

Eduqas A Level Unit 7A Close Study Products Student Workbook 2024 Exam Onwards Tide Component 1 A & B

This is the Workbook for use with **Edusites Eduqas Set Products UNIT 7A A Level Media Studies**. All of the notes refer to the content of this unit of work. They are designed to help you create a useful set of notes to help you with understanding the ideas covered in this examination, to support you in your Home Learning and be a clear revision aid in your preparations for the final examinations that you are required to take. You need to always keep in mind the examination board Assessment Objectives that your work is to be assessed with.

Demonstrate knowledge and understanding of:

- the theoretical framework of media, contexts of media and their influence on media products and processes.
- Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.
- Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

Create products for intended audience and evaluate communication of meaning

- Demonstrate K&U of theoretical framework – *the Key concepts*
- Contexts of media products & production
- Analyse products by application of the framework/concepts/context

Lesson 1

Component 1 Set Products

The EDUQAS A Level Media Studies specification is based on the theoretical framework for analysing and creating media, which provides the tools to develop a critical understanding and appreciation of the media. The framework consists of four inter-related areas:

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- media language: how the media through their forms, codes, conventions and techniques communicate meanings
- representation: how the media portray events, issues, individuals and social groups
- media industries: how the media industries' processes of production, distribution and circulation affect media forms and platforms
- audiences: how media forms target, reach and address audiences, how audiences interpret and respond to them, and how members of audiences become producers themselves.

Media Products, Industries and Audiences

Written examination – 2 hours 15 minutes 35% of qualification

90 marks

Overview

In this component, learners will **develop knowledge and understanding of key aspects of the theoretical framework** - *media language* and *representation* – as an essential basis for analysing media products from a variety of forms. In addition, learners will **study products from specific media industries and for specific audiences to develop their knowledge and understanding of those areas of the theoretical framework**. Learners will also explore *how media products relate to their social, cultural, historical, political and economic contexts*. In this component, learners will develop their ability to **use relevant subject-specific terminology and theories**.

Media Forms and Products in Depth

Written examination: 2 hours 30 minutes 35% of qualification

90 marks

Overview

In this component learners are required to study three media forms in depth, exploring all areas of the theoretical framework - **media language, representation, media industries, and audiences** - in relation to audio-visual, print and online products set by WJEC. The forms to be studied in depth are:

- **television**

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- **magazines**
- **blogs and websites.**

Learners explore these three media forms through **close analysis of the set products**, comparing their *use of media language and the representations they offer in relation to relevant social, cultural, economic, political and historical contexts*.

Learners will study **the role of media industries in shaping media products**, as well as considering **the way in which both mass and specialised audiences are targeted and addressed**. Relevant and advanced theories will inform study of the set products and **learners will reflect critically upon these theoretical perspectives**. Learners should continue to develop their **ability to use relevant subject-specific terminology** in this component.

- The focus of study is not the set products. Study of the products is to be used to reveal the ideas of the theoretical framework and issues of context of their production and consumption. Exam questions *focus on the theoretical framework and contexts of the media*. You will be directed by each question to answer with reference to, or analysis of, the relevant Set Products.
- These products should be seen as a vehicle for the delivery of the theories and issues, rather than as products to be '*learned*' in detail.
- It is essential that you study all of the set products, and EDUQAS advise that you supplement these by further examples of media products in order *to develop a full knowledge and understanding of the contexts of the media and the theoretical framework*.

Lesson 2

Constructing Hypotheses

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The set products must be studied with consideration of each of the 4 key elements of the Media Theoretical Framework in order to meet the requirements of the specification and prepare for the exam.

A *'product'* in media studies means something produced by a media industry for a media audience - a television programme, a website, a video game etc.

While products are important as examples of the contemporary – and historical – media landscape, they are simply a way of exploring the theories and debates required by the academic subject content.

'a supposition or proposed explanation made on the basis of limited evidence as a starting point for further investigation.'

A hypothesis in Media Studies most often starts with an investigation prompted by observations surrounding the way things appear to be done in certain types of media products. We look at these through the CSPs. The hypothesis sets out to test the observation by applying the idea to the CSPs and to other similar media products. The resultant exploration offers ideas as to the truth of the hypothesis and our observations or of the media theory being tested.

Research should be focused on those areas that enable you to test a hypothesis.

