

Eduqas GCSE Unit 1A Close Study Products Student  
Workbook 2025  
Magazines GQ and Vogue

This is the Note Pack for use with **EDUSITES EDUQAS SET PRODUCTS UNIT 1A GCSE 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:

- Demonstrate Knowledge & Understanding of the theoretical framework – the key concepts  
Contexts of media products & production
- Analyse products by application of the framework /concepts /context

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## Lesson 1

### The Paper One Set Products

The **EDUQAS GCSE 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:

- **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.

There will be two questions:

**Question 1** will assess **media language** and will require **analysis of one of the products set for study in this section**. Learners refer to an unannotated copy of the product in the examination. **Reference to relevant contexts may be required.**

**Question 2** will assess **context and representation** in relation to a different media form from that assessed in question one.

**Part (a)** will assess **knowledge and understanding of context** in relation to one set product.

**Part (b)** will require **a comparison of an unseen resource with a set product in the same media form**. This question requires **an extended response**.

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## Lesson 2

### The Products

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 magazines in general and lifestyle magazines in particular; what they might be expected to contain
5. **Mode of address** – the informality or formal language of the magazine. How the magazine ‘talks’ to its readers

## Lesson 3

### Analysis

We need to examine

- **Technical codes** - rule of thirds etc.
- **Layout** – text; image; headings; bullet points; strap lines
- **Fonts** – font type[s]; colour; formal/informal
- **Conventions** – the expectations of magazines in general and lifestyle magazines in particular; what they might be expected to contain
- **Mode of address** – the informality or formal language of the magazine. How the magazine ‘talks’ to its readers

Both set lifestyle magazine print products are approached by an analysis of the use of media language. Both products are PAPER 1 SECTION A where you will be required to:

- Q1 respond to the use of media language and representation in one of these products.
- Q2a respond to the influence of social context in one of these products.

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- Q2b respond to representations in one of these products with an unseen product.

The work begun in **Edusites Core Unit 1: Media Language** enables us to tackle these tasks. As the course develops, and your own level of knowledge and understanding evolves [and there are further opportunities for practice in analysing different media products] you will find that revisiting these tasks in a year's time will enable even more thoughtful responses.

VOGUE magazine has a 'house-style', a conventional design pattern followed from issue to issue. The Didot font has been used.

- for the VOGUE masthead for over 70 years
- The title is capitalised, suggesting certainty and recognition. It fills the width of the page and largely follows the rule of thirds in its position.
- The title – VOGUE – indicates the magazine's intent; the certainty that it is always to be at the forefront of style, fashion, and cultural ideas – literally in-vogue.
- The design is conventional of lifestyle magazines – a central image with a simple use of cover lines surrounding the image. Dramatic in flooding the page with red so cover lines in white 'pop'.
- Colour scheme – the dramatic use of shades of red is striking. Red is passion. In some cultures, it symbolizes celebration and good fortune. The appeal is direct, vibrant, passionate yet suggestive of a certain clean elegance and decisiveness – there is no indication of cluttered thinking. There is clarity and certainty offered here.

GQ magazine has a 'house-style', a conventional design pattern followed from issue to issue

- The title is key to the brand, instantly recognisable font and masthead established over decades placed in the top left corner – a magazine convention.
- The title – GQ – indicates the magazine's intent; men and masculine lifestyle; the *Gentleman's Quarterly heritage* infers an element of style and culture. Sense of aspiration. The gold lettering implies luxury and exclusivity – a brand image the product aligns itself and its readers desires with.

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- The design is consistent – a central image with a simple use of cover-lines. Sterling brings associations of celebrity and success.
- Colour scheme – strong primary colours: black; white and orange. The appeal is direct, vibrant and masculine in its apparent immediate presence; the powerful image of Sterling with Angel wings reinforces the brand's palette connoting a demand to be noticed.

