

NAME:

A LEVEL MEDIA STUDIES

Glossary of Theory

This handbook is to be used as a starting point for the theory that you will need on this course.

You are expected to take notes in class, fill in the tables and do extra reading to have a full understanding of these theories.

Contents

Media Theory:

4. Roland Barthes - Semiotics
6. Claude Levi- Strauss – Binary Opposition
7. Antonio Gramsci- Hegemony
8. Noam Chomsky – Distraction and Propaganda
9. Tzvetan Todorov - Narratology
10. Edward Branigan – Narrative Structure
11. Vladimir Propp – Narrative Archetypes
12. Jean Baudrillard – Post-Modernism

Genre:

15. Steve Neale – “Genres must contain repetition and difference”
16. Katz and Blumler – Uses and Gratifications
17. Christian Metz - genre characteristics
18. Andrew Medhurst – “stereotypes as shorthand”
19. David Buckingham – Genre is a process of negotiation and change”

Representation:

21. Stuart Hall - Encoding and Decoding, Selection and Combination, Cultural competence
22. Judith Butler – Queer Theory
23. Laura Mulvey – The Male Gaze
24. Liesbet Van Zoonen – Feminism and representation of women
25. bell hooks - Representation of African Americans
27. Edward Said – Ethnicity and Postcolonial theory
28. Paul Gilroy - Ethnicity and Postcolonial theory
29. David Gauntlett - Identity

Audience:

31. Stuart Hall – Reception Theory
32. Albert Bandura – Media Effects
33. George Gerbner – Cultivation Theory
34. Clay Shirky – The End of Audience
35. Henry Jenkins – Fandom
36. Abraham Maslow – Hierarchy of Needs
37. Audience categorisation models
41. Stan Cohen – Moral Panics

Industry:

43. James Curran and Jean Seaton – Power Without Responsibility
47. Sonia Livingstone and Peter Lunt – Media Regulation
50. Theodore Adorno - Cultural Industries
51. David Hesmondhalgh – Cultural Industries

MEDIA THEORY

THEORIST	THEORY
Roland Barthes	Semiotics
Claude Levi- Strauss	Binary Opposition
Antonio Gramsci	Hegemony
Noam Chomsky	Distraction and Propaganda
Tzvetan Todorov	Narratology
Edward Branigan	Narrative Structure
Vladimir Propp	Narrative Archetypes
Jean Baudrillard	Post-Modernism

Roland Barthes: Semiotics

SEMIOTICS ...

- Our actions and thoughts – what we do automatically, are often governed by a complex set of cultural messages and conventions, and dependent upon our ability to interpret them instinctively and instantly.
- For instance, when we see the different colours of a traffic light, we automatically know how to react to them. We know this without even thinking about it. But this is a sign which has been established by cultural convention over a long period of time and which we learn as children, and requires a deal of unconscious cultural knowledge to understand its meaning.
- Everyone is a semiotician, because everyone is constantly unconsciously interpreting the meaning of signs around them, and signs don't only need to be visual – they can be aural or sonic signs too, such as the sound of a police siren, usually heard before the vehicle is seen.

SIGNS

- There are three types of signs in the study of semiotics:
 - 1) **Iconic signs** – icons are signs where meaning is based on similarity of appearance.
 - 2) **Indexical signs** – Indexical signs have a cause-and-effect relationship between the sign and the meaning of the sign. There is a direct link between the two.
 - 3) **Symbolic signs** – these signs have an arbitrary or conventional link.



Roland Barthes: Semiotics

- Semiotics is the “study of how meaning is created”
- Barthes deconstructed hundreds of stories and found that there are common ways that producers create meaning for audiences.

TERM	DEFINITION
Enigma Code	Limiting the information the audience has to draw them in.
Action Code	An event in the text that pushes the story forward or, in still images, creates the feeling of movement
Denote	What is visible to the audience e.g. a red rose
Connote	The meanings we give to the things we see e.g. a red rose means “love”
Indexical meaning	The words we associate with an image or representation. These have been taught to us throughout our lives and over generations.

Claude Levi-Strauss: Binary Opposition

We use Binary Opposites in our everyday life to help us make sense of events and stories

Binary opposites are used in films to help plots, they are also used in music videos as part of a narrative to reinforce song lyrics.

Levi- Strauss believed that the way we understand words depends not on the **meanings** attributed, but by our understanding of the word in relation to it's 'opposite'.

e.g.

MEN = STRONG
therefore
WOMEN = WEAK

Binary opposites become ingrained in society through repetition.

These then become “invisible” and form part of our dominant ideologies.

We then may act on them as a culture.

For example, as we have been taught to associate the word “black” with “bad”, “evil” or “dirt”, individuals can develop prejudices based on binary opposites.

TERM	DEFINITION
Binary Opposites	
Juxtaposition	
Ideology	

Antonio Gramsci: Cultural Hegemony

- The domination of a culturally diverse society by the ruling class, who manipulate the culture of the society for their own benefit
- The beliefs, explanations, perceptions, values, and mores of society are controlled so that their ruling-class worldview becomes accepted as the cultural norm
- These beliefs become the universally valid dominant ideologies that justify the social, political, and economic *status quo*
- These beliefs are then construed as invisible: audiences believe that they are natural, inevitable, perpetual and beneficial for everyone,
- They are actually artificial social constructs that benefit only the ruling class

TERM	DEFINITION
Hegemony	
Counter-hegemonic	
Dominant ideology	
Patriarchy	

Noam Chomsky

- A contemporary Marxist whose theory can be summarised by the word Distraction.
- He believes that the Media distract us away from issues that are important and could change the way we lead our lives. This stops audiences gaining power and having input in the way their lives are run
- We are diverted away from Politics, Education, Economics, Current Affairs towards the superficial, trivial, disempowering, passive issues.
- Celebrities, Facebook, Twitter, X factor, Strictly. Shopping, Magazines are used to distract us and maintain existing status quo
- This ensures people never become educated enough to resist or rebel as they are too distracted by material goods and entertainment.
- Propaganda is the use of biased, selected, one- sided forms of communication, restricting the facts we receive.
- It is used to manipulate/control the reasoning and opinions of people.

