in the audio-visual advertisement.

3.57 Advertisers had to be aware that some women would be unhappy with the way in which they were expected to return to a domestic role. They would have to make domestic products appealing and the role of the wife and mother seem important and essential while also offering aspirational role models for women.

3.58 Both these feminist critics discuss the creation of misleading stereotypes that give women very little flexibility in how they are perceived by society. Pashley talks about the stereotype of the 'busy working mum', which does not exist in the same way for men. Friedan discusses the limiting stereotype, created by men, of the 'happy housewife'.

3.59 The advertising of the day, much like contemporary advertisements, creates a selected view of life that does not reflect reality. The *Tide* advert does not show the drudgery of domestic life and the struggle of washday for an ordinary family. There is also no indication given of the financial outlay required to own much of the new technology that would make women's lives easier.

3.60 The use of shocking images, particularly of children, is very emotive and upsetting for an audience. It plays on their sense of guilt for being distanced from that situation. To assuage that guilt they are encouraged to do something to help by donating money. Often, a particular campaign needs immediate action, for example in the case of natural disasters, and the use of shocking images of suffering can have an immediate effect on an audience.

3.61 Claudia is made relatable by the fact that she is happy and smiling. She is not directly addressing the audience or personally making a plea for our money, instead we are allowed a look into her life as she gets on with her day. She is part of a community of young women, dressed in modern, bright clothes who are relatable in their demeanour and their relationships with each other. Audiences can see the good that has been done with their money and are encouraged to engage with the story.

3.62 The average age of a gamer is 34, this is arguably older than expected. 45% of US gamers are women, dispelling the myth that women do not play video games.

3.63 Those gamers who become addicted to the gaming experience will say that the virtual world becomes the real world to them and they actually stop engaging with reality. Some gamers are said to have ceased to communicate with anyone other than their online 'friends'.

3.64 The uses and gratifications theory.

3.65 PlayStation Vita is a handheld game console, so making the game portable – the trailers showed it being played 'on the go'. Only releasing it on the PlayStation format also enhanced its exclusivity.

Chapter 5

5.1 As museums are fundamentally concerned with the curation and preservation of historical artefacts, Fredric Jameson's description of postmodern culture as an 'imaginary museum' suggests that media production in the postmodern age is no longer about originality or innovation; instead it involves revisiting and reproducing the past.

5.2 The fact that the word 'BLUE' is written in red has an unsettling or destabilising effect because of the apparent contradiction between the word and the colour that is shown. This challenges the idea of absolute truth, as it reminds us that the relationship between signs and meanings is arbitrary and relative rather than fixed or stable. This also establishes the key theme and purpose of the documentary itself as *The Thin Blue Line* systematically forces a re-evaluation of the presumed facts in the case of Randall Adams, following his wrongful conviction for the murder of a Dallas police officer.

5.3 Reflexivity is the term that is used to describe the way in which postmodern media products draw attention to the processes through which they have been constructed.

5.4 David Gauntlett makes a similar point to van Zoonen as he argues that '*in contrast with the past [...] we no longer get singular, straightforward messages about ideal types of male and female identities*' (*Media, Gender and Identity: An Introduction*, 2008).

5.5 The need to appeal to international audiences might impact on the decisions that programme-makers make in a number of ways. There may be an emphasis on stories with universal themes rather than those that are more culturally specific, for example. Similarly, cultural references that are only likely to resonate with local audiences may be omitted. There may also be a tendency to cast actors who have achieved international recognition rather than those who are only known in their native countries.

5.6 Genre hybridity can be seen as a way of maximising audiences, as it can broaden a programme's appeal. For example, a show such as *Westworld*, which combines the conventions of the western with those of science-fiction, is likely to appeal to two different audiences – fans of science-fiction and fans of westerns. This is particularly useful from a marketing perspective.

5.7 A fan of a television programme might demonstrate their cultural capital by talking knowledgeably about specific aspects of the show. They are likely to be able to quote from the programme at length, showing an encyclopaedic knowledge of particular characters or episodes. Their discussions of the programme are also likely to be informed by a wider contextual knowledge. For example, they may show familiarity with relevant fan theories surrounding the show and they may make reference to particular interviews given by members of the cast or crew. It is this level of knowledge that generally differentiates the fan from the ordinary or casual viewer.

