

# Media Topic 2

## New Media: Changes in the Media

Types of Media	
Print	means of mass communication in the form of printed publications, such as newspapers and magazines
Broadcast	airing of audio and video to the public via technology such as TV and radio.
Digital	media that are encoded in machine-readable formats, usually involving the internet and mobile devices

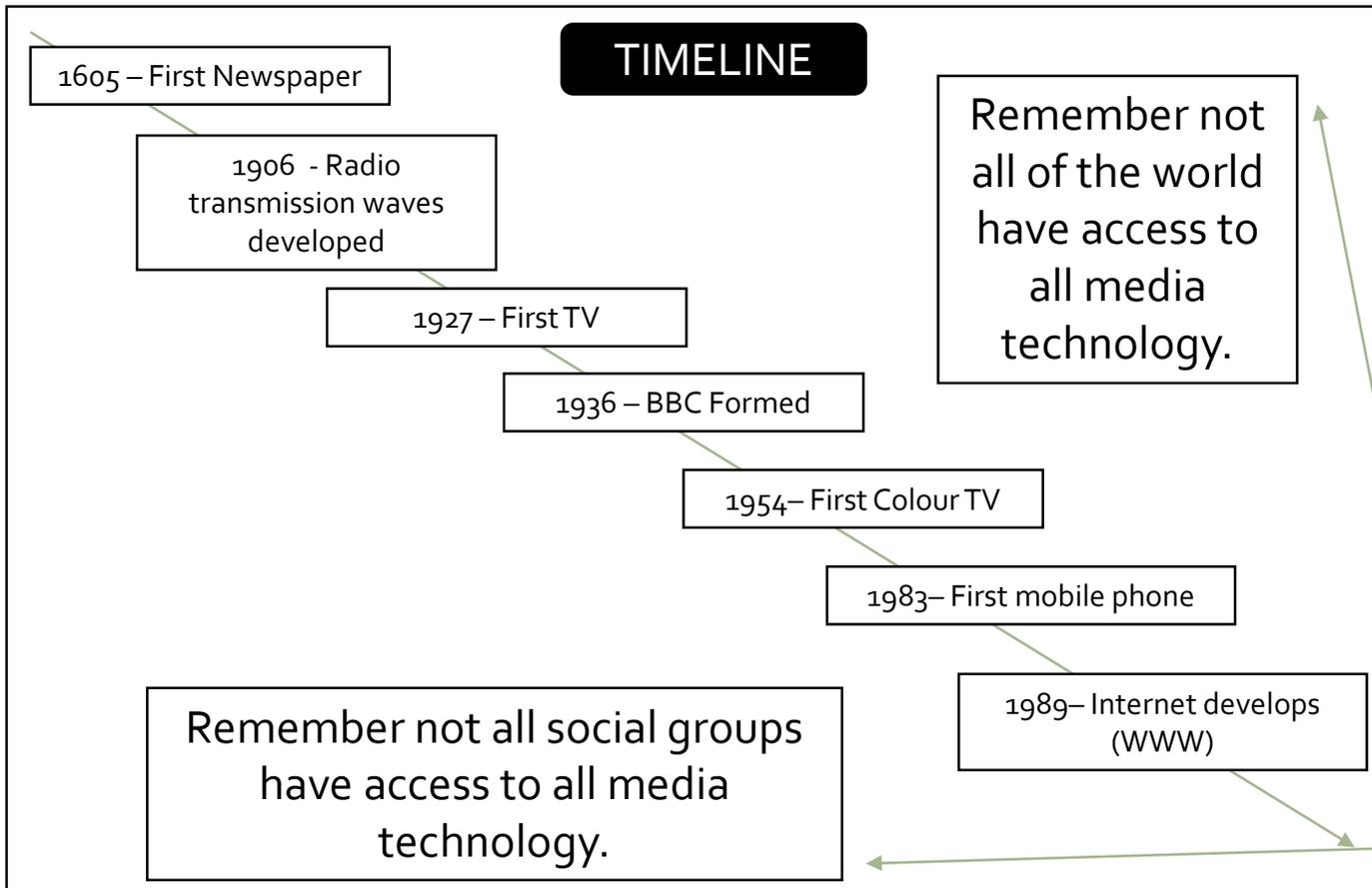
**TECHNOLOGICAL CONVERGENCE:** One device can access a wide range of media. E.g. iPhone-podcast, radio, music, email, TV, film, photos

**INTERACTIVITY:** Audience can actively engage in the media – in real time. E.g. red button, tweeting radio shows etc.

**ACCESSIBILITY:** A lot of the media is free to access once you have a device.

**AUDIENCE:** Have more choice, media fits around the audience needs, audience can produce their own media.

**DIGITAL DIVIDE:** Men and women use similar levels of media but use it differently, young people use media more than old people, working classes use media less than middle classes, developed world use media more than less developed world.



## Neophiliac

A01: Neophiliacs are people who are **positive about the benefits of the media.**

- *Increased consumer choice*
- *Revitalization of democracy*
- *Political engagement*
- *Give audience control of media*
- *Increased interactivity*
- *Consumer revolution*

**AO2: ARAB SPRING:** was partly sparked by interactions through the new media, such as Facebook or mobile phone messaging platforms.