NOTES:

Tzvetan Todorov: Narratology

- Links to Chandler, Branigan, Barthes and Baudrillard
- Like Branigan, this theory is a chronological breakdown of stories. Todorov states that almost every narrative contains these events in this order and audiences use these as markers to create context and understand a text
- An innate understanding of Todorov's narrative structure is vital to understanding postmodernism and postmodern texts. By understanding traditional texts fluently, audiences can begin to question and dismantle them.

TERM	DEFINITION
Equilibrium	“Equal balance” within the narrative. Everything is as it should be
Disruption	To disturb the balance
Restored Order	To remove the disruption and put everything back to normal

Edward Branigan: classical narrative structure

- Branigan discusses the structure of narratives and how they are expected to run chronologically
- Most media texts use this classical narrative structure.
- However, post modern texts play around with this structure or choose to break away from it.

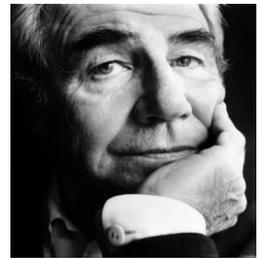
TERM	DEFINITION
Exposition	Initial details of the plot and main characters, shown through mise en scene, sound and camerawork
Development	More information and extra characters are introduced
Complication	Conflict is introduced for the protagonist
Climax	The point of highest tension or most direct conflict
Resolution	Restoration of balance and equilibrium for the protagonist

VLADIMIR PROPP

- Vladimir Propp studied hundreds of Russian folk and fairytales before concluding that all narratives have a common structure.
- He observed that narratives are shaped and directed by certain types of characters and specific kinds of actions.
- Propp believed that there are 8 roles which any character may assume in the story.

TERM	DEFINITION
ARCHETYPE	The name for that type of character. Most characters under this title will share the same qualities
VILLAIN	Opposes the hero ideologically
DONOR	Provides the hero with “magical aids”
HELPER	Assists, rescues and helps the hero solve the problem
PRINCESS	The “goal” of the narrative or protagonist. This can be a person or a concept
DISPATCHER	Sends the hero on his quest
HERO	The narrative is focalised through this character- we are expected to agree with their beliefs
FALSE HERO	Claims to be the real hero, acts heroic, may convince other characters that they are the hero
FATHER	Rewards the Hero for his efforts

Jean Baudrillard: Post - Modernism



▪ Baudrillard was a cultural theorist whose main ideas and concepts have been used to understand the effect of living in a Postmodern Culture, on audiences perceptions of reality. He states that:

- The media presents a simulation of the world that is artificial and hyperreal (bigger than reality)
- Audiences read the hyperreal representations as reality
- This mediated reality becomes a way of seeing and interpreting the world.

Simulations and simulacra

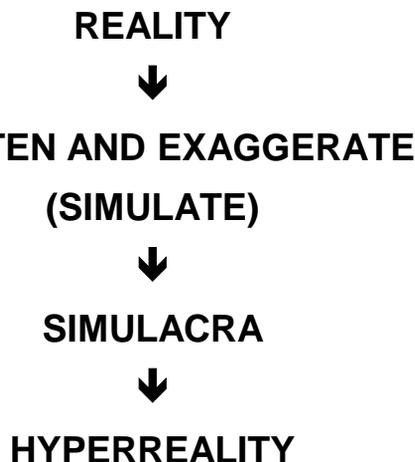
- An accessible visual, fun, exaggerated, distorted, out of context version of reality
- A re creation of “the real”
- Audiences start to believe that this "Simulacra" is actual reality



Baudrillard: “Hyperreality”

- ‘A condition in which reality has been replaced by Simulacra’. When a sign loses its relation to reality, it then begins to simulate simulation.
- Hyperreality is where the division between real and simulation has collapsed; therefore an illusion of an object is no longer possible because the real object is no longer there.
- The media creates realistic but idealistic representations impacting on audiences identity and self esteem as their own life doesn't live up to this artificial reality.
- Celebrity culture- celebrities who reach a point at where every aspect of their lives is mediated are said to live in a ‘hyperreal world’. This world is presented to audiences as ‘normal’.

The effect of Postmodernism on Audiences alters their perceptions of reality as the media and reality merge.



GENRE

THEORIST	THEORY
Katz and Blumler	Uses and Gratifications
Steve Neale	Repetition, Difference and Hybridisation
Christian Metz	Genre characteristics
Andrew Medhurst	Stereotypes
David Buckingham	Negotiation and Change

Steve Neale: repetition and difference

- Neale states that audiences must be familiar with what is expected of a genre in order to enjoy a text
- But audiences become bored unless there is regular change to refresh the genre
- Audiences then enjoy the familiarity of expected genre codes, but look forward to twists and surprises
- If two or more genres mix within a text, this is called a hybrid

TERM	DEFINITION
Repetition	Genre codes e.g. “the protagonist wins” are repeated faithfully. Audiences like this as it is familiar.
Difference	Genre codes are refreshed e.g. “the protagonist nearly loses”. Audiences like this as they like to try and predict what the twist will be
Hybrid	A mix of two or more genres to make something new.