## Vogue

- The content is celebrity dominated - a strong and powerful image. Malala looks out at us – *proud; independent; determined* - much the role model for the magazine and the audience. Looking out at the reader is a convention of such magazines' layout – as with the GQ cover.
- The promise is of insight, with key issues of feminism (*the extraordinary life; Survivor, activist, legend*) suggesting the more serious values of the magazine whilst the features on *guide to summer beauty* indicate the stereotypical women's lifestyle magazine interest in fashion and a concern with body image.
- The magazine – as all such products – depends on the placement of expensive and profitable glossy adverts for fashion and beauty products for its continuation; this imposes real world pressures on the magazine to promote traditional/conventional values of beauty and femininity or risk advertisers no longer seeing the magazine as a useful vehicle for their products: Malala on the cover – despite the make-up - may not immediately visually epitomise these conventional values in her appearance and traditional dress but the cover lines feature articles on *love after lockdown; the shape of now; perfectly cut trousers* that carry messages about the importance placed on how women look - *objectified; sexualised*.
- *The use of Malala may offer a more modern position for the brand and imply ideas of the wider cultural interests of Vogue readers, aligning itself with women who are Fourth Wave feminists and modern thinkers.*

## GQ

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- The content is dominated by a strong and powerful image. Raheem Sterling stares out at the reader – head tilted; strong; intimidating - his powerful physique and easy confidence offering a role model for the magazine and the audience. The construction of an image is arresting to the eye, featuring Sterling as an Angel with immense black wings and leather trousers.
- The promise is of concern with image. The strapline proclaims that the central feature concerns *How Raheem sterling saved football from itself* aligning readers with interest in sport, success, celebrity and style.
- The magazine – as with *Pride* and all other such lifestyle products - depends on the placement of expensive and profitable glossy adverts for fashion, grooming, gadgets, and health care products for its continuation; this imposes real world pressures on the magazine to promote conventional values of modern masculinity - the metrosexual - or risk advertisers no longer seeing the magazine as a useful vehicle for their products: Sterling on the cover visually epitomises these values in his pose. The image associates Sterling with style – the combat boots; the leather trousers – linking to the cover features of ‘*broken suit*’ and ‘*beltbag*’ style, as well as success Sterling as a ‘bankable’ sports star and the *GQ Heroes* feature. All offer connotations of the values of the magazine and the template for modern masculinity promoted to readers

## Lesson 4

- the **forms of media language** used to create and communicate meanings in media products
- how choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including **to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values**
- the relationship between technology and media products

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- the **codes and conventions of media language**, how they develop and become established as 'styles' or genres (which are common across different media products) and how they may also vary over time
- intertextuality, including how inter-relationships between media products can influence meaning
- fundamental principles of **semiotic analysis, including denotation and connotation**
- **theoretical perspectives on genre, including principles of repetition and variation**; the dynamic nature of genre; hybridity and intertextuality
- theories of narrative, including those derived from Propp

There is a view that one of the functions of magazines is to provide readers with a sense of belonging, a feeling of being part of a group – even though it is a group that we never meet or directly communicate with.

This group offer a sense of identity that helps shape how we see ourselves, a set of values that helps us decide, for example, how successful/attractive we are.

The media theorist and writer McRobbie suggests that '*lifestyle magazines define and shape the woman's world*' and, if this is so, then there is little reason to doubt that they play a similar role for men.

These are issues explored in much more detail in **Edusites Core Unit 2: Media Representation** and in **Unit 3: Media Audiences**

Here, we will consider the basic ideas of the way that the magazine cover set products can be responded to in the **Eduqas Paper 1 Section A**

### **Vogue**

- The magazine is in the lifestyle genre, specifically women's lifestyle.
- The product image appeals to women - target demographic 30-45 - offering a representation of what is deemed worthwhile and of interest.
- *VOGUE* as a brand has print sales of 190,000+. It is part of the Conde Nast media group. As such, there is institutional pressure to be relevant, to be seen to be reflecting readers tastes/values; to be accessible, rather than challenging.
- The language is direct – *the extraordinary life; love after lockdown; the shape of now.*

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- Audience offered a sense of belonging, of entitlement. This may also include the feeling that they have the right to know the intimate details of celebrity lives and lifestyles of those such as Malala to claim as ‘one of their own’.
- Values of celebrity; glamour; fashion; relationships are present though not as obvious as many products in this genre - *Closer; Heat; Cosmopolitan*. Vogue still prioritises these elements, the audience welcome the brand’s values and guidelines – *guide to summer beauty; the shape of now*.