A03: Ignores the negatives in New Media

- Cornford and Robbins – it isn't as new as it appears
- Boyle – the speed is what has changed not media
- Digital Underclass – some don't have access to New Media
- Creating inequality

## Cultural Pessimists

A01: Cultural pessimists are people who are **critical about the new media.**

- *The media isn't so new*
- *New Media is dominated by media conglomerates (big businesses)*
- *Doesn't provide diversity of media – just lots of the same poor quality media*
- *Provides little opportunity for political discussion*
- *Access to criminal activity online*
- *Internet is a form of surveillance (e.g. cookies)*
- *Way to exploit you further through advertising*
- *Increases inequality*
- *Decline in quality of popular culture*

**AO2: CAMBRIDGE ANALYTICA:** the company harvested the personal data of millions of people's Facebook profiles without their consent and used it for political advertising purposes.

A03: Ignores the positives in New Media

- *Assumes we are passive as an audience*
- *Doesn't recognise the choice and diversity in media today*
- *What is the increase in popular culture is due to audience choice*
- *Political discussion has increased online (e.g. Twitter in election)*

## Theories of Ownership and Control: Trends and Patterns

INCREASING PROCESS

**Media Concentration:** recent trends in media ownership and control suggest that the number of companies controlling global mass media has significantly shrunk in recent years. **Bagdikian (2004)** notes that in 1983, 50 corporations controlled the vast majority of all news media in the USA, but by 2004 media ownership was **concentrated** in seven corporations.



**Conglomeration:** The major difference in media ownership and control compared with forty years ago is the movement of media corporations into the global marketplace. The major media companies are now **global conglomerations** – transnational corporations (TNCs) with a presence in many countries. E.g. **Disney, Time Warner**



**Horizontal Integration:** some media companies are characterised by **horizontal integration** or cross media ownership – this refers to the fact that global media corporations often cross media boundaries and invest in a wide range of media products. E.g. **NewsCorp**, for example, owns newspapers, magazines, book publishers, TV etc.



**Vertical Integration:** Some media companies have focused on increasing economic control over all aspects of the production process in order to maximize profits, e.g. **film corporations not only make movies, but distribute them to their own cinema chains.** Netflix is a key example.



**Synergy:** Media companies often use their very diverse interests to package or **synergise** their products in several different ways, e.g. a film is often accompanied by a soundtrack album, computer game, ring tone or toy action figures. – Think **DINSEY STORE!**



**Lateral Expansion:** Some media corporations are not content to focus on media products, but have **diversified** in to other fields. E.G **Virgin – Internet, Trains, Holidays, Spas, Experiences, Food and Drink**



**Technological Convergence:** involves putting several technologies into one media product. E.g. **The iPhone!**

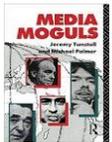
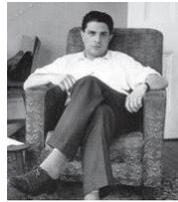


### MARXISM



**Althusser:** Media is part of the Ideological State Apparatus – a form of capitalist brainwashing.

**Miliband:** the role of the media is to shape how we think about the world we live in and suggested that audiences are rarely informed about important issues such as inequalities in wealth or why poverty persists. The capitalist system is rarely criticised or challenged.



**Tunstall and Palmer:** governments are no longer interested in controlling the activities of media owners because they need their support to either gain power or hang onto it.

**Curran:** Evidence from Murdoch's media empire. Papers change political alliance to ensure the government let them do what they want and make profit. They acted as a phantom prime minister under Thatcher but supported Blair once he was in power.



- Assumes the audience is passive
- Economically deterministic – only focuses on profit
- We can chose actively to engage in media/capitalism
- Media owners can't control all content of media (editors and journalists do)

### NEO- MARXISM (Hegemonic)



*(GUMG) suggests that media content does support the interests of those who run the capitalist system. However, this is an unintended by-product of the social backgrounds of journalists and broadcasters rather than a conscious capitalist conspiracy. The GUMG points out that most journalists working for national newspapers, television and radio tend to be overwhelmingly male, White, and middle class, e.g. 54% are privately educated. So support the ruling class ideology.*

**GUMG** argues that these journalists are not motivated by a desire to defend capitalist interests. Media companies are profit-making businesses. They write stories which make them money, avoiding controversial topics. Capitalism is presented as 'normal' and 'acceptable' as no alternative is presented.

**Barnett and Weymour:** TV has become dumbed down – there are less documentaries on TV now – this means audience are less educated – can't challenge dominant ideology – creates false class consciousness.

- Not all journalists are right-wing – newspapers exist with left leaning views
- Whale – the media content reflects the demands of the audience
- We have diversity in media – we can chose to read/watch what we want
- Hard to prove the relationship between hegemony and views

## Theories of Ownership and Control: Pluralism and Post-Modernism

### PLURALISM

Pluralists argue that media owners are generally responsible in the way that they manage information because media content is mainly shaped by **consumer demand** in the marketplace. If we don't like it, we won't buy it!

Moreover, editors, journalists and broadcasters have a strong sense of **professional ethics** which act as a system of checks and controls on potential owner abuse of the media.

Pluralists suggest that the mass media are an essential part of the **democratic process** because the electorate today glean most of their knowledge of the political process from newspapers and television.

The media supply what the audience wants rather than what the owner decides. If some viewpoints have a greater range of media representing them, this is not necessarily biased. It merely reflects what the audience wants or views as important.

Pluralists also argue that concentration of ownership is a product of **economic rationality** rather than political or sinister motives. It is driven by the need to keep costs low and to maximize profits. Globalisation too results from the need to find new audiences rather than from cultural imperialism.