Katz and Blumler

- Katz and Blumler found that audiences use media texts for four main purposes.
- They believe audiences are active and choose which texts they consume and how they react

TERM	DEFINITION
Identity	
Escapism	
Education	
Social Interaction	

Christian Metz

- Christian Metz studied the characteristics of genre
- He found that genres tend to have a cycle of four stages before resetting

TERM	DEFINITION
Classical	
Experimental	
Parody	
Deconstruction	

Andrew Medhurst

- Medhurst believes that stereotypes exist to create a shorthand through which audiences and producers can communicate with each other
- This means that we use stereotypes as “clues” to help us figure out what the producer is conveying.
- We use these stereotypes to categorise people, groups, regions, nations, races and sexes

The complexity and variety of a group is reduced to **few characteristics**.

An exaggerated version of these characteristics is **applied to everyone in the group** as if they are an essential element of all members of the social group

These characteristics are represented in the media through **media language**.

NOTES:

David Buckingham

- Buckingham believes that genre is constructed by audiences and producers to make sense of media texts.
- However, while Neale understands genre to be controlled by producers, Buckingham believes that audiences **negotiate** their understanding of genre and that this leads to producers changing and hybridising genres.
- He argues that the audience have more impact on our identities than other theorists claim, and that the true extent of this impact may never be known as it cannot be easily measured.
- Link to Gramsci: Buckingham believes that the role of the media in forming identity is cyclical as genre codes and conventions are repeated over generations,
- It is the “**cultural zeitgeist**” and social factors e.g. war, sexism, racism that, once internalized by the audience, become a negotiating point for producers and audiences e.g. Jessica Jones

REPRESENTATION

THEORIST	THEORY
Stuart Hall	Encoding and Decoding, Selection and Combination, Cultural Competence
Judith Butler	Queer Theory
Laura Mulvey	The Male Gaze
Liesbet van Zoonen	Representation of women in magazines
bell hooks	Representation of African American women
Edward Said	Postcolonialism
Paul Gilroy	Postcolonialism

Stuart Hall: Representation

- When a text is being made, the producer has control over how they want the audience to react. They ENCODE meaning into the text
- But once a text is in the public sphere, the individual has control over how they interpret the text. They can DECODE the text however they want
- By SELECTING and leaving out (OMITTING) certain details, the producer can manipulate how the audience responds
- When all these elements are COMBINED, they create a meaning for the audience
- Cultural Competence: the understanding you have of representations and stereotypes. You will choose the things you want to consume, and this will shape how you respond to other things

Encode	
Decode	
Cultural Competence	
Selection	
Omission	
Combination	

Judith Butler: Queer Theory

- In order to be accepted by the culture in which we live, we are expected to conform to gender norms
- We are rewarded for how much we conform to the expected codes for our body shape
- these "norms" are culturally constructed and reinforced over time until they become "invisible" (links to Gramsci - hegemony)
- Butler states that the links between body shape and performance can be broken to encode alternative sexualities which are decoded by individuals with the same cultural knowledge (Hall)
- Gender and sexuality are coded as binary opposites (heterosexual men and women are positioned at opposite ends of the gender spectrum) and it is when individuals refuse to conform that they are opposed

NOTES:

Laura Mulvey: The Male Gaze

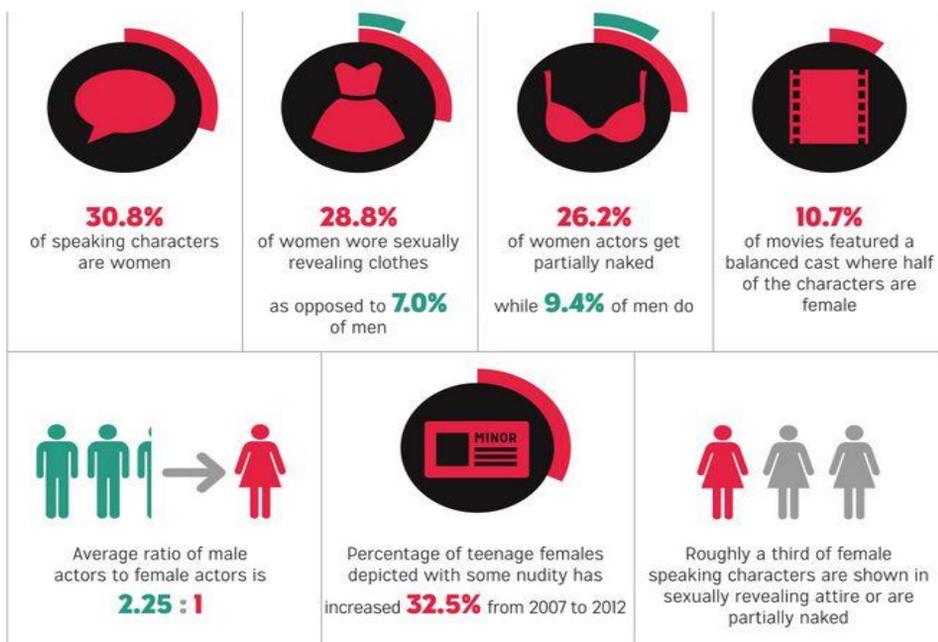
- Western cultures are historically patriarchal, therefore media institutions and ideologies encoded within texts convey the perspective of affluent white, heterosexual males
- The narrative perspective of affluent, hetero, white males has shaped media representation of gender, age, ethnicity etc. in the 20th century. As these messages have been repeated and reinforced, they have become "invisible"
- Subjects within the frame are denied identity and "agency", and so become "objects"
- In particular, the female body is viewed voyeuristically. As hyper-sexualised, subordinate images of women become the norm, audiences see these reps as "legitimate" and perform accordingly (links to Butler)

NOTES:

Liesbet van Zoonen

- Van Zoonen states that in film, TV and magazines women are either absent, or depicted as housewives and mothers, inferior and always subservient to men
 - *These are the ways in which the media produce the gender performance of women; how women should be and should act in society*
 - *It is argued, from this viewpoint, that these depictions of women in the media are a reflection of societies dominant social value*
 - *She also argues that the women that are represented lack diversity*
- But she points out that how we consume media is not passive, and that we have our own choices in the way that we interpret these stereotypes
- From a media perspective, media are the contemporary mediators of hegemony.
- What are the hegemonic ideas disseminated by the media?
- How does this effect how women are portrayed in the media?
- How does this get internalized by the audience?