Good examples of the topics you will be asked to discuss in the examination are things such as:

- The sexualization of women in mainstream media products
- The way men and women are represented in the products and similar media products
- The way that ethnicity is represented
- How products shape/represent identity
- The way that media products present a set of ideas and values
- The way that ownership and control of media institutions shapes the type of product that is made
- The way that ownership of media institutions influences the content and presentation of their products

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In writing about these issues and debates you must use your research. The way that you apply your acquired knowledge of the Media Framework, find evidence from your knowledge of the set products, use your research into the theories, show your awareness that these issues are present in similar media products means that you will demonstrate understanding.

Understanding is the key discriminator in exam marking and the final mark/grade you achieve.

Lesson 3

Media Language

1. **SOURCES:** Developing reliable examples - material that will stimulate and support your ideas and hypotheses - involves knowing where to look to find material – NOT JUST Wikipedia but elsewhere. A key source is always your own analysis of the CSP products and similar products and contexts.
2. **SELECTION:** Acquiring material involves developing your media knowledge and understanding so that you can evaluate that which is worth noting and that which is trivial. This is practice at de-constructing products and their ideas
3. **RELEVANCE:** knowing which of the material is useful to specific tasks. Understanding the AOs is crucial in this
4. **RESOURCE MANAGEMENT:** Keeping track of examples and your notes – effective notetaking
5. **APPLICATION:** accessing the material and using the framework and theories learned in this course. Material is transferable, as is your knowledge.

For COMPONENT 1 you are required to have researched not merely each set product but *to have considered a range of similar products and the way such products use media language to shape representations that ultimately impact on their meaning and response.*

The purpose of these EDUSITES units is to outline the main ideas and key issues that surround the products in each section. You must then use these considerations as one starting point for your own research.

This involves:

- Researching the set products and similar products

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- Considering the theoretical framework from the Core Framework Units that are most applicable
- Exploring your own hypotheses by testing each product against the relevant theories.

The lessons in this unit and later ones are better viewed as jumping off points. Remember:

- The focus of study is not the products themselves but, rather, the theoretical framework and contexts of media. Exam questions will focus on the theoretical framework and contexts of the media, but students will be expected to answer with reference to, or analysis of, relevant products.
- These products should be seen as a vehicle for the delivery of the specification, rather than products to be 'learned' in detail

Can you de-construct the use of media language - *the ways in which the images, text, graphics, icons music, lighting, performance work to construct a narrative for the product?*

- **Can you break down the intended meaning of the product – *how its representations are intended to shape audience response – and how audiences decode and respond to this?***
- **Can you consider the impact of context – *the world the product was created in and for – on the shape of the product and its ideas, its values?***
- **Can you explore the industry that created the product – *its place in our culture and its driving forces?***

Lesson 4

Tide

Introduced to the American market in 1946, **Tide** rapidly claimed the top spot in sales of washing powder, virtually eliminating the rival Lever Brothers' product **RINSO**. Today it claims over 30% of the American market

Called *The Washday Miracle*, **Proctor and Gamble** employed a marketing campaign taking advantage of the post-war economic boom, in particular the rapid spread of Television and full-colour print magazines. Dubbed *America's Washday Favorite* the campaigns of the late 1940s and 1950s featured images of American housewives using the product or expressing their joy at how wonderful a product it was at producing enviable results.

The 1950s was the age of household technological boom. Not only were there an increasing range of products – *TVs; Hi-Fis; fridges; freezers; dishwashers; washing machines; toasters; microwaves etc.* - but the economies of scale of a highly industrialized post war American

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economy turned these out at a cost that ensured they spread rapidly through all economic layers of American society.

An early innovation had been affordable top loading washing machines providing households a chance to experience the benefits of a better wash. In a clever ploy, **Proctor and Gamble** ensured that a box of **Tide** came packed inside most new washing machines establishing in consumer minds the approval of the machines' manufacturers in **Tide**.

We need to examine:

1. Technical codes - rule of thirds etc.
2. Layout – text; image; headings; bullet points; strap lines
3. Fonts – font type[s]; colour; formal/informal
4. Conventions – the expectations of adverts in general and soap powder adverts in particular; what they might be expected to contain
5. Mode of address – the informality of '*sudsing whizz*'; the formal language of the product properties

Issues

Balance of text to image

- Text dominated – certainly much more than in 'today's' adverts. We need to examine the text, what is said; how is it said; what connotations are offered; what dominant ideologies

Representation (of women)

- What age/ethnicity; what roles are shown; how they seem to feel

Representation of the (housewife) role

- The stated role of the housewife; Suggestion as to her main concerns and interests;

Representation of the brand

- How is the brand made to appear? What is its relation to the housewife role? How do those in the advertisement think/feel about the brand?