- Ignores the power media conglomerates have and the ways media manipulates audience members to buy their products.
- There isn't diversity in media content, not all audience needs are catered for.
- Media has become samey and dumbed down.
- Hard for journalists to be neutral.

### POST-MODERNISM



Levene: In our diverse, complex society, media is owned and created by audience and owners. Technology means we can produce our own media e.g. vloggers.

We live in a media saturated society. There is so much choice and diversity in media content. The media is uncontrollable. The audience therefore have control over what they engage in.



Baudrillard: We experience hyper reality – real lives get blurred with media lives.

- Overstates the influence of the audience member.
- Social media bubble – messages are shared but in a group of people who are in agreement.
- Media saturations suggests even more power for big media companies

### PUBLIC SERVICE BROADCASTING

- Pluralists point out that a significant share of the media market in Britain is taken up by **public service broadcasters (PSB)**, i.e. media outlets controlled by the state such as the British Broadcasting Corporation (BBC).
- The BBC has a legal obligation to inform, to educate and to ensure that all programming is diverse.
- Pluralists argue that PSB is impartial and objective, and balances out any potential bias in the private sector.
- Pluralists note that the power of media owners is also restricted by **state**, or government, **controls**, e.g. The Press Council and the Office for Communications (Ofcom).

## Globalisation: Changes in Culture

**Globalisation:** the process by which societies become increasingly interconnected. *The societies used to be disparate, distant and independent from each other. COHEN and KENNEDY: Now they are increasingly interconnect via globalisation. In 2015, there are 196 separate nation states, but instead the world is a global village due to economic, social, political and cultural transformations.*

### Consequences of globalisation:

*"Drugs, crime, sex, disease, people, ideas, images, news, information, entertainment, pollution, goods and money now travel all over the globe. They are crossing national boundaries and connecting the world in an unprecedented scale with previously unimaginable speed. The lives or ordinary people everywhere seem to be shaped increasingly by decisions and actions that take place far away from where they live and work".*  
COCHRANE AND PAIN

### Political Changes

- Develop of international political organisations (EU, UN)
- TNC sell products cross cultures and have more influence than states

### Cultural Changes

- Influenced by cultures across the world – fashion, music, food, consumerism and tastes are multicultural

### Economic Changes

- International stock market
- Economic boom and bust impacts the whole world
- Development of World Bank and IMF

### Risk Society

- Environmental disasters impact world not just area it happens, increase in international terrorism

- High Culture: elite in society regard as intellectual achievements – art, music, literature, poetry and theatre.
- Folk Culture: traditions and rituals of a culture- folk singing/dancing, traditional costumes.
- Popular Culture: Products of the mass media in capitalist societies, TV, films, magazines, popular music, comics enjoyed by the mass of the population.

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Due to technology and globalisation, a large section of the world's population engaged with much of the same popular culture – same films, same TV shows (e.g. Friends), same music (e.g. Coldplay). This has lead to cultural homogenisation – people's consumption habits in the field of popular culture, wherever they are in the world, have become very similar. Folk culture is rejected in favour of mass produced popular culture.

Globalisation: Cultural Imperialism vs Post-Modern

**Cultural Imperialists – Marxists – Pessimistic Globalists**

The globalisation of the media has led to cultural imperialism: the Western world dominating the rest of the world through the media and the marketing of its own cultural products.

ADORNO AND MARCUSE: (Frankfurt School)

Argue that the global mass media is there to indoctrinate global consumers into the capitalist ideology and to produce a homogenised culture that mainly promotes capitalist values such as materialism and consumerism, therefore producing false consciousness that inhibits any criticism of the global capitalist system. It also creates false needs and conspicuous consumption.

FLEW: The USA is the dominating force in the spread of Global culture and cultural imperialism. American culture is ubiquitous (everywhere).

RITZER: McDonaldization - It is now possible to travel around the world without ever having to eat indigenous food. The décor and the menu is immediately recognisable. It is reassuring and familiar but also evidence of decline in local cultures.

BARBER: The increase of Americanisation has led to an increase in extremist terrorism as an approach to reject globalisation. (Discussed in the book Jihad vs. McWorld)

KLEIN: Cultural homogenization is increasing. This is the idea that local cultures are killed off by globalisation and the whole world becomes the same, with the same shops, films, television programmes and brands.

**Cultural Hybridisation - Post-Modernists – Hyper Globalists**

Cultural globalisation as a force for good, then, where cultural globalisation adds to our cultural options and enriches culture rather than displaces it.

COHEN AND KENNEDY: People do not generally abandon their own local/folk culture just because of the mass media. Their values and traditions do not simply disappear. Rather they appropriate elements of global culture and mix and match them with elements of local culture in much the same way as the citizens of the USA and UK do. (Called GLOCALISATION)

MURTHY : Social media sites such as Twitter and Facebook (with over 300 million users) can help increase political awareness such as issues of human rights abuses, repression and protest. It can help co-ordinate mass political response to these issues. As a young communications system, Twitter has the potential to shape many aspects of people's social, political and economic lives.

JENKINS: Jenkins argues that participatory culture creates new forms of community because those involved feel connected to one another in that they care about what other people feel about what they have created.

STRINATI: In the post-modern world, the distinction between high culture and popular culture has become blurred. This has increased consumer choice. High culture assimilates popular culture – we see Opera on the TV accompanying coverage of global sports events and Opera singers .