HOW WOMEN ARE PORTRAYED ON SCREEN IN THE TOP 500 FILMS 2007-2012



Bell hooks



- The colour codes: Lighter skinned women are considered more desirable and fit better into the western ideology of beauty.
 - Black women are objectified and sexualised in hip-hop reflecting the colonialist view of black women (sexually disposable).
 - Commodified blackness, a mediated view of black culture that is considered the norm.
-
- hooks has said that “Rap is a third world country”.
 - This means that non-black cultures take elements of black culture (such as hairstyles, body shape, dance, music, food, poverty and violence) and use them to make money, with little thought for how this will affect the African American population.

bell hooks



Don't let me see another post about "Kim Kardashian Boxer Braids" it's called CORN ROWS and it's nothing new... Why when we have em, people call us ghetto but when Kim Kardashian and her sisters wear it, all of a sudden it's a new fashion craze? 🙄🙄🙄 I'm not here for it!



- She says that parts of black culture that are seen as negative when portrayed by African Americans, are praised when done by lighter skinned people
- Her work links in with Postcolonial theory

TERM	DEFINITION

Edward Said

What is “Colonialism”?

- In his book, “Orientalism”, Edward Said (pronounced “Sayeed”) discusses the “correctness” of Western values over other cultural beliefs
- “Western” values include beliefs about what is considered beautiful for men and women.
- These beliefs have historically been reinforced through Western literature, advertising and media texts

What is “Postcolonialism”?

The beliefs and values left behind when a country gains independence from the coloniser

How the native population are viewed by the former colonisers

A measurement of how the native population are changed

Paul Gilroy



- Black music articulated diasporic experiences of resistance to white capitalist culture.
- Employs the notion of 'diaspora' and how ethnic minorities (particularly black people) experience dislocation from their homeland. E.g. feeling as if you do not totally belong in Britain but you also are considered 'English' in the Caribbean, Africa or Asia etc

TERM	DEFINITION
Diaspora	

NOTES:

David Gauntlett:

“Identity is complicated: everybody thinks they’ve got one”

- **Gauntlett (2002):** Media messages are diverse, diffuse and contradictory. Rather than being zapped straight into people's brains, ideas about lifestyle and identity that appear in the media are resources which individuals use to think through their sense of self and modes of expression.
- Because 'inherited recipes for living and role stereotypes fail to function', we have to make our own new patterns of being, and it seems clear that the media plays an important role here **(David Gauntlett, 2002)**.

NOTES:

AUDIENCE THEORY

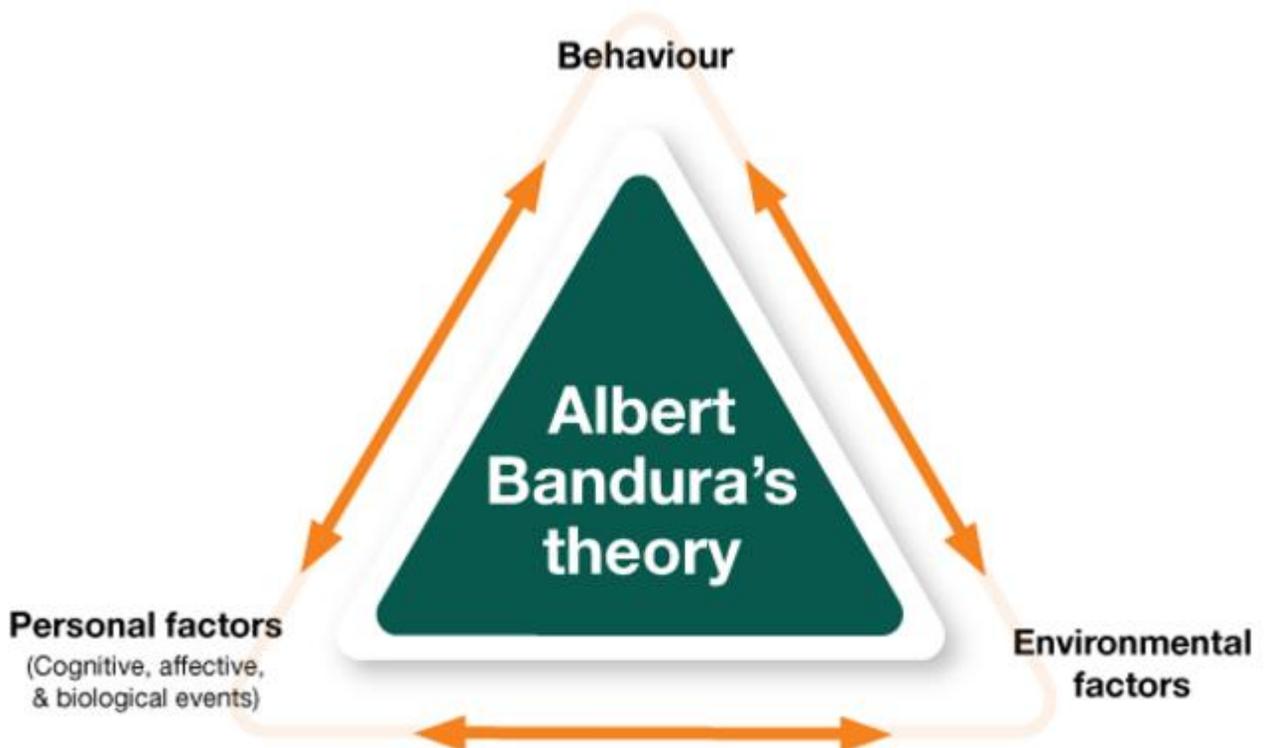
THEORIST	THEORY
Stuart Hall	Reception Theory
Albert Bandura	Media Effects
George Gerbner	Cultivation Theory
Clay Shirky	The End of Audience
Henry Jenkins	Fandom
Abraham Maslow	Hierarchy of Needs
Audience Categorisation Models	
Stanley Cohen	Moral Panics