The narrative offered

- Todorov? Levi-Strauss? Propp?

Barthes model suggests that any intended meaning of a media product, the idea of an ultimate explanation for it, is not viable. The many **interpretations of meaning present in a product's combination of elements linked to the unknowable idea in its producers' minds makes any single 'true' understanding of meaning impossible.**

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His model explored the way mainstream culture attempts to impose a norm of meaning on all media products. Media writers such as **Baudrillard, Hall, Butler, Van Zoonen, hooks, Gilroy** etc. developed models based on these ideas

Barthes saw texts (products) as 'open' or 'closed' An open text has many threads that can be followed to unravel the meaning. A closed text has but one thread offered for us to follow.

We might think of implicit or explicit as similar ideas about meaning. Those with a multiplicity of threads to pull at are open and implicit; those with one thread are closed and explicit

Barthes likens a text/product to a tangled ball of threads that needs to be unraveled by the reader/audience. In the unravelling audiences encounter many potential meanings.

Audiences may start to understand the text by looking at the narrative in one way, from one viewpoint, one set of previous experience, and thus create one meaning for that text. Other audiences might begin by unravelling the narrative from a different angle and create an entirely different meaning of the same text/product.

Lesson 5

Semiotics - Section A products

- analyse critically and compare how media products, including products outside the commercial mainstream, construct and communicate meanings through **the interaction of media language and audience response**
- • use a range of **complex theories** of media studies and use specialist **subject specific terminology** appropriately in a developed way
- • debate key questions relating to **the social, cultural, political and economic role of the media** through discursive writing
- • construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured in an extended response
- **Contain intertextual references (*references to modern popular culture*)**
- **Contain notions of looking (screens within screens, telescopes etc.)**
- **Include objectification of females (e.g. male gaze)**
- **Include demands of the record label (*close ups of lead singer, symbols or motifs associated with the band / performer etc.*)**
- **Video will be performance, narrative or concept based.**

Analysis should include:

- Semiotics: how images signify cultural meanings

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- How advertising conventions are socially and historically relative
- The way in which media language incorporates viewpoints and ideologies

Narrative

- How does *Tide* construct a narrative which appeals to its target audience?
- How and why audience responses to the narrative of this advert may have changed over time
- How the advert creates desire for the product in its target audience

For *Tide* we consider how media language – *signs; narrative; semiotic analysis* – constructs audience reception of the brand.

1. how the target audience is indicated and positioned
2. the way this is ‘typical’ of advertising at that time and the changes since that time shown in current ads for products.
 - Investigate technical codes used and the effect they have on the audience.
 - A study of narrative codes is important in a consideration of how the product connects to the audience.
 - semiotic analysis deconstructs and considers the elements function in creating the brand.
 - Analyse how the *Tide* audience is positioned.
 - What image of *Tide* is projected?
 - Examples of different narrative structures.
 - What are the genre features of the ad?
 - How *Tide* uses genre features to project its brand

Discussion of the past in terms of media products always turns to it as a time of very different values and ideas as to what might be acceptable and what goes beyond the ideas of honesty and truthfulness we hold current advertisements and advertisers to.

Products aimed at women always emphasised domesticity and simple-minded ideas of housewives and a woman’s role. This is now seen as regressive and discriminatory, so we have to hold in mind the fact that ideas of masculinity and femininity pre the 1970s Equal Rights movement were represented in the most basic forms, especially in ads.

For the *Tide* product, as with most products of this era, the message is shockingly straightforward and blatant: a woman’s sense of self-fulfilment is improved by using this product.

A number of signifiers help encode the (Hall) preferred reading.

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First, the woman is positioned on the Z line, framed so that her hugging the product is the dominant idea. The fact that the hugging is surrounded by hearts links with the woman's smile to connote romance – an emotional relationship between the woman and the product: this is *what women want!* The woman (women) literally loves the product

- The colours are bright, primary tones that connote upbeat, positive ideas the brand wish to convey
- The rule of three is in evidence in the use of 'No' – *no soap; no other suds; no other product.*
- There is informality in the use of the cartoon - a well-recognised popular cultural reference point
- The idea of women discussing the merits of wash powder plays on a trope of women's interests and the range of topics they might discuss
- There are narrative codes – the tease of *what women want*
- The binary opposition of *Tide* versus inferior rival products and being on the side of women – the heroic role

The use of superlatives – the hyperbole of the blurb.