AO3

- Assumes we passively accept Americanisation without challenge
- Globalisation improves diversity and choice, not narrows it
- Over-emphasises the negatives of globalisation it has led to a multicultural world – we live in a 'global village'.
- We are more aware of the world now – making us more supportive e.g. Corona Virus support

AO3

- Exaggerates the role popular culture plays in our identity- many people still see family, class, ethnicity etc. as more influential in their lives and identities.
- Ignores the inequality of the new media divide – not all people globally have access to technology which allows them to benefit from globalisation.
- There are some negative and exploitative consequences of globalisation ignored by Post Modernists.
- Globalisation could lead to more cultural appropriation – possibility of Racism.

## News: News Values - Presentation

**Gate Keepers:** This refers to the medias' power to let some issues in and some kept out of the news. Editors decide what makes the cut and what doesn't. Linked to Marxism, it may depend on the values of the media owners.

**Norms Setting:** The process where the mass media emphasise and reinforce conformity to social norms and isolate others who don't conform by making them victims of unfavourable media reports.

**Journalists decide what makes the headlines based on news values.** Galtung and Ruge (1970) suggested that newsworthy items included some of the following...

1. Composition (fit the style of the paper)
2. Continuity (will it be running for days/weeks etc)
3. Elite People/Nations (does it include important figures)
4. Frequency (will it fit into 24 hour news)
5. Meaningfulness (will it mean something to the readers)
6. Negativity (bad news more interesting than good news)
7. Personalisation (can it apply to people's lives)
8. Proximity (stories closer to readers geographically)
9. Threshold (stories likely to make an impact)
10. Unambiguity (easy to understand by readers)
11. Unexpectedness (surprising news will make headlines)

AO3: Not based on British News – may not apply to the UK, News is now diverse, may not fit these categories.

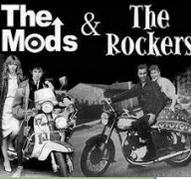
**Regulation of News:**  
OFCOM: Regulates media and news content to check for quality and libel.

**Journalists Code of Ethics:** There is an list of ethics journalists are recommended to follow (respect privacy, avoid harassment) etc but many don't follow this. This is demonstrated by the Levenson Inquiry into the **Phone Hacking Scandal**. News of the World hacked into the phone of Millie Dowler who was a girl who went missing as well as celebrities phones to find out about their lives.

**Agenda Setting:** Agenda setting refers to the media's influence in laying down the list of subjects or agenda for public discussion. However, people can only discuss and form opinions on things they have been informed about by the media. This gives those in charge of the media a great deal of power over society as they choose what is left in and out of the news. Therefore some subjects will not be discussed as the public never get informed about it.

	Constraints on News Content
F	Financial Costs
A	Audience
T	Time/Space Availability
S	Sources of News
I	Immediacy (Live)
D	Deadlines





### The Marxist view: NEWS IS BIASED AND IS USED AS AN IDEOLOGICAL TOOL

McChensey (2002)

- Journalists do not present the truth in the news. Media owners use news as an ideological tool. Democracy is undermined as the 'truth' is constructed around the capitalist and right wing values of the owners.

**Herman and Chomsky (1988)**

- News isn't objective but works around market forces. Advertising shapes news content, as most news organisations are funded by advertising so news will be shaped based on advertising contracts of the media companies. You won't see news which is anti-neoliberal/free market capitalism because of this.

**Edwards and Cromwell (2006)**

- Corporate crime is therefore left out of the news – it is a propaganda machine.

### The Neo-Marxist view: NEWS IS BIASED BECAUSE OF JOURNALIST BACKGROUND

Hall (1973)

- Journalists rank the views of politicians, police officers, civil servants (primary definers) as more important than trade unions or ordinary people. Journalists don't report minority groups, only the views of primary definers, and don't even put forward their own personal view point.