## GQ

- The magazine is in the lifestyle genre, specifically men’s lifestyle.
- The product image appeals to male audience - target demographic 18-40 - offering a narrow range of representation of what is deemed masculine and worthwhile – *how to wear; why it’s finally OK*: features give instruction on what is the best. Infers men need to be told what is good, the need to be vindicated in their choice of fashion, gadgets etc.
- GQ as a brand has sales of 140,000+ (*readership 450,000*). It is part of the Conde Nast media group. As such, there is institutional pressure to be popular, to be seen to be reflecting majority tastes/values; to be accessible, rather than challenging.
- The language is direct – *Speak no evil; inside the most brutal dictatorship*;
- Audience offered a sense of a template – *how to be a man in 2021*. The features focus on shocking stories – *the insane wild, totally nuts life; living nightmare etc*. The cover features are all voyeuristic of others’ lives. Infers desire for re-assurance in choices and lifestyle.
- Success – the GQ heroes' event - is prioritised for the audience to become their values and guidelines. The emphasis on physical shape is about self-confidence and self-belief.
- The desire for acceptance, to be acknowledged by other men as masculine is clear.

## Lesson 5

### Representations

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*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 covers, and issues surrounding brand values, brand message, brand personality and brand positioning.
- Media Representations
- Discussion of the covers 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
- Feminist theories, including bell hooks and van Zoonen
- Theories of identity, including Gauntlett

### **Vogue**

- Women valued for their achievement but cover images more often emphasise conventional narrow range of desirability for men. Malala may not fit the ‘trope’ but she is still posed in a conventional cover fashion. She is dressed for the shoot with an eye for style and make-up (*clothing; jewelry lipstick; foundation etc.*) to evoke the associations of being a woman.
- Laura Mulvey's concept of ‘*The Look*’ or ‘*Male Gaze*’ is covered in more detail in the **Edusites Unit 2 Representation** and in **Unit 3 Audience** and **Unit 5**

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**Values.** For now, the theory may be summarised as '*images of women in media products are constructed for the pleasure of men to gaze upon*'.

- Women are often sexualised – *black/white/red clothing; slit/revealing clothing; strapless dresses; body shots rather than head/shoulders; studio posed images (often extreme 'art' images)* rather than natural or in context such as working etc.
- Cover lines focus on body image. Infers women are judged on appearance. A modern woman's consistent concerns beyond social issues are still represented as: hair, fashion, beauty, body image, attractiveness, celebrity.
- There is coverage of politics, work, social conditions, education, art/literature, climate etc. But often, as here, as 'story' rather than analysis and surrounded by these conventional 'concerns'.
- Celebrity is valued.

## **GQ**

- Men valued for their achievements. Cover image emphasises conventional narrow range of the template for men – Hero worship.
- Masculinity is the theme of the magazine – what it means to be a man. This involves physical shape - not just health, but the six-pack sculpted body and strength epitomised by Sterling. Success is measured in gadgets and wealth and respect. The idea of *Guardian angel* focuses on manliness - strength and determination rather than emotions.
- Cover lines focus on body image. Infers men are judged on appearance of strength and fitness. A modern man's consistent concern emphasises: *their body; tech; style; achievement - measured in wealth/respect*.
- There is coverage of *politics and social conditions but is personalised as stories of individuals achievements rather than a discussion of issues*
- Cover feature celebrities always inhabit worlds of *sport/film/music/fashion*

*Sterling is a sporting icon. His success as a football player is beyond the reach of readers. It is his work ethic, his principles and desire to improve himself that are held as an example of what can be attained by anyone prepared to apply these things in their own lives.*

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The cover image chose to present Sterling topless. This means that his tattoos are clearly displayed. This representation reinforces a stereotype of masculinity – hyper-masculinity – the construction of a body image that focuses on being strong and muscular with a six pack.

The tattoos represent touchstones of Sterling's identity. The cross on his chest illustrates his religious faith; a baby on his arm represents him as a father and family values.