Narratology: The structure of stories was formulated by **Propp** and later evolved by the work of **Todorov**.

By the middle of the twentieth century these ideas had evolved into two basic ways of looking at story. Thematic and modal

Thematic is concerned with the formalisation of sequences, **the order of action** in which stories are told.

Modal examines the manner of their telling, stressing **authorial voice, point of view, the transformation of chronological order, rhythm.**

In the Tide print product the focus is clearly that of modality – the point of view and understanding of the brand constructed by the use of media language

Narratives are complex presentations of media language elements. Narratives shape the manner in which an audience understand these elements

Propp as a folklorist (*a studier of folk tales*) became interested in the relationship between characters and the narrative. Propp held that stories are character driven - that it is the actions of characters that drives a plot. It is their actions and decisions that shape the direction of a story. Propp held that characters were defined by what he termed '**Spheres of Action**'. It was

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the working out of the interaction of these spheres or roles that shaped the narrative. The key roles are *Hero; Villain: helper; dispatcher; donor; false hero; princess*

Todorov sought a model for analysing the structural elements of narrative. Through his studies of story, he evolved a model, a formula, that holds true for most media products – *films, TV, newspaper stories, advertisements etc.*

The story always begins with a balance that is disturbed by some action or force that throes the world of its characters into imbalance. To restore the balance of their lives the protagonists must embark on a search or quest that eventually, through a climactic event, results in a new equilibrium or a renewed state of balance being attained. In each quest the characters are changed by the experience. The formula sees narrative as a linear path proceeding along set lines of development.

Lesson 6

Representations

Media representation is an element of the Media Studies Key Framework closely bound with the impact of contexts. It is impossible to fully discuss representations in media products without an awareness of those factors that have shaped such representation.

We must accept that all products in some way reflect the values of those who construct them. The editors, designers, and those in charge of a brand who all have an input into the way a campaign is constructed, one that must always be in tune with the audience it is intended for. Representations are about a means to explore the values, beliefs and ideas of a particular cultural moment in a society.

You need to demonstrate **knowledge and understanding** of the persuasive techniques used in the advert, and *issues surrounding brand values, brand message, brand personality and brand positioning* should inform the analysis

Media Representations

Discussion of the *Tide* advert focuses mainly on representation of gender including

- The processes which lead media producers to make choices about how to represent social groups
- How audience responses to interpretations of media representations reflect **social, cultural and historical attitudes**
- The effect of historical contexts on representations
- Theories of representation, including **Hall**

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- Theories of gender performativity, including **Butler**
- Feminist theories, including **bell hooks** and **van Zoonen**
- Theories of identity, including **Gauntlet**

Butler's model originates in *Gender Trouble: Feminism & the Subversion of Identity*.

Butler questions whether gender behaviours seen by society as defining what a woman is are really natural, biological or are in fact learned behaviours. Behaviours learned, as anything is, by repetition. Butler sees **gender as a performance** based on conventions absorbed by individuals. Gender is more about living up to pre-conceived expectations of how women or men behave. Butler sees societal ideas of gender as being conflated (mixed up) with the biology of sex.

If gender is seen as a social construction, it can be viewed as a fiction open to change and to being challenged.

Butler's model of Performativity is based on the idea of repeated rituals performed to construct and reveal our identity. The model challenges societal norms of heterosexuality which can be seen as beliefs that force us to conform to certain fixed standards for our identity. Butler states '*gender is the stylised repetition of acts through time*'. Gender is not *being*, but *doing*. Gender is a verb, not a noun. Gender can be seen as a scale travelling from masculinity to femininity rather than fixed immutable positions.

The idea that women are focused/should be focused on being a good housewife is a belief embedded in advertisements of the 1950s era of the *Tide* advertisement.

The repeated use of this idea was firmly established in mainstream Western culture, taking its lead from events and ideas prevalent in American popular culture.