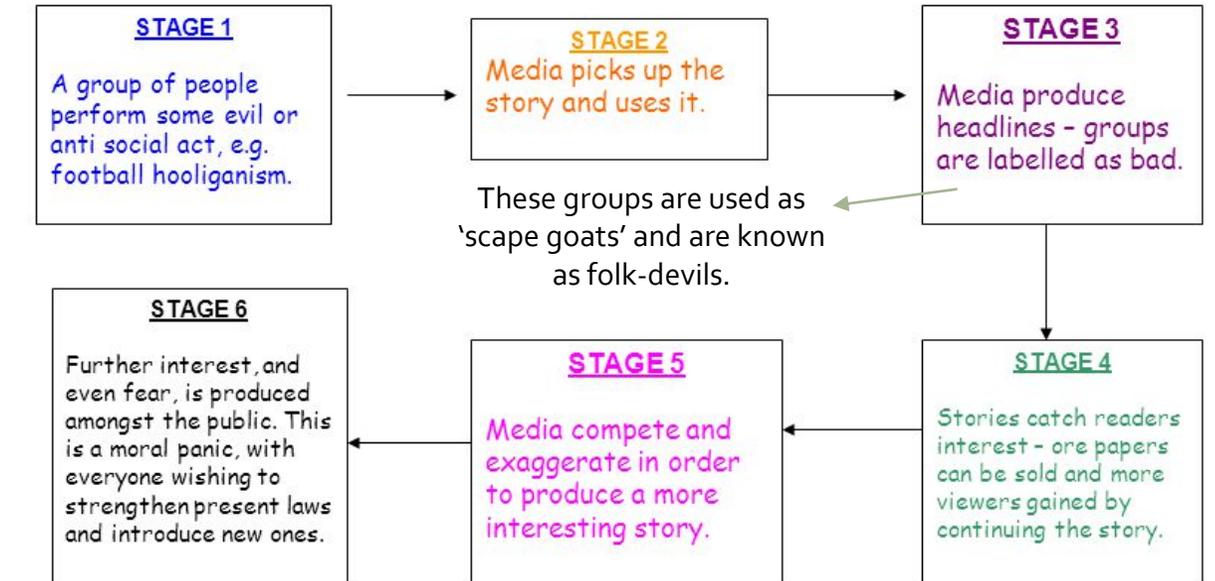
**GUMG (1981)**

- Journalists side with powerful groups as they (white, middle class, males) have more in common with owners. They engage in agenda setting – leave out content that doesn't suit this neoliberal world view. The language used to describe primary definers is different to ordinary or challenging groups.

### Work of Cohen

Based on case of the Mods and Rockers

## Moral Panics Flow Diagram



More recent moral panics:

- Hoodies
- Lone-parent Families
- Immigrants
- Young Muslims
- Pedophiles
- Football Hooligans
- Knife Crime
- Coronavirus

**AO3:**

- The concept of a moral panic is too abstract to be measurable. It is also subjective due to sensationalism and may be value-laden – can't measure it (Critchler)
- There are different levels of deviancy and responses to moral panics. Not all moral panics are vulnerable – some are justified (e.g. paedophiles) – (Jewkes)
  - Now we have a diversity of media interpretations which can be interpreted in many ways – new media allows all groups to have a say. Audiences are sceptical and have access to many media sources, so can do the research to find the 'truth' – McRobbie and Thornton
- The audience can see past the media moral panic techniques – they are not passive (Jewkes)

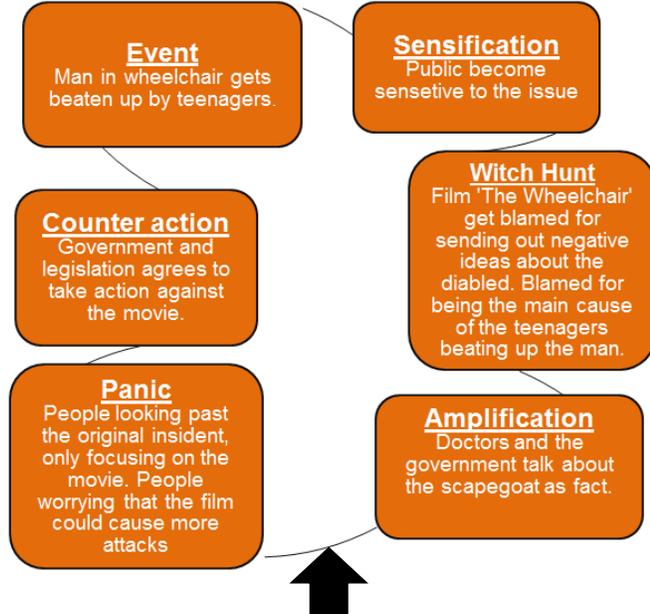
AO3: Schlesinger : Media doesn't always act in the interest of the powerful groups. Politicians are very careful now about what they say as not to get slated in the media. Feminism: Women's views are often left out – Marxist views do not challenge this.

## Media Representation: Ethnicity

### Different ways that Ethnic Minorities are represented...

A lot of this leads to Moral Panic

As criminals	As abnormal	As a threat	As unimportant	As dependent
<p><b>Van Dijk:</b> Black African-Caribbean's seen as criminals in the tabloid press.</p> <p><b>Davies:</b> Content analysis of the Daily Mail - 64% of pictures of black people were exclusive of muggers, murders and rapists.</p> <p><b>Cushion et al:</b> Young black men and boys are regularly associated with negative news values. 7/10 stories are linked to crime.</p>	<p><b>Poole:</b> Cultural practices of EM groups are called into question by the British Media. The media is 'ethnocentric'.</p> <p><b>Ameili et al:</b> discussion of the wearing of Muslim dress (Hijab, Burkha) is negative and sees the dress as oppressive. Journalists rarely focus on the choice women have to wear it and the context in which they wear it.</p>	<p><b>Van Dijk:</b> Right-wing tabloid newspapers often panic about the number of EM's in Britain and the impact on housing and jobs. Used to be on Asian and Black groups but now more focused on Eastern Europe.</p> <p><b>Poole:</b> claims that Islam has always been demonised and distorted.</p> <p><b>Moore:</b> Four Negative Images of Islam in the media.</p> <ol style="list-style-type: none"> <li>1. Islam is dangerous, backward, irrational.</li> <li>2. Multiculturalism is allowing Islam to spread extremist messages to the UK Muslim community.</li> <li>3. UK is presented as tolerant and democratic, Islam seen as misogynistic, intolerant and oppressive.</li> <li>4. Islam is a threat to a British way of life.</li> </ol>	<p><b>Davies:</b> The Daily Mail are more interested in the victims of crime if the victims are white</p> <p><b>Shah:</b> When Ems are on TV/Film they are in low status roles or as a form of tokenism. Broadcasters overcompensate of the lack of EM's in high media positions so there are many Black and Asian faces on screen, regardless of whether they authentically fit in the programmes they are in. EMs are there as 'props'.</p> <p><b>Bennet et al:</b> Many Ems don't identify with British Media – their culture is left out.</p>	<p>News stories about less developed countries often seem to imply that the causes of the problems are self inflicted, and these countries are dependent on the Western world. Informed African experts on the situation in less developed countries are ignored in favour of European and American reporters, who may not be there full time and do not have a true understanding of the situation.</p>



Marxists would explain the representation as using moral panic as an ideological tool to divert attention of exploitation onto a scapegoat.