The decision to shoot him wearing the dominant black wings lends a 'supernatural' or 'mythical' quality to him – a reference his skills as a footballer. Situated by the anchor Strapline of "Guardian Angel" and the fact that the image is shot from a low angle construct Sterling as protective, a figure using his celebrity power for good. The jewellery presents the material success his values have provided him with.

His pose – legs rooted to the ground, eyes looking out of the frame at the reader - presents the sense of his iconic status. An independent, determined figure presenting a contemporary understanding of success and modern masculinity.

We are positioned to understand that Sterling is more than a footballer. Like Marcus Rashford, Sterling is an influencer able to make political points and create interest in ideas beyond ordinary people or even many politicians.

The symbols of material success – *the watch, the jewellery, his fashion style, his iconic status* – reinforce the mainstream idea that success is often measured by wealth.

Note that the other men represented on the cover either have a '*master plan*' or '*sizzle*' or live lives outside the normal and mundane. They are shown as having lives that are '*insane*' or in regimes that are '*brutal*' but the take-away is not that there is something wrong with this, rather as inviting readers to voyeuristically step inside these exciting lives.

Malala is a survivor - shot in the face by the Taliban when she was 15-years old for being a Muslim girl seeking an education. (Her survival made her famous, she became a spokesperson for young Muslim girls seeking education. She later graduated from Oxford.)

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She offers direct eye contact and a slight smile – she suggests she is personal and welcoming but also confident and self-assured. She is to be admired as a role model. “Survivor” implies her status as no longer a victim - she is an “activist” with a clear political stance. At the age of just 23, she is already hailed as a “legend”.

A Muslim woman wearing a headscarf on the cover of a large circulation lifestyle magazine is highly unusual,.

Mainstream women’s magazines claimed that featuring models of colour on their covers badly affected sales of the magazine.

## Lesson 6

### Contexts

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 same way, magazines aimed at men or women indicate by the way men and women are represented the ideas current in society about masculinity or femininity.

### Vogue

It enables us to consider how magazine products used representations of women in the post-war fifties as confined to domestic roles, in this way shaping and supporting the ideas current in that society of returning soldiers taking over jobs in factories and industry that women had filled during the war years. Modern magazines wishing to appeal to women present woke ideas, they address women as strong minded, with certainty about ambition and identity. The mainstream magazines do, however rely on

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pushing consumer ideas to appeal to the high spending advertisers whose money sustains their existence.

- Up until the 1960s most lifestyle magazines were aimed at women. They presented ideas of women being fulfilled by the role of mother and housewife. The female role was to raise children and take care of their man. They were shown to be interested in household devices – *washing machines; toasters; irons* – and domestic products like soap powder and food.
- With changing ideas and attitudes of women and wider society to such fixed roles, magazines changed their content and mode of address. They needed to show they were relevant to these perceptions of a woman's needs and interests. Magazines moved towards articles on beauty, style, and fashion. Consumption was encouraged, magazines placing articles and features of how a modern woman should look and feel alongside the best way to achieve this. This was often linked to buying the cosmetics and hair care products advertised within the magazine's pages. This is still very much the case today as is evident in *Pride*.

**The fourth Wave of feminism** began around 2012 and is characterised by a focus on the empowerment of women in pushing back against gendered norms of a woman's role in society. The issue of ***intersectionality*** – the *overlap with the struggles of other disempowered groups such as LGBTQ+, ethnicity and poverty* – is seen as a key part of the feminist agenda for change. It challenges the idea that equality was achieved by the earlier second and third waves of feminism. Fourth Wave has highlighted rape, sexual harassment, and the objectification of women through marginalisation as its core.

Between 2002 and 2014 of 147 *Vogue* covers, none featured a black model. Conde Nast appointed Edward Enninful editor in 2017. The first man to edit the magazine but also the first Black person. Since then, *Vogue* covers have celebrated diversity not just through race and ethnicity but also age, gender and size..

For magazine like *Vogue*, maintaining relatability with women's concerns, in particular the educated ABC1 is vital. In 2018 they published a cover featuring women of different ethnicities including the first to wear a hijab on the cover. Most editions in that year featured women of different ethnicities.

## GQ

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The Men's magazines of the fifties and sixties tended to be aimed at offering readers a sense of sophistication, often featuring film stars or cultural figures on their covers and as their feature articles. They offered guidance on fashion, style and material items such as cars.