5.8 The decontextualised presentation of the female face on most traditional women's magazine covers can be seen to emphasise the importance of female beauty, drawing attention to the flawless features of the cover model and thereby constructing her as an aspirational figure. It also encourages and facilitates audience identification. Marjorie Ferguson further suggests that '*the emphasis that the majority of publishers and producers place upon the female face reflects the psychosocial importance society attaches to the human face*' (Marjorie Ferguson, *Imagery and Ideology: The Cover Photographs of Traditional Women's Magazines*, in Tuchman, C., Daniels, A.K. and Benét, C. (eds), *Hearth and Home: Images of Women in the Mass Media*, 1978). In particular, she points to the '*compacted communication potential of the human face*' as a '*signalling agent for the nonverbal communication of status, identity, emotions and interpersonal attitudes*'.

5.9 The term polysemic is used to describe signs that have more than one meaning.

5.10 The cover featuring Will.I.Am illustrates the way in which *The Big Issue* uses celebrity as a vehicle for social commentary, as the quotes from Will.I.Am can be seen to reflect the magazine's own social agenda. Statements such as 'I'm not political, I'm socially conscious' and 'When your knees are about to buckle, crawl. Do not give up' resonate strongly with *The Big Issue's* recurring messages of resilience and social awareness, and reflect the magazine's over-arching values and ethos.

5.11 The term dominant discourse refers to a set of ideas or a way of thinking that has assumed pre-eminent status within a given society or culture.

5.12 Urban youth is a key market for both Levi's and *Huck*. This is reflected in the brand image that they each project. Therefore, by encouraging readers of *Huck* to engage with the Levi's brand while developing awareness of *Huck* among Levi's consumers, TCO can be seen to develop and exploit the potential synergies between the two brands.

5.13 Digital distribution offers a number of advantages to magazine publishers. As well as the greater speed with which products can be delivered and the relative ease with which products can be distributed both nationally and internationally, it also removes or reduces many of the financial costs associated with print. For example, the cost of materials such as paper together with the costs of printing the magazines and transporting them to wholesalers and retailers is bypassed with digital distribution. This offers significant economic advantages.

5.14 The movement away from mass-market publications that has been apparent since the mid-20th century is partly due to the emergence of other media forms – most notably, television. As well as competing for audience attention, magazines also had to compete for advertising following the growing popularity of television during the 1950s and 1960s. Specialised titles aimed at particular segments of the audience are often more attractive to advertisers than mass-market products as they enable them to target specific consumer markets more precisely and more effectively.

5.15 The under-representation and misrepresentation of minority social groups can partly be explained by the exclusion of these groups from positions of power and influence within media industries. For example, the fact that there are relatively few black, Asian and minority ethnic writers, producers, directors and journalists employed in senior positions within mainstream media organisations is likely to have a significant impact in terms of how and whether those groups are represented in print or on screen. Commercial factors may also have a significant influence in this regard as mainstream media organisations may be less willing to cater for minority audiences. For example, explaining the under-representation of black models in *Vogue* in an interview with the *Guardian* in November 2017, former editor-in-chief Alexandra Shulman said: '*I was judged by my sales. That was my remit. My chief remit was not to show ethnic diversity as a policy.*' She goes on to suggest that if a black model who was not instantly recognisable were put on the cover '*You would sell fewer copies. It's as simple as that*' (Decca Aitkenhead, Former *Vogue* Editor Alexandra Shulman: '*I Find the Idea That There Was a Posh Cabal Offensive*', *The Guardian*, 10 November 2017).

5.16 The term 'survivors' conveys a greater sense of agency than 'victims' – it ascribes to the subject an active role rather than a passive one. The use of the word 'survivors' is therefore part of a broader discourse that seeks to empower those who have experienced oppression in anti-gay countries.

5.17 It could be argued that the internet has led to a democratisation of the media by making it easier for ordinary citizens to produce and distribute content without the need for professional or institutional intermediaries. Theorists such as Clay Shirky therefore claim that the internet has fundamentally altered the traditional relationship between media producers and audiences.

5.18 Online magazines and websites are often seen as a more effective means of reaching specialised audiences than traditional print media, especially if those audiences are widely dispersed. This is partly because online products can be accessed more easily. Distribution is a significant challenge for specialist magazines – getting these magazines into retailers is far from straightforward. Digital distribution bypasses some of these problems, enabling publishers to reach their audiences more directly.