Neo-Marxists would explain the representation as reflecting the limited numbers of EM journalists/ editors.

Pluralists would explain the representation as reflecting the real concerns and worries of the audience.

- AO3**
- A lot of the analysis here is carried out on right-wing tabloid newspapers.
  - Gauntlett (2008) states that analysis of media representations needs to be cautious as the British media is so diverse.
  - For example, some papers like the Guardian may display more positive representations.
  - The murder of Steven Lawrence (carried out by white racists) received high profile coverage in left and right-wing papers.
  - Consider 'Ackley Bridge'.

## Concepts to describe how women and men are represented...

## Femininity

- **Tuchman:** Symbolic Annihilation - women are effectively left out of media discourse: their achievements are ignored or minimised; their interests and pursuits trivialised and devalued.
- **Newbold:** Found that women's sport was marginalised and also sexualised.
- **Mulvey:** Male Gaze – women are sexualised in the media through the lese of the heterosexual male.
- **Ferguson:** Cult of Femininity - women were encouraged through magazines to focus on their appearance, their marriage, their domestic roles and raising their children, as opposed to other possible aspirations.
- **Wolf:** Beauty Myth - media represents women as sex objects, for men's gratification. A particular body image is presented as ideal and anything short of that is a "work in progress. Is leading to eating disorders.
- **Gill :** suggests that women are not much more likely to be shown as powerful, using their sexuality to get what they want. There is a debate within feminism about whether this is a positive development as radical feminists in particular argue that patriarchy has convinced women that they are in control, but really it is the men who are getting what they want (sexualised images of women).

## Masculinity

- **Connell:** Hegemonic Masculinity -the idea that there is a particular view of masculinity – of being a "real man" – that is dominant in Western culture. That view includes both gender hierarchy (real men are above women in the hierarchy) and a hierarchy among men: boys should aspire to become "alpha males". Masculine Myth: This view of masculinity discussed above leads to men feeling like they have to be that way to be considered masculine. This creates toxic masculinity and can lead to violence against women and other men.
- **Metrosexuality:** magazines have encouraged men to take more interest in fashion and appearance e.g GQ and Men's Health
- **Gauntlet and Rutherford:** Retributive Masculinity - still an emphasis on traditional masculinity and the objectification and sexualisation of women in media aimed at men. E.g *Top Gear* or some comedy panel shows and sports entertainment shows as well as some magazines.
- **Whannel** – Case of Beckham: David Beckham is presented as a "new man" in relation to his family commitment and as a "metrosexual" for his fashion sense, but is also hegemonic masculinity – sport and marrying a Spice Girl

- There is a lot of focus in the media on independence and aspiration for women .e.g Beyoncé
- Assumes women can't see through the images and are passive
- Men are objectified and suffer from eating disorders too.
- McRobbie thinks that the apparent greater equality in the media today has been overstated. It is an illusion of equality.
- Gauntlett – we now have diversity in media representations.

- Men are now portrayed as more sensitive and in less hegemonic and toxic ways.
- More men are in media positions so have influence to present men in a particular way (contribute to the patriarchy).
- There is often contradiction in magazines – men should be family men and be more sensitive but still be objectifying women.
- Gauntlett – we now have diversity in media representations.

## Media Representation: Class

AO3



Shows like Downton Abbey or films like the King's Speech tend to portray the upper classes in a nostalgic or eccentric way. It is a rosy picture, characterised by honour, culture and good breeding.

**NEWMAN:** The media tend to ignore the issues with capitalism, such as the large bonuses which bankers have (as this focuses on the gap between the rich and the poor).



### Upper Classes

Rarely portrayed negatively  
Elite figures feature heavily



**Pluralists** the media view the UK as a meritocracy and the media portrayals of the wealthy are representative of the idea that talented people are deserving of high rewards.

There are some more negative portrayals of UC people.

**Neo Marxists** Most of the creative personnel in the media are themselves middle class. In news and current affairs, the middle classes dominate positions of authority – the 'expert' is invariably middle class.

Royal family presented as ideal family.

UC favoured positively as media companies need their support.

The content of newspapers such as the Daily Mail suggests that journalists believe that the middle classes of middle England are generally anxious about the decline of moral standards in society and that they are proud of their British identity and heritage.

**JONES:** States how differently the media value classes by exploring media representation of Madeline McCann (MC) and Shannon Matthews (WC)



### Middle Classes

Over represented class group in most film and TV shows.



There are representations of MC which are not perfect families.

**Marxists** state that the negative portrayal is an ideological tool that functions to maintain, legitimise and reproduce class inequalities and to bring about a state of false class consciousness in those who occupy the bottom rungs of society.

Presented as normal and rational.

### Working Classes

Portrayed negatively – used as scapegoats in moral panics. Shildrick and MacDonald – calling the working class terms like chavs leads to people not having public sympathy.