They tended to portraying lifestyles for the wealthier, featuring articles on country living as well as the more sophisticated elements of the 'gentleman's life'.

By the eighties and nineties, men's' magazines had become what were termed '*lads mags.*' Most of the new magazines targeted a younger male audience, often less sophisticated and cultured, they focused on articles about young women and outrageous tales of wild nights out and football. They represented women as objects to be chased and seduced, valued only for their perceived level of attractiveness – one decided by a scale narrowly defined by heterosexual males.

With third wave feminism and the rise of the internet social media, such magazines- *Nuts; FHM; Loaded* - found sales plummeting and they either ceased print publication or moved online.

As with *Pride*, the magazines that survived have a focus on promoting lifestyles based around material goods – *fashion; tech; male cosmetics; body image*. The articles are about men who are successful and well rewarded for their success. They are aspirational and set amidst glossy ads for products that seem to offer a taste of such lifestyles.

In 1994, in an article for *the Independent*, journalist Mark Simpson coined the term 'Metrosexual'

Attending a *GQ UK Style* exhibition, he stated "*I had seen the future of masculinity, and it was moisturised.*"

This term gained global popularity in the early 2000s, epitomised by men like David Beckham who embraced the idea of a new style.

This is a key moment in media publishing. From this point on, the idea that it was socially acceptable for men to care about their looks, clothing and skincare regime entered mainstream ideas of masculinity.

Men's magazines soon embraced this through their content and advertising. As commercial products, a primary role of such magazines is to encourage this type of

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spending amongst its readers. The more *GQ* readers buy these cosmetic and fashion brands, the more these high spending advertising brands will place further ads in the magazine. We can see there is a virtuous circle of profit and pleasure in which the magazine attracts the high spending advertising brands and places these in front of readers. *GQ* exploits their position as style leaders by producing articles that encourage readers to identify with this way of seeing themselves alongside expensive adverts for male cosmetic and fashion brands.

In 2018, Sterling used his social media accounts to highlight racism in the British press.

Sterling screen-grabbed two *MailOnline* articles, showing contradictions in the way that his Manchester City teammates - *Phil Foden and Tosin Adarabioyo* - had been treated for buying their mothers a house. One was '*splashing out on mansion*' the other '*buys new £2m home for his mom*'

Sterling used his position as a role model influencer to highlight the racial inequality – something he experiences as a player from rival fans. That same week in 2018 a Tottenham Hotspur supporter was arrested for throwing a banana skin at Pierre-Emerick Aubameyang.

The posts mean that Sterling has become a spokesperson for charities, activists and other social causes.

For modern men, the mainstream societal expectation is often one where they must '*have it all*'.

There is no doubt that the image of Sterling on the *GQ* cover encourages such a viewpoint for readers. He is fit with a strong body image. He is wealthy, the material goods show this. More than this, he is successful in his chosen area of work.

The image reinforces the idea that for men, there are as many pressures to conform to a body type and role as women.

The *GQ* magazine like *Vogue* is focused on selling advertising space to the manufacturers of high fashion clothing and cosmetics as well as jewellery and tech. Like women's magazines, *GQ* sees its role as indicating what men need and how to get it. Often this is through spending. The emphasis on the importance of body image and consumerism doesn't change between the two products.

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## Lesson 7

### Ownership

**We must be clear that all magazines have audience as a focus. They are designed with** the objective of attracting/appealing to a specific readership. Without readers (audience) magazines don't get made.

For mainstream magazines with the objective of maximizing their readership to attract bigger and more profitable product advertisers, the drive to maximise profit overrides any other objective.

This requires creating products with a known '*sure fire*' attraction. The need to have bigger celebrities. The most glamorous features. The maintenance of a brand identity for quality and style advice. The use of stereotypes becomes a means of securing an audience who 'get' the message. Successful ideas are copied and repeated (genre formats).

Audiences have expectations that magazines believe must be met. If they do not repeat these winning formats - *or are consistently changing* - it means readers will not buy the magazine. Falls in readership numbers equals a fall in the appeal of the magazine to advertisers. Magazines like *GQ* and *Vogue* require huge advertising placements to ensure they can print magazines at a price readers are prepared to pay.