This idea of behaviours and ideas learned from repetition – specifically exposure to their repetition in media products - is an example of Butler's model of **performativity**. In such representations we can see her idea that societal norms of heterosexuality can be seen as beliefs that force us to conform to certain fixed standards for our identity

A stereotype is ideas adopted by mainstream society about an individual/group. These ideas, though often having little to do with reality, come to be seen as defining the individual/group because of their use in repeated representations in cultural products. This repetition of the stereotype constructs/shapes attitudes and behaviours towards the individual/group by society.

Perkins model holds that the view of stereotyping as a means of categorizing individuals or groups is misleading as it is based on five assumptions that can be challenged:

- Stereotypes are not always negative (*French are good cooks; Italians are stylish*)

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- They are not always about minorities (*upper class twits*)
- They can be held about one's own group
- They are not immutable (*they can change – women seen only as housewives*)
- They are not always false

Perkins sees stereotyping as a tool for media producers to quickly communicate ideas but one **too often misused or having unintended social consequences.**

The idea that we understand gender through **discourse** – *the narrative and spheres of action presented in the media products we consume.* **Van Zoonen** holds that the media's repeated use of stereotypical images reinforces what are felt to be the dominant societal views. She feels media producers use these as they feel it offers greater chance for the commercial success of their products.

As such she sees the discourse as changeable, shifting to follow changes in societal ideas from era to era and culture to culture. As such, they need to be understood by consideration of **context.**

She sees **women objectified by media products** – their bodies presented with value residing in being something to be looked at. Women's bodies are commodified. Thus, women in mainstream products do not need to be understood.

Living in a patriarchal society, women's roles are shown to be confined to the domestic whilst men are presented in aggressive or heroic spheres of action.

In the same way that women's bodies are objectified, Van Zoonen sees that men too have their bodies presented as **spectacle** to be admired.

Van Zoonen's ideas concern identity. Although they focus on feminine identity, she recognises that this goes hand in hand with that of males whose identity is similarly confined by the repeated use of stereotypes and tropes of behaviour and the expectations shown in media products.

In a patriarchal society, women are **objectified and commodified** – this does not always fall into the realm of sexualized representation but applies to all aspects of a woman's life and her assumed identity as defined by media representations of her role.

Lesson 7

Contexts

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- The *Tide* advert is an historical artefact from the 1950s; as such, it can be examined productively by considering its historical, social and cultural contexts, particularly as it relates to gender roles, sexuality and the historical context of advertising techniques.
- The 1950s can be seen as a post war period in Western cultures with the mainstream having conventional attitudes to the role of women – and men – in society. These tended to be heterosexual, seeing men as strong and the economic provider in marriage and women as sexualised and seen in a domestic role in marriage.
- The *Tide* advert is typical of many of the period, women in such ads repeatedly shown confined to domestic roles in which they revel. Housework and the provision of a clean home are seen as the objectives of every woman and products such as *Tide* are presented as heroic in helping women fulfil those objectives
- The decline of ‘meta-narratives’ (religion, science, and political theories). *For example, phone-ins where everyone’s view is as good as the expert’s; mixtures of genres and styles in films, buildings etc.*

In the same way that we saw that any exploration of representation involved an awareness of the contexts in which it was produced, then any study of contexts will invariably end up exploring representations.

The values and beliefs of a society are present in the representations shown in its media. This means that if we look at similar products from different times, we should be able to identify how these reveal changes in social outlooks. Changes in the values, beliefs and ideas of a society.

In the examination the set task will undoubtedly ask you to compare the studied *Tide* advertisement against one from a different era.

It enables us to consider how advertisements of the war years emphasized women as independent and strong – the nation needed them to take on jobs in industry for absent soldiers. The ideas of the post-war fifties required ideas of women in the domestic role so that returning soldiers might take back jobs in factories and industry. Modern ads wishing to sell brands to women present woke ideas, they address women as strong minded and with certainty about ambition and identity.

hooks theoretical model is termed intersectionality. The model identifies the oppressive nature of the patriarchy controlling society and disadvantaging many groups. Intersectionality: the point where the interests and legitimate concerns of different ‘outside’ , ‘excluded’ or ‘marginalized’ groups meet

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The model holds there are differing modes of discrimination and privilege, of advantage and disadvantage. These might include gender; ethnicity; caste; class; religion; disability; weight; appearance

The theory widens the ideas of second wave feminism which focused on the experience of white middle-class females. hooks holds it wrong to place all women in one oppressed group. There are levels of oppression even within this group adding further levels of disadvantage to that of biological identity (poverty; ethnicity; class etc.) Feminism is not the struggle to end sexist/patriarchal oppression but part of a wider struggle to end the ideology of domination of any one group or faction. She embraces all groups, irrespective of gender, who are perceived as victims or outsiders to a dominant hegemonic ideology.