Stuart Hall: Reception Theory

- Audience are positioned by producer to give a preferred response to the text
- Each text is "encoded" with the beliefs and ideology of producer
- But each person has individual experiences that alter how the text is perceived. Each person "decodes" the text differently.
- Your reception of the text will depend on such things as:
 - *Gender*
 - *Religion*
 - *Parents, Friends, Teachers*
 - *Age*

TERM	DEFINITION
Dominant Reading	
Oppositional Reading	
Negotiated Reading	

Albert Bandura



Bandura's Four Step Modeling Process

Step	Process
1. Attention	<p>In order to learn, you need to be paying attention.</p> <p>Anything that detracts your attention is going to have a negative effect on observational learning.</p> <p>If the model is interesting or there is a novel aspect to the situation, you are far more likely to dedicate your full attention to learning.</p>
2. Retention	<p>Remembering what you paid attention to.</p> <p>This includes symbolic coding, mental images, cognitive organization, symbolic rehearsal, motor rehearsal.</p>
3. Reproduction	<p>Once you have paid attention to the model and retained the information, it is time to actually perform the behavior you observed.</p> <p>Further practice of the learned behavior leads to improvement and skill advancement.</p>
4. Motivation	<p>Finally, in order for observational learning to be successful, you have to be motivated to imitate the behavior that has been modeled.</p> <p>Reinforcement and punishment play an important role in motivation. While experiencing these motivators can be highly effective, so can observing other experiences with some type of reinforcement or punishment.</p>

George Gerbner

Cultivation Theory

- The cultivation theory is a theory that insists that television is responsible for our perception of day to day norms and reality
- It means that every television show that you watch has some sort of hold on the way you perceive real world situation



High and light TV Viewers

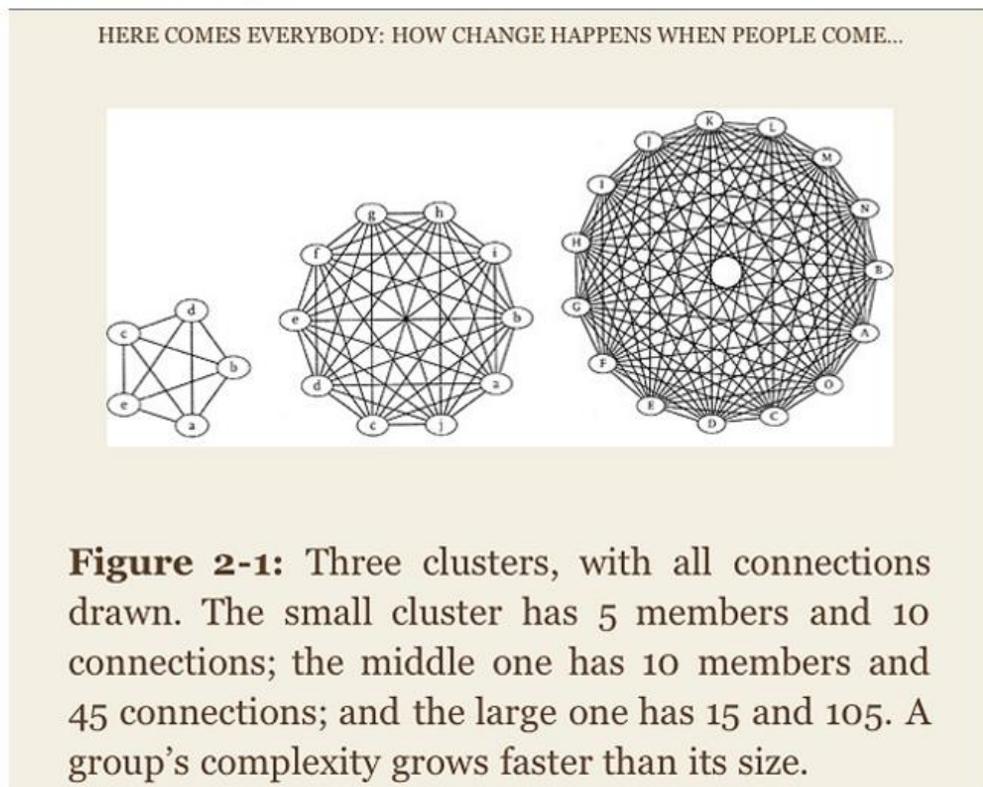
- Gerbner Classified Television Viewers into two categories
 1. High viewers four hours or more daily
 2. Light viewers who watch TV Less than four hours
- He predicts that the heavy viewers would perceive the world as a more dangerous place because of the higher exposure to violent television portrayal.
- The basis of cultivation theory is that heavy television viewing "cultivates" perceptions of reality consistent with the television portrayal of the world.



Clay Shirky

“When we change the way we communicate, we change society.”

Expanding networks



- Shirky states that as the number of media outlets and social media grows as a way of communicating, audiences become more fragmented
- This means that traditional media institutions are now less powerful as they have smaller, less loyal audiences
- This affects how audiences are cultivated

Henry Jenkins

“Participatory Culture”

Henry Jenkins explains his theory of participatory culture:

“A culture where we make media as well as consume it” (Jenkins, H)

“Not victims of the media or powerless to it”

“We see ourselves as part of a conversation with mass media rather than people who suck it all in”

“We are becoming active, not passive”



“Participatory Culture”

Categories:

Affiliations: (Memberships, clubs, online community, game clans etc...)