Presented as benefit scroungers as opposed to presenting poverty in reality. If poverty is mentioned – it is often in statistical terms. (Newman)

Forms of media aimed solely at WC e.g. Daily Mail and Sun Newspapers – form of exploitation, contributing to lack of education on political issues as media is dumbed down. (Curran and Seaton)

Middle class journalists suffer from 'liberal bigotry' they assume that all WC people are feckless, promiscuous, foul-mouthed racists who hate multiculturalism and refugees. (Jones)

**NEWMAN:** argues that when news organisations focus on the working class, it is generally to label them as a problem, e.g. as welfare cheats, drug addicts or criminals.



**COHEN:** notes that the media often fails to see the connection between deprivation and wealth. British media is so focused on the good fortune of capitalism it ignores the casualties.



**GAUNTLETT:** Media representations of class are diverse and varied.

**Pluralists** say that these representations reflect the reality of capitalist society.

There are some more positive portrayals of WC people.



## Media Representation: Sexuality

### Heterosexuality Over-represented



Other sexualities are symbolically annihilated (Tuchman)



**Batchelor:** heterosexuality is normal and homosexuality is always exceptional or unusual in some way or presented in stereotypical ways.

Particularly in the 1980s, reporting of HIV/AIDS focused strongly on the gay community and further supported a stereotype of gay men being particularly promiscuous. AIDS was reported on in a less sympathetic way in relation to gay men than for other sufferers, in a sense suggesting that they had brought the disease upon themselves.

**This led to MORAL PANIC**

### Homosexuality presented 'stereotypically'

- **Swanson:** 'extreme and caricatured way in which [stereotyping] draws on commonly-held impressions and assumptions'.
- Homosexuality represented often as a source of **embarrassment or anxiety**, often seen to be a **'problematic state.'** or seen to be a **victim** and being teased or bullied.
- The representation of 'male homosexuality' dominated, whilst 'female homosexuality' (lesbianism) was ignored – symbolically annihilation.
- **Craig :**suggests that when homosexual characters are portrayed in the media they are often **stereotyped** as having particular amusing or negative psychological and social characteristics – e.g: Campness, Macho, Deviant
- **Bennett:** the news still **systematically ignores and distorts the lives & experiences of homosexuals.** Furthermore, the news **reinforces prejudice and discrimination.**
- **Gill :** suggests homosexuality is represented in a **'SANITIZED WAY.'**
- **Stonewall:** "*Unseen on Screen*" Found in 126 hours of TV, only **46** minutes of it showed homosexuality realistically and positivity manner. (in 2013)



### Homosexuality present 'non stereotypically'

- **Gauntlett** argues that lesbian, gay and bisexual people are still **under-represented** in much of the mainstream media, but things are slowly changing for the better.
- **Wilke :** more recently, programs such as *Will & Grace* and *Queer As Folk*, and films such as *The Birdcage*, have resulted in a shift in representations towards less stereotypical representations.
- Sociologists have argued is because advertisers are now finding an untapped market **'THE PINK POUND'** – homosexuals couples are usually dependent free and thus have a large income to spend on media products/products advertised.



However – the diversity in sexuality isn't represented. E.g. lack of representation of bisexuality, trans, non binary etc.



The new media provide a space for the LGBTQ+ community to create their own media and create their own representations BUT this also may increase online harassment and bullying.

#### Childhood

Children presented positively in the media – mostly as little angels (although sometimes as little devils)

Sometimes they are presented as victims or as accessories (think Madonna's children)

**Chandler:** talks about pester power. Children's television, and particularly the advertisements in between the programmes, treat children as consumers, selling them all manner of toys, holidays and consumer products.



#### Adolescence

Media criticises youth – use of moral panics (**Cohen**) to blame young people for societal problems.

Rarely do TV/news articles involve views of young people, but often present them as criminal (**Wayne et al**)

Media images are often negative – showing young people engaging in criminal activity.

However the media also needs young people as their main target audience.

Media socially constructs youth, through advertising and help to create youth subcultures and fashion trends.



#### Old Age

Often this group are presented negatively. They are seen to be a burden, as grumpy and bitter, or confused and ill. Sometimes they are presented as infantile or as having their second childhood.

Old age is undesirable in advertising. **Lee et al** : noted that older adults in advertisements (although nowhere near as prevalent as young people) are generally represented positively, as healthy, active people with a wide range of interests, enjoying a "golden age".

**Newman** : upper/middle-class elderly people (particularly men) are often portrayed as being in leadership positions or elite occupations: presidents, judges and businessmen.

However...

In our post-modern world, media presentations are diverse. We have the ability to create our own media and create our own representations. However, there is a digital divide – older people are less likely to have access to digital technology.

## Media Representation: Disability



The media contributes to...

Disablism: The social barriers that arise when an able bodied person views someone with an impairment-such as they might be hindered in performing some ordinary tasks-with prejudice and treats them in a discriminatory way.

Tom Shakespeare (2000) found that the media representations of disabled people still relied on old stereotypes of twisted villains, plucky heroes and weak victims. He argues that the mass media encourages the able-bodied population to view people with disabilities as 'other' – an abnormal group that is not part of mainstream society.