The Tide product offers compelling evidence for her ideas by allowing us to explore how these ideas manifested themselves in everyday consumer messages about products that promoted the hegemonically dominant role for women.

Think of how all media appear to offer the same take on ideas of beauty or success. How they all echo ideas of how we look at the world around us – what makes a celebrity, what offends us, what is acceptable, what our concerns should be.

These may be ideas from smoking to immigration, from environmental issues to equal rights. Our advertisements reflect who we are, how we should live - what our lives are like, what they could be like, or even what they should be like.

Gauntlett identifies rapid changes taking place within media and in the world. He notes as an example the way that the depiction of the passive housewife that dominated mainstream media throughout the twentieth century is increasingly being replaced with images of assertive women taking control of their lives. He put forward the ideas of constructed, negotiated, and collective models of identity

Modern campaigns are now about something of great currency – truth and more open-ended images.

The need to promote the ‘green’ nature and ‘woke’ credentials of products means they are today much more likely use media language and its representations to show this

Lesson 7

Audience

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Every media product is produced with an intended audience in mind. The product must understand the beliefs, values, and interests of that audience which is often based on the relative success of similar products aimed at that group.

The audience for the Tide product is clearly women, specifically women who are housewives (the expectation society had of women of that era) and probably mothers (again the societal expectation).

EDUQAS expect that you will consider aspects such as the targeting of mass and specialised audiences, the categorisation and construction of audiences, as well as how audiences' use of and responses to the media reflect identity and social, cultural and historical circumstances

- **Demographic:** the study of audiences, specifically *the details of measurable elements* such as their gender, age, where they live, their jobs/careers, their financial wealth, religion; their education etc.
- **Ethnographic:** the study of *people as a culture* – their habits, values, beliefs, behaviours, interests.

For brands such as *Proctor and Gamble* knowledge of demographics was essential in marketing their brand. It told them of the size of the market, its age and financial and marital status. Such knowledge led to the promotional venture of supplying a box of *Tide* in almost every new washing machine purchased in America.

The growing idea of applying ethnographic methods took hold in the 1950s and spread rapidly in the decades that followed. Such an approach focused on **the construction of messages about brands that the identified audience would find appealing. The ideology surrounding the role of women, how they saw themselves, their aspirations and desires** became identifiable elements that could be appealed to. Most significantly, they became elements that advertising could manufacture and make into desires.

Salvador, Bell, and Anderson describe what has come to be termed **design ethnography** - the trend, traced from its origins in the late 1950s and early 1960s, of **advertisers constructing their audiences. Design ethnography offered "a way of understanding the particulars of daily life in such a way as to increase the probability of the success of a new product"**. They go on to say **design ethnography** lets brands '*reduce the probability of failure specifically due to a lack of understanding of the basic behaviors and frameworks of consumers.*' (Salvador; Bell; Anderson: 1999)

Ladner argues that understanding consumers and their desires requires a shift in what she terms their "*standpoint*". The objective is constructing ideas about products that respond to consumers' unmet needs. However, **Berger (Ways of Seeing)** argues that all too often

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brands construct false needs that consumers themselves are unaware that they have until the advertisers make them believe that they want them, need them.

The target audience of women, specifically housewives, is constructed by the Tide advertisement's use of graphic based images featuring women with whom *the audience are invited to personally identify with*.

The women shown are young though likely to be married - *the mix of men's' and children's' clothing on the line*. They are white and appear happy both in the role they have and to be lumped together and addressed as '*you women*'.

This constructs ideas of identity that link to the work of **Blumler and Katz** in their **Uses and Gratifications Theory**

The Two-Step Flow theory is present in the stamp of approval from the respected *Good Housekeeping Magazine*. Such endorsement of products reinforces the idea of the quality of the product offering reassurance that, if the rest of what **Maffesoli** calls **the tribe** 'buy more Tide than any other washday product', the choice is reinforced as being the right one to make. The language choice – the lexicon of terms - is also interesting. Notice the number of words and phrases from the paradigms of care and modernity – "*trust*", "*truly safe*", "*miracle*", "*nothing like*" which all seek to reassure the audience of the reliability of this new concept in wash powders.