Collaborative Problem-Solving: (Team-work with the goal to complete tasks or develop new knowledge, e.g. Wikipedia)

Circulations: (Shaping the flow of media such as podcasts, blogs, vlogs etc...)

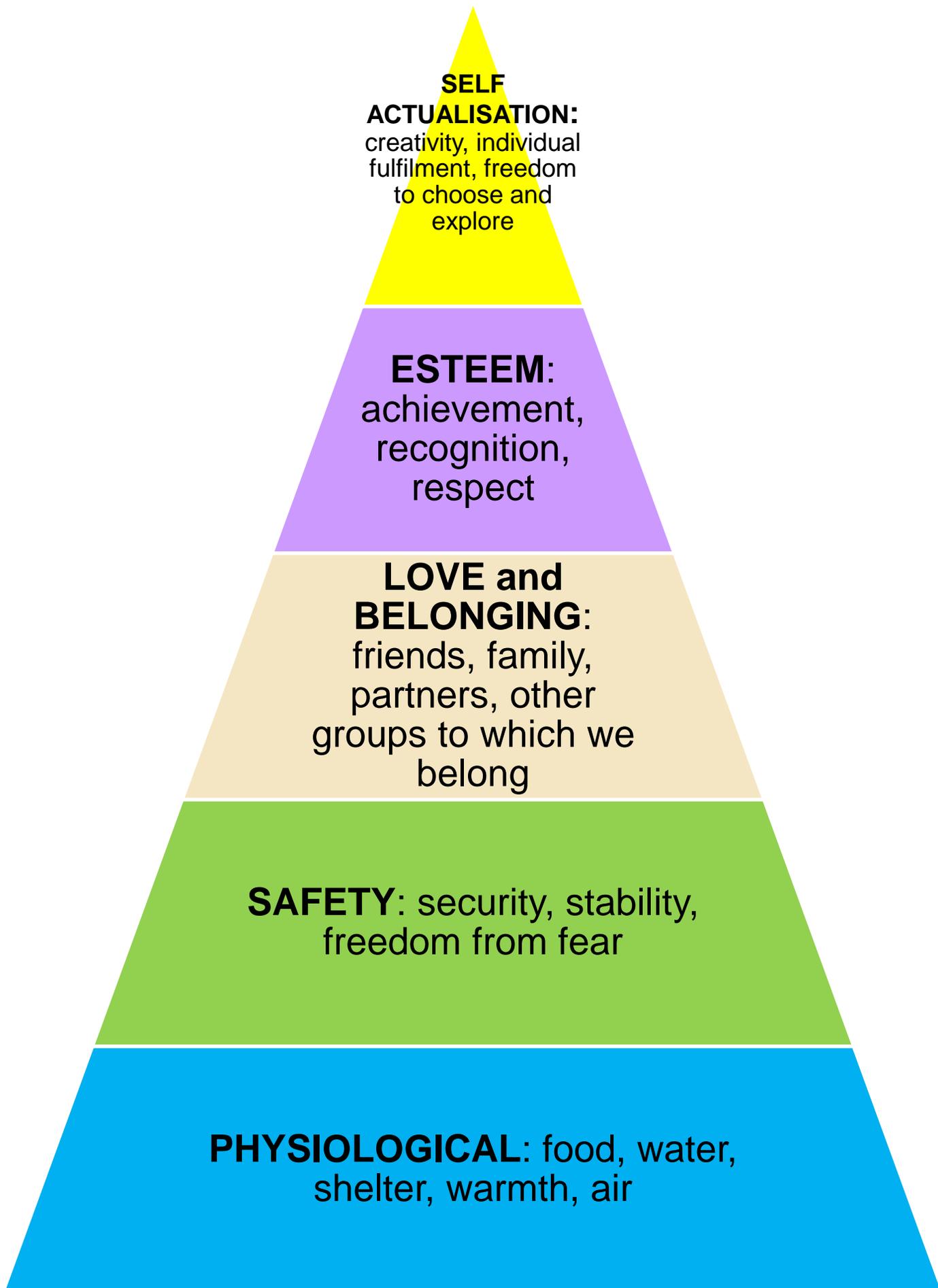
Expressions: (Creating new media such as skinning + modding “games”, fan videos, fan fiction, mash-ups and re-edits)

NOTES:

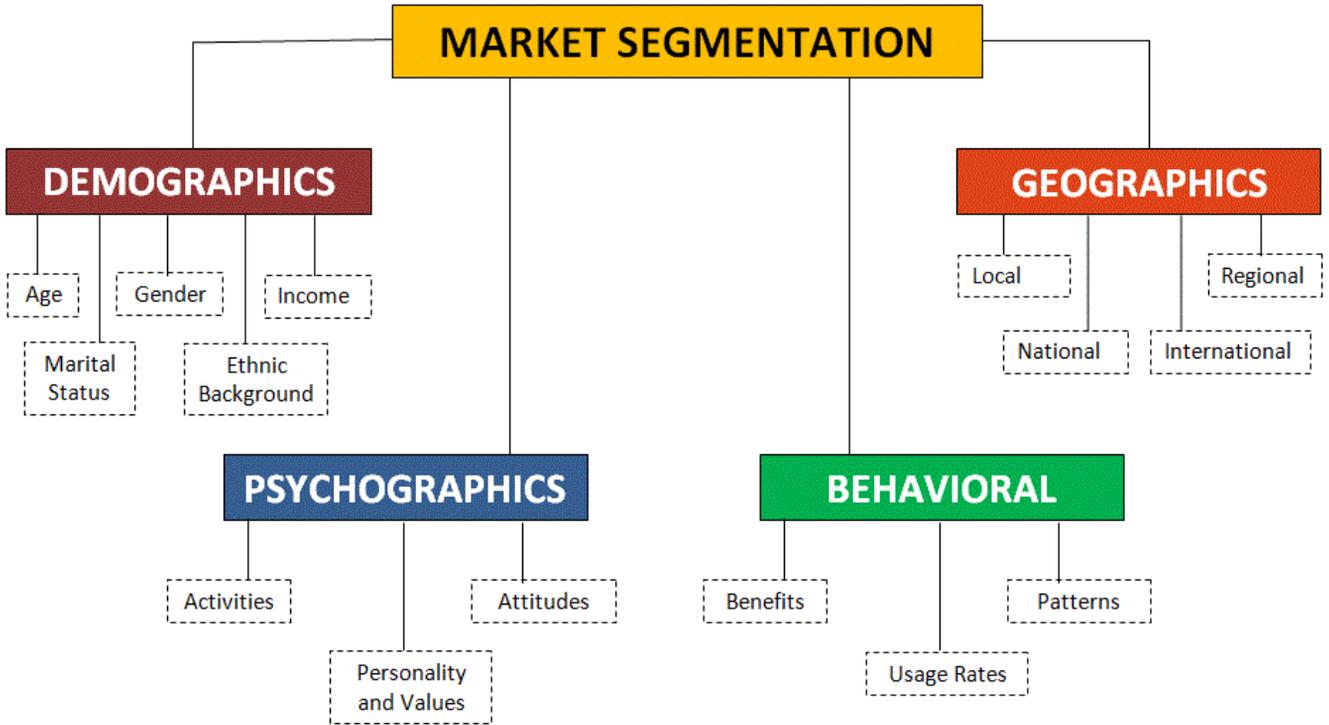
Abraham Maslow's Hierarchy of Needs

- Maslow believed that people are motivated to achieve certain needs. He was interested in human potential, and how we fulfil that potential.
- The earliest and most widespread version of Maslow's *Hierarchy of Needs* includes five motivational needs, often depicted as hierarchical levels within a pyramid.
- Magazines use Maslow to create social needs in the audience (love and belonging, esteem, self actualisation). They then imply that buying the magazine and the things advertised inside will fulfil that need
- This can be linked to Katz and Blumler's uses and gratifications theory as identity, social interaction and education all contribute to the fulfilment of Maslow's social needs.

NOTES:



Marketing Segmentation



Socio-Economic Groups

Socio Economic Groups



go launch

Cross-Cultural Consumer Characteristics (The Four C's)

MAINSTREAMERS	SEEK SECURITY. Tend to be domestic, conformist, conventional, sentimental – favour value for money family brands. Nearly always the largest group.
ASPIRERS	SEEK STATUS. Materialistic, acquisitive, orientated to image and appearance, persona and fashion. Attractive packaging more important than contents. Typically younger people, clerical and sales jobs.
SUCCEEDERS	SEEK CONTROL. Strong goals, confidence, work ethic, and organisation. Supports stability. Brand choice based on self-reward, and quality. Typically higher management and professionals.
RESIGNED	SEEKS SURVIVAL. Rigid and authoritarian values. Interested in the past and tradition. Brand choice stresses safety, familiarity and economy. Typically older people.
EXPLORERS	SEEKS DISCOVERY. Energy, individualism and experience. Values difference and adventure. Brand choice highlights satisfaction, and instant effect. The first to try new brands. Younger demographic – students.
STRUGGLERS	SEEKS ESCAPE. Alienated and disorganised. Few resources beyond physical skills. Brand choice involves impact and sensation. Buys alcohol, junk food, lottery tickets. D and E demographic.
REFORMERS	SEEKS ENLIGHTENMENT. Freedom of restrictions and personal growth. Social awareness and independent judgement. Anti-materialistic but aware of good taste. Has attended higher education and selects products for quality.

Stanley Cohen – Moral Panics

- A "moral panic" is an intense feeling expressed by a population regarding an issue considered to be a "threat"
- This may be designed and reinforced by media outlets in order to control audiences. Those who start the panic are called "moral entrepreneurs".
- A moral panic occurs when a "condition, ongoing event, person or group emerges to become defined as a threat to societal values and interests"

NOTES:

INDUSTRY THEORY

THEORIST	THEORY
Curran and Seaton	Power Without Responsibility
Livingstone and Lunt	Media Regulation
Theodore Adorno	Cultural Industries
David Hesmondhalgh	Cultural Industries
David Gauntlett	The Prosumer

Curran and Seaton

The expansion of the press and the “invention” of journalism (in Curran and Seaton, 2012; Chalaby, 1998)

- “The launch of publications was stimulated by large external subsidies given to those who conformed to marketing requirements. Between 1866 and 1896, the number of magazines increased from an estimated 557 to 2097....
 - Increase in the number of **national daily and Sunday papers**, founded between 1880 and 1918
 - **Expansion in newspaper consumption**, with average sales raising from 85 million in 1851 to 5604 million in 1920. Sunday and local daily papers achieved aggregate circulations of 13.5 million and 9.2 million by 1920.
 - **Argument on the “free marketplace of ideas”**
 - The *new press weakened the radical press*, and encouraged their readers to identify with political parties controlled by the Establishment (i.e. the new local dailies that emerged between 1855 and 1860 were affiliated with the Liberal Party)
-
- A tax was first imposed on ink and paper for British newspapers in 1712. The tax was gradually increased until in 1815.
 - As few people could afford to pay for a newspaper, the tax restricted the circulation of most of these journals to people with fairly high incomes. This was called the tax on knowledge.
 - After the tax was lifted in 1851 the newspaper industry started to grow and change.
 - The Times, The Telegraph and The Mail were the largest newspapers in the UK.