5.19 David Gauntlett suggests that audiences use the representations they find in the media as resources for identity work. He suggests that we 'pick and mix' different elements of the representations we see in order to construct our own identities.

Chapter 7

7.1 The requirement may stipulate a mainstream or independent artist/band/record label. The target audience may also change from year to year.

7.2 Primary research is what you gain first hand by exploring examples of existing media products and engaging in audience research. As such it allows you to formulate your own ideas and opinions. Secondary research is more academic and is where you would consult books, articles and key theorists to develop a more intellectual understanding of the form you are studying.

7.3 The same characters can be featured in your television programme and the website but ensure that you choose different images. The 'episodes' pages can reflect the themes and topics of your programme and the accompanying synopsis will allow you to reflect the sub-genre of the programme. The language and mode of address you use in the website will also relate to the target audience and the channel and will be similar in style to the style of the programme.

7.4 The documentary featured relies on one main location and two or more are required in the sample brief. Filming the pupils at home or in the park would have addressed this.

7.5 The first graphic is a fictional creation by the publisher constructing a pen portrait of who they think their reader is, based on the construction of the reader within the magazine through the content. The second graphic is based on statistics and provides facts about the magazine, its reach and its readers.

7.6 The magazine market is a very competitive one and it is important to keep reminding audiences of the brand. One way to do this is to relaunch the brand with some new or different elements.

7.7 The visual codes of colour, clothing and iconography are replicated across the two forms. There has also been a choice made to focus on the female robot character as she is central in both the poster and the DVD. The tagline is also the same.

7.8 The sample brief requires the images used on the teaser poster to be different from those on the DVD cover, this is not the case with this example. The cross-media production must not include a compete short film, film sequence or trailer.

7.9 A theatrical poster may also include a tagline, expert witnesses and the names of the main actors.

7.10 The research video is based in one main location; the brief requires you to film in at least three different locations. The narrative is less well developed and, while there is clear interpretation of the lyrics and the establishment of the 'character' of the artist, the conflict and equilibrium are less well defined.

7.11 The choice of central image reinforces the identity of the artist that is evident in both the music video and the magazine front cover. Her mode of address is serious and the low-key lighting and muted colours establish her as a more independent artist. The images of the two album covers serve to show how she has changed her image. The pull quote demonstrates her sense of rebellion and adds to her representation as a different kind of female artists who challenges common perceptions of gender. The article itself explores this in more detail.

7.12 The music video needs to include the name of the artist and the titles of the track. It also needs a more complex narrative structure showing conflict and equilibrium.

Answers to Rapid Recall Questions

Chapter 1

1.1 A range of different ways to communicate with an audience. For example, television, social media, etc.

1.2 Prosumers

1.3 This close-up personalises the advert and positions the audience to interact with the protagonist, Claudia. The intention is to make the audience more empathetic with her plight.

1.4 The handheld camera technique produces a shaky style of film which is used to suggest realism and to involve the audience in the action.

1.5 Transitions are the ways in which shots move from one to another that produce different effects. Cuts are used to suggest a faster pace to the action, whereas fades and dissolves are used to create a slower, calmer effect.

1.6 Non-diegetic sound is 'sound you cannot see', it is outside of the *mise-en-scène*. An example would be mood music, which may be used in a film or television programme to suggest to the narrative.

1.7 Denotation is the literal or common sense meaning of a sign. Connotation refers to the meanings we associate with the sign which may change according to the context.

1.8 The signs contained within them may have more than one meaning and as such will be interpreted differently by different audiences.

1.9 An audience may become familiar with the lexis used by a particular product, for example crime dramas. Familiarity with certain lexical conventions allows the audience to predict the narrative and become part of the product's community.

1.10 This is over-exaggerated language and can be used in, for example, adverts for new products, or for existing products with new features in order to make them appear more exciting.

1.11 Magazines often use ellipsis in cover lines to encourage the reader to buy the magazine in order to find out more. For example: 'Adele. Booze, Fags & ... Muffins' (Q).

1.12 This refers to narratives that are constructed in a chronological order whereby one event impacts on another and so moves the narrative along.

1.13 *The Jinx* is a hybrid of conventional documentary and long form television drama, which creates an interesting construction of reality. *Life on Mars* hybridises modern crime drama, 1970s crime drama and science-fiction. *Humans* contains elements of the science-fiction and supernatural genres.