- **Uses and Gratifications theory Model** suggests audiences take an active role in choosing and using media - they seek out the products that best fulfil their needs.
- **Entertainment/escapism/diversion** – this might be seen as the prime motivation for consuming a magazine product. *It is certainly the one that most would see as the reason for selection. In this, audiences consume the magazine for enjoyment and to escape from problems or issues in their own daily lives. They want to read about successful people who they envy and can dream of emulating.*
- **Personal Identity** - *Consuming magazines helps shape or evolve readers own characteristics and ideas and values. We are shown things we 'must have'.*

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- **Integration and social interaction** – magazines produce topics of conversation between people. *In discussing these the ideas are hardened, challenged and either reformed or evolved. We identify our social grouping, even if it is simply ‘men’ or ‘women’.*
- **Surveillance (Information and Education)** – *the reader wants to acquire information, knowledge and understanding and may do so by consuming magazines with ideas of ‘how to’ features or ideas for products we ought to buy.*

### **Genre is an industrial process:**

- To guarantee **an audience who found pleasure in similar products**.
- To **offset financial risks of production** by providing collateral against innovation and difference.

Clearly, for magazines the appeal must be constructed to meet the expectations of a specific audience.

The audience will have experience either of the magazine itself – thus have ideas of what they expect to find inside it or of other similar magazine products. They have pleasures they anticipate fulfilling in the way the material will be presented – glossy; visually interesting; mode of address; access to celebrities; exclusivity etc.

The appeal is a format constructed by their experience of similar products. This can be the layout and anticipated structure of the magazine and the types of pleasures they expect the magazine to provide.

The attraction of each edition depends on this blend of repetition – thus satisfying the expectation of the readership – and evolution – that there must be new ideas on style/fashion or in the other topics covered. That the magazine is not ‘just like’ all the other men’s/women’s’ lifestyle magazines

### **Vogue**

- As part of a major global media organisation comprising radio, TV and print, *VOGUE* is tasked with maintaining circulation figures that enable COMAG/Conde Nast to dominate the sector and the potential commercial attraction to advertisers (5.3 million digital subscribers; 190,000 print)
- The editorial pressure is to be popular, to be seen to be reflecting mainstream tastes/values. The remit is to be widely accessible, rather than challenging, though it does see itself (and thus its readers) as at the forefront of new ideas (*in vogue*).

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#### **Teacher’s Standards**

Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.

- The promotion of the web site shows the magazine aware of the need to keep pace and maintain an evolving audience.
- The need for exclusive insider features is fuelled by competing with the instant nature of social media and the widespread impact of blogs.

## GQ

- As part of a major global media organisation - GQ has global 4,000,000+ readership comprising radio, TV and print, - GQ is tasked with maintaining circulation figures that enable Conde Nast to dominate the sector and the potential commercial attraction to advertisers - 43% of men's magazine advertising share.
- The editorial pressure is to be popular, to be seen to be reflecting majority tastes/values. The remit is to be widely accessible, rather than challenging.
- The presence on social media, tablets and the web site shows the magazine is aware of the need to keep pace and maintain an evolving audience

The need for focused features and pull-outs is fuelled by competing with the instant nature of social media and the widespread impact of blogs.

## Lesson 8

### Values

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 assumptions that can be challenged.

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

For magazine products we can see that the images and features as well as the layout, font choice and colour palette all convey ideas of masculine and feminine readership. We can apply the tropes of ethnicity, of attractiveness, or heroism to the images.

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We understand gender through **discourse** – the narrative and spheres of action presented in the media products we consume. Van Zoonen says the media’s repeated use of stereotypical images reinforces the dominant societal views. Media producers use these as they feel it offers greater chance for the commercial success of their products.

She sees **women objectified in 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, they are objects.

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.*

*In magazines we see the modern woman still presented as a ‘type’ – conforming to conventional ideas of attractiveness. Even in a magazine such as Vogue, the features suggest women as interested in fashion and how they look as much as in politics or social issues. In GQ we see a conformity to ‘type’ of the masculine and notions of success. The materialism and consumerism.*

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