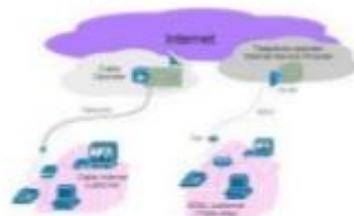
Curran and Seaton

The abolition of the taxes on knowledge and the mass circulation press

- Repeal of the “taxes on knowledge” made economic profit a rational aim for press owners to pursue
- The expanding circulations following the abolition of the duty reflected the pursuit of readership for economic gain
- The previous political struggles associated with of the age of the ‘radical press’ gave way to *economic competition between dailies for readers and for profits*
- Thus **the 1855 abolition created a new dynamic in the press**, with economic competition making newspaper production a vibrant activity (in Chalaby, 1998).

The growth of the media industries during the 19th century: key trends

- a) Transformation of media institutions into *commercial enterprises*
- b) **Technical innovations** – electrical energy was one of the most important discoveries (19th century)
- c) The “invention” and transformation of journalism
- d) Radio came along in the 1920s; television in the 1940s



Curran and Seaton

The new technologies and their impact on the press industry: the case of journalism

Newsgathering methods



- News becomes *a commodity*
 - Supply/demand
 - News agencies
 - The emergence of the newsroom
 - Michael Schudson: "The Age of the Reporter"
 - I.e. *Reynold News* changed under the impact of the new economic implications for newspaper publishing, with the paper continuing to take a radical stand on most major events, but expressing also the individualistic values of more affluent readers (in Curran and Seaton, 2012)
-
- The repeal of the taxes between 1855 and 1861 opened the possibility of selling newspapers for one penny and for half a penny, enlarging the **market for newspaper readers**
 - With the development of the press industry and journalism came **the press baron**
 - **Economic struggles defined the limits of the journalistic field:**
 - "Between the 1830s and the 1890s, the amount of information processed, the number of copies to be printed and the number of pages per issue had increased" (1998, 35).

Curran and Seaton

The invention of journalism*

- These **economic struggles** also restricted the number of players in the market, leading to **concentration in the marketplace**
- There was no **state intervention in this market**, until the emergence of the BBC
- **Three competitive mechanisms** introduced by the repeal and the subsequent creation of the penny market:
 - 1) the sudden growth of the newspapers;
 - 2) the increase in the coverage of circulation of pages
 - 3) the limitations on the newspaper's ability to generate financial resources
- I.e. Within one year of the repeal, *Mitchell's Newspaper Directory* registered an increase of 115 newspapers. However, the one-penny market was limited and the supply started to exceed the demand.



NOTES:

Livingstone and Lunt

Public sphere

- Civic space in which private citizens could meet to discuss matters of political importance
- Work towards the formation of a collective opinion for the **benefit of the citizenry**
 - ‘communicative rationality’
 - knowledge, language and validity claims

Conditions for the public sphere

- Free from the influences of:
 - the market place
 - the state
 - the family

Livingstone and Lunt

- Sonia Livingstone and Peter Lunt studied the effect of the mass media on political processes
- They looked at how audiences are influenced by the media
- There is a long-running debate in media theory over the ways in which the media not only distribute elite, critical opinion but also influence the formation, expression and consumption of public opinion
- Do the mass media provide a public sphere in which citizens may debate issues in a democratic forum, and in which those in power may be held accountable to the public?
- Livingstone and Lunt argue that our public spheres are no longer places where we can have honest, open discussion because the mass media have such an invasive presence in our lives



- No independence - corrupted by:
 - Ownership and control of the media industry
 - Advertising revenues
 - Public relations and 'spin culture'

David Hesmondhalgh

- He states that there is a 4 step process in the media
 - Growth
 - Integration
 - Globalisation
 - Concentration of ownership
- Globalisation is the dominant force in media production. Globalisation is the rapid increase in cross-border economic, social, political, cultural and technological exchange in a Capitalist economy.
- Global Media is constantly looking for new audiences and growth.
- Tendency to not take risks leads to conservatism
- Global oligopoly developing across the world
- Lack of innovation
- Social media is subverting this trend
- BBC and PSB are immune to this trend and can lead innovation

Theodore Adorno



Culture Industry

- Media production is like any other Capitalist industry that produces artefacts for audience consumption.
- These products are standardised and formulaic and need to attract large audiences to make a profit. Adorno argues that profit has become the main motive for any media production. Adorno identifies Media consumption as a form of social control as it provides passive, docile, visceral satisfaction akin to fast food.

Standardisation

- If a Media Texts main function is to make profit it will be driven by attracting large audiences. This will produce mainstream, formulaic, repetitive, easy to consume texts
- **Pseudo individualism**
- The media becomes a way of constructing identity for audiences. 'I am a Doctor Who Fan'.
- Adorno states that media consumption creates an illusion of Individuality. In reality it places audiences into global, mass, homogenous groups.
- **Commodity fetishism** (promoted by the marketing, advertising and media industries). This term means that objects and cultural experiences are judged in terms of money. Audiences are delighted by products because of how much it cost and therefore the implied status given not by what it's function actually is.
- **False needs**
- are cultivated in audiences by the culture industries. Audiences are convinced by Media texts that they 'need' an object

"The Prosumer": David Gauntlett

- Producer + consumer = "prosumer"
- With the proliferation of affordable, portable editing software and wifi, those who traditionally only consumed texts are now also able to produce and distribute them via democratic platforms like YouTube
- "Digital native" audiences are "blurring the boundaries of traditional media consumption" and changing the consumption trends of future generations
- By producing our own texts we are able to construct representations that are unfiltered by traditional hegemonic producers. Audiences are able to create a version of themselves that is more realistic, which ultimately leads institutions to change so we continue to consume their products.
- By producing texts that are more centred around the individual, new identities can be formed and new social groups can emerge