1.14 An example could be the way in which teenagers are represented across a range of media products infers that they are a problem in society.

1.15 In Component 1: Advertising and Marketing, Music Video. In Component 2: Magazines and Online Media.

1.16 Tasha Robinson. She uses this theory to explore female characters in certain media products, for example films, who, like Trinity in *The Matrix*, start strong and end up weak.

1.17 Tokenism refers to the providing of a cursory or superficial representation of an under-represented social group in order to create a false impression of equality and inclusiveness.

1.18 This refers to the way in which the representation is constructed through the use of terminology, mode of address, the use of images, anchorage and technical and visual codes.

1.19 Vertical integration is a process whereby one company acquires another involved at a different level of the industry. An example would be a production company that also owns a distribution company or a magazine publisher that owns a printing company.

1.20 Examples can include demographics including age, social class, gender and income and psychographics including values, attitudes and lifestyle.

1.21 Young and Rubicam

1.22 The ways in which newspapers represent people and issues are repeated over periods of time and will influence what the readers think about the world.

1.23 Accepting the preferred reading of the encoder, the negotiated reading where some of the messages contained within the products are accepted and some rejected or adapted to suit the audience, and the oppositional reading whereby the decoder disagrees with the product's message.

1.24 This is the shared knowledge of an audience which relates to their cultural understanding and therefore means they will be involved and take pleasure from a particular media product, for example understanding the gameplay in a video game.

1.25 Bandura's 'effects theory' asserts that the media can implant ideas directly into the mind of the audience as a result of which media representations of violent behaviour can encourage audiences to behave in the same way. He believed that audiences acquire attitudes, emotional responses and new ways of behaving through modelling those they observe.

1.26 Participatory culture refers to a culture where individuals are not only consumers of media content but also contribute to existing products or create their own.

1.27 They feature representations of women that largely relate to the domestic sphere reflecting 1960s patriarchal society.

1.28 *Life on Mars* was produced in 2006 but set largely in 1973, meaning that the contemporary audience are viewing the society and culture of 1973 through the eyes of Sam Tyler, a 21st-century detective.

Chapter 2

2.1 This refers to the way in which the meaning of a media product is constructed and communicated to an audience.

2.2 The rise of consumerism during the 1950s and 1960s; the 1960s as a time of sexual revolution; the 1950s as a time of cultural revolution.

2.3 Extended response questions require you to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.

Chapter 3

3.1 This includes vocabulary specific to the form you are studying, for example magazines. It also refers to language that makes your analysis more sophisticated and detailed, for example the language of semiotics.

3.2 They may use personal pronouns to make an impact or chatty, informal language to make the audience feel that the product relates to them.

3.3 It uses visual codes including colour, clothing, gesture and expression. It also uses a repertoire of elements related to the genre, including stereotypical characters, iconography including bats, the isolated setting and the full moon. The stars and the film company Hammer would be recognisable to audiences as associated with the horror genre.

3.4 He suggested in his theory that while, in order to be recognised by audiences, genres repeat key conventions, they also change and develop to create something different for the audience.

3.5 The 1950s saw the rise in the production of time-saving domestic products, for example washing machines, resulting in the marketing of new types of washing powder. The advertisement also reflects the domestic role of the woman and her responsibility for the whiteness of the wash. The woman's appearance also reflects the influence of screen icons, for example Doris Day, and their importance as role models for the women of the time.

3.6 The representation of Claudia is constructed through visual codes, including the use of bright colours, positive code of expression and gesture. She is also seen to be in a community of women whose lives have been changed by the ease of access to water, so communicating positive messages relating to the role of the audience.

3.7 This is established through visual codes, for example the code of clothing of the hooded track suit and the code of gesture with regards to body language and hand gestures including pointing at the audience. Also, the style of singing with the importance of the microphone as a prop when he suggests he is a success. The direct mode of address and the themes of the music video also have recognisable links with the rap genre.

3.8 Laura Mulvey

3.9 How a story or event is covered in a newspaper will be determined by the make-up of the readers, their political ideology and the ideology of the newspaper.

3.10 The circulation refers to how many copies of the newspapers are produced and distributed. The readership is how many people actually read the newspaper, as more than one person may read one copy of the newspaper.