At the same time, the repetition: *no soap–no other 'suds'-no other washing product* emphasises the difference between *Tide* and its competitors by applying **binary opposition**.

The **Reception Theory** model of **Stuart Hall** draws attention to the idea of the connotations of the product *Tide* as heroically offering solutions to all a housewife's needs. It constructs the **dominant hegemonic** coding, the preferred message to be received, understood, and acted upon. There are imperatives in the repeated use of exclamation marks in each of the blocks of text or straplines, and the repeated use of personal pro-nouns – *you* - ensure that '*you women*' understand who the message is for.

Gerbner's Cultivation Theory is evident too. Ads construct – *cultivate* - audiences to turn them into consumers. This is clear in the emphasis on *Tide* as brand and market leader - '*buy more tide than any other washday product*'; the *Good Housekeeping* endorsement; the repetitions of '*no other*'.

Tide is shown as both reliable and innovative, offering examples of confirmation bias and cognitive dissonance. It is both a metaphysical 'miracle' but also scientifically proven – a cognitive dissonance.

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For **Gerbner**, an audience is aligned with the message and the product. They become avid consumers who buy into not merely the use of a product but the brand values and dominant ideology.

Uses and Gratifications theory Model of Bulmer and Katz went against the early ideas of the audience as a passive whole. Their model suggests that audiences in fact take an active role in choosing and using media, that they seek out the products that best fulfil their needs.

Entertainment/escapism/diversion – this might be seen as the prime motivation for consuming a product. *It is certainly the one that most would see as the reason for their selection. In this, audiences consume media products for enjoyment and to escape from problems or issue in their own daily lives*

Personal Identity - audiences find those whose conduct and values carry similar values to their own. *Consuming such products forms, reshapes or evolves some of their own characteristics and ideas and values. Such impact/need is not one that we articulate and may pass us by as unnoticed – Gerbner’s drops of water on stone.*

Integration and social interaction – media products can produce topics of conversation between people. *In discussing these audience ideas are hardened, challenged and either reformed or evolved. We get to see how our own ideas are acceptable to others and help identify our social grouping. Like Personal Identity, this is often at a subconscious level – Gerbner strikes again!*

Surveillance (Information and Education) – the user wants to acquire information, knowledge and understanding and may do so by consuming products such news or documentaries or engaging with social media feeds of friends or celebrity influencers

Reception theory makes the point that with any media product there are preferred, negotiated and oppositional readings. It’s all about the way members of the audience might be thought respond to the product.

This is all about understanding who the audience are and constructing a profile of the demographics and psychographics of this group. We know they are young – 15-29 for the target. We can make reasonable assumptions about their lifestyles – their interests, their concerns, their outlook, their cultural references etc.

From this we can make informed assessments of how they might respond to the style, content and tone of *Tide*. How far you believe it might reflect the way members of the target audience are likely to think (most often we can assume that they align in taking the preferred reading).

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This, of course, is not an exact science but it is how all media producers consider the likely appeal of their brand to a target audience. It is a key element in how judgements of maximising profit and minimising risk are made.

Gerbner's cultivation theory holds that our perception of the world and our emotional response to it is most often shaped by our media diet. This has a profound effect on the decisions we make, the attitudes we have, and our political beliefs.

Tide is involved in a cultivation of audience attitudes towards its brand. Through this the audience of consumers are engaged with both the product and their own perceived sense of identity regarding their choice of wash powder.

Tide aims to make consumers understand that buying their brand is important for their evolution as housewives and mothers.

The era of the Tide advertisement was one in which women were expected to be compliant and overtly feminine. Celebrities such as film stars of the era were high profile examples of this – Doris Day, Elizabeth Taylor.

The mid-sixties saw the emergence of more sophisticated and woke politically active versions femininity with celebrities such as Faye Dunaway and Jane Fonda . However, it remained one which presented men as powerful and dominant, and women as relatively weak and submissive. The evolving feminist and women's liberation made inroads into popular culture but was in embryonic stage.

Employment laws that existed at those times did not include equal pay. A woman's role was seen by most as like that of the 1950s of being the home-maker, whilst a man's role was in work, career, and in being the head of the house. Such views shifted with second wave femininity of the late seventies and has continued to evolve in the decades since.

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