3.11 The use of the iconic image of the Statue of Liberty with her head in her hands immediately communicates the viewpoint of the newspaper that this is a tragic event with dire consequences for America. This is reinforced by the headline placing the blame squarely on the shoulders on the American voters and the suggestion that the negative impact of the event will be global.

3.12 For radio stations this refers to how they are marketed to the audience through their brand identity, which may be defined, for example, by the presenters or the programme style.

3.13 Absolute Radio, Classic FM or talkSPORT

3.14 Other BBC radio stations, BBC television or online platforms

3.15 It is called the 'blind medium' as it only involves the sense of hearing and therefore allows the listener to use their imagination.

3.16 Audio streaming allows listeners to click on a link to play the radio programme instantly. This has increased the global reach of BBC radio, as listeners abroad can tune in to the live programme.

3.17 This is the process through which media forms and industries merge with one another. This has been made easier by the advances in digital technology. For example, devices such as tablets and smartphones offer access to a range of media platforms on one device.

3.18 An example of high production values could be the settings, which may be varied and suggest that they may have been logistically difficult to arrange, for example shutting main streets in a city. The choice of stars is also an indication of the production values.

3.19 A media conglomerate is a company that owns other companies across a range of media platforms. This increases their domination of the market and their ability to distribute, exhibit and market their product.

3.20 Word-of-mouth marketing is unpaid marketing whereby verbal or written recommendations of a film or other media products are distributed, usually by social media.

3.21 The focus for the newspaper set products is Media Industries and Audiences.

3.22 Online newspaper sites can distribute news as it happens and are updated regularly. They offer more interactive opportunities, for example access to video and audio clips, and opportunities to email and blog. There is often an archive facility to find past stories and features. The navigation bar allows quick selection of news and features that interest the audience.

3.23 A gatekeeper is a person or organisation that is involved in filtering content in some way. In the newspaper industry editors and sub-editors generally perform this gatekeeping role, as they determine which stories make it through the gate and into the paper and which don't. Their decisions will be influenced by the ideology of the paper and their target audience.

3.24 A 'splash' is a lead story in a newspaper that dominates the front page and constitutes the main headline.

3.25 A standalone is an image, usually on the front page of broadsheet newspapers, that is not attached to a story. It will have only a caption and is usually in colour. It is used to catch the eye and break up the copy.

3.26 The readership of a newspaper is an estimate of how many readers a publication has. Most newspapers will be read by more than one person. The newspaper's circulation is how many copies of the title are printed and distributed.

3.27 A standfirst is the block of text that introduces the story, normally in a style that is slightly different from the body text and headline.

3.28 This is the image that a brand projects and the associations the consumer then makes with that brand which is built up over time.

3.29 Young and Rubicam

3.30 Encoding is the way in which the creators of the advertising product communicate messages to the audience through media language, for example visual and technical codes. Decoding is the way in which the audience interprets the signs contained in the advert and the messages associated with them.

3.31 This is a more subtle form of advertising whereby the audience is sold a lifestyle or a story, the product is not the main focus of the advert.

3.32 Audiences could text their donation. They could also involve themselves in fundraising for the charity.

3.33 Pan-European Game Information

3.34 This is a feature of MMORPG games meaning that the game world continues even when the gamer is not part of it. In this way the virtual world replicates a real-life experience

3.35 Massively multi-player online role-playing game

3.36 This is behaviour that goes beyond the norms of social acceptability, for example violence and physical aggression.

Chapter 5

5.1 A sub-genre is a smaller category or subdivision within a larger genre. For example, the police procedural is a sub-genre of the crime drama genre.

5.2 According to the theorist Bill Nichols, a participatory documentary is a documentary that emphasises the way in which the documentary-maker interacts with the world around them. Interviews are particularly common in this documentary mode as they highlight the way in which the documentary-maker interacts with their subject.

5.3 There are a number of ways in which a television channel might be funded. The main sources of funding are:

- Advertising: commercially funded channels such as ITV, Channel 5 and Sky Atlantic sell advertising spots in their programmes.
- Subscription: pay-TV channels such as HBO require customers to pay a subscription fee in order to access their service.

- Sponsorship: in order to promote their brand, companies may sponsor a particular programme, a particular strand of programming or a particular channel. In return for the funding they provide, the sponsor's name will generally appear as a credit at the beginning of the programme and in the sponsorship bumpers that lead into and out of advertisement breaks.
- A licence fee: the BBC, S4C and some other local broadcasters are funded through the licence fee – a charge that has to be paid by most UK households that watch live television.

5.4 Vertical integration is the process by which one company acquires another involved at a different level of the industry. An example of a vertically integrated business would be a production company that owns a distributor or a retailer, or a magazine publisher that owns a printing company.

5.5 A conglomerate is a large organisation that has interests spanning across a number of different businesses or industries. For example, the Walt Disney Company is a media and entertainment conglomerate as it has business interests in several different industries, including film, television, music and radio as well as the theme park industry.

5.6 The 'house style' is the distinctive look, aesthetic or visual style of a magazine that helps to convey a sense of its brand identity.

5.7 A paradigm is a set of related signs that the encoder can choose from – the set of colours that a magazine designer might choose from, for instance, or the set of font styles that they might select from. In choosing one sign over another, the encoder or media producer makes a paradigmatic choice.

A syntagm is a combination of signs that are linked together in particular ways. A sentence, for example, is a syntagm that is comprised of words placed in a particular sequence in order to convey meaning. Syntagmatic relations are the relations between different signs.

5.8 Socialisation is the process through which we learn the norms and values of our culture. Gender socialisation, for example, refers to the way in which we learn what is expected of us as men and women. The media are often said to play an important role in this regard, functioning as agents of socialisation.

5.9 Vertical integration is the term used to describe the process through which a company acquires the means to both produce and distribute products.

5.10 An oligopoly is a situation in which a small number of powerful companies establish control or dominance within a particular market or industry.

5.11 Stuart Hall uses the term 'burden of representation' to describe the extra cultural weight that under-represented groups have to bear. This often manifests itself in stereotyping as the few representations that do emerge end up standing in for the entire social group.

5.12 An oppositional reading is one of the three possible audience responses identified in Stuart Hall's reception theory. Someone who makes an oppositional reading of a media product disagrees with the message or values encoded within it.

5.13 Stuart Hall suggests that ‘stereotyping tends to occur where there are gross inequalities of power’ (Stuart Hall, *Representation*, 2nd edn, 2013). Subordinate, marginalised or excluded groups are particularly subject to stereotyping. This reinforces the power of the dominant group.

5.14 As David Hesmondhalgh’s theory suggests, there are a number of strategies that cultural industry companies use to minimise their financial risk. The most common or most significant strategies include horizontal and vertical integration, internationalisation and the formatting of products through the use of genre, stars or serialisation.

5.15 Parasocial interaction refers to the way in which techniques such as a direct mode of address are used in media products to create the illusion of face-to-face conversation. The term was originally coined by Horton and Wohl in their article ‘Mass Communication and Parasocial Interaction: Observations on Intimacy at a Distance’, which was first published in *Psychiatry*, 19, in 1956.

5.16 The characteristics most commonly associated with the Web 2.0 era are user interaction, participation, collaboration and connection. This is often seen to mark a new stage in the development of the internet as, in the earlier Web 1.0 phase, it was primarily used for information.

Chapter 7

7.1 This refers to the topics and language used in a media product and how they reflect the ideology of the magazine and what it deems is important for the reader.

7.2 Young and Rubicam’s theory of the 3Cs: Cross-Consumer Characteristics.

7.3 This refers to the aspects included in the film’s marketing material to establish its credibility and appeal to an audience. This can include the film’s logo, the director’s name and references to other films they have made.

7.4 Expert witnesses are people, for example film reviewers from national newspapers and magazines, who are deemed to be experts, they have seen the film and give their opinion about it. These positive comments, selected from trustworthy ‘witnesses’, will be used as part of the film’s marketing to persuade audiences to go and see the film.

7.5 This is an example of horizontal integration whereby different media companies that produce and distribute similar products join together.

7.6 This involves making the film available to audiences for viewing, including which cinemas will show the film. *Ex Machina* had its UK premiere at the BFI in London, reinforcing its independent status. The distributor will also set the release dates in different countries and organise the marketing and promotion of the film.

7.7 A treatment is a brief synopsis of ideas for a new project. It serves to summarise elements of the idea, for example the plot and characters, and also to sell the idea to a potential producer. A treatment should communicate your idea in a concise but compelling way in order to sell it effectively.