Barnes: ways that the disabled are represented:

- pitiable and pathetic
- an object of violence
- sinister and evil
- atmosphere or curio
- 'super cripple'
- an object of ridicule
- their own worst enemy
- a burden
- sexually abnormal
- incapable of participating
- normal

Agyeman (2003) – 42% of disabled people in media are portrayed in relation to ideas of prejudice, discrimination and stereotyping, however it is still rare for disability to be 'portrayed as an everyday incidental phenomenon'



Pluralism	<ul style="list-style-type: none"> <li>• Representations reflect the dominant view that disability is dysfunctional for the individual and society. Representations mirror social anxieties about impairment.</li> </ul>
Social Constructionism	<ul style="list-style-type: none"> <li>• Impaired individuals are disabled by society and the mass media.</li> <li>• Media professionals have a view of disability (unfortunate, dependant etc)</li> <li>• Disabled rarely consulted by journalists. Representations reflect their low status and exclusion in society.</li> </ul>
Post Modernism	<ul style="list-style-type: none"> <li>• The medical viewpoint is in decline and our understanding of health and the able-bodied is changing.</li> <li>• Shown in more positive representations (such as in sport)</li> <li>• You can't make generalisations, different TV stations may represent disability in different ways. (Gauntlett)</li> </ul>

Roper (2003) – mass media representations of the disabled on telethons can create problems for the disabled  
 Rely on 'cute' children which are not representative of the population  
 Imply that charities not governments should be responsible for providing for the disabled, doesn't ask why these people are disadvantaged

Changes in representations:  
 Undateables/  
 Paralympics



## Theories: Relationships between Media and Audience

**Functionalist:** Media is an agent of socialisation, teaching norms and values of society to individuals. E.g. Children's TV. Also acts as a agent of social control – how not to act.

**Marxist:** Media is part of the ideological state apparatus (Althusser). Assumes audience passively accept capitalism, contributes to false class consciousness – accepting exploitation.

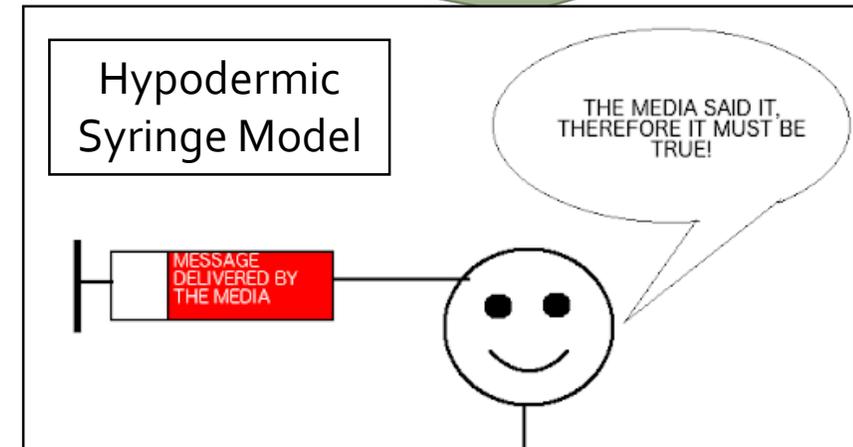
**Neo-Marxist/Interactionist:** Media uses moral panics as a way to control audience members. Can lead to deviancy amplification.

**Feminist:** Media control women and ensures patriarchy continues. This is achieved through the objectification of women and the misrepresentation

**Post-Modernist:** media provides audience with control and diversity of choice. However, there is a blurring between media life and real life (hyper reality) – Baudrillard.

## Models assuming the audience passively accept media messages....

- The **audience passively** accepts the message 'injected' into them by the mass media.
- There is **DIRECT** correlation between the violent behaviour shown.

**Evidence to support:**

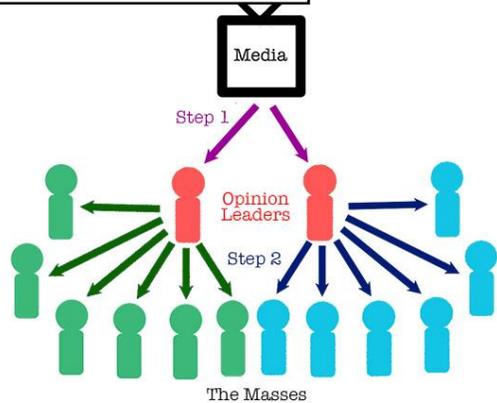
- James Bulger case, 'Child's Play 2'
- The Columbine Shootings
- Bandura's Bobo doll
- NEWSON: we become desensitised to media violence
- MORGAN: Violence in pornography leads to more sexual abuse.
- Introduction of 9pm Watershed and film certificates has some from this.

**AO3:**

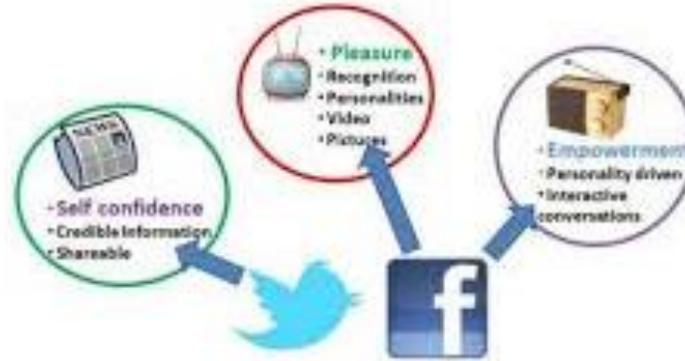
- Assumes we passively accept media messages.
- Could lead to sensitisation (Fesback and Sanger)
  - Deterministic
- Can't establish cause and effect
- Audience interpret media differently
- Blames the media for societal issues.

Models assuming the audience do not passively accept media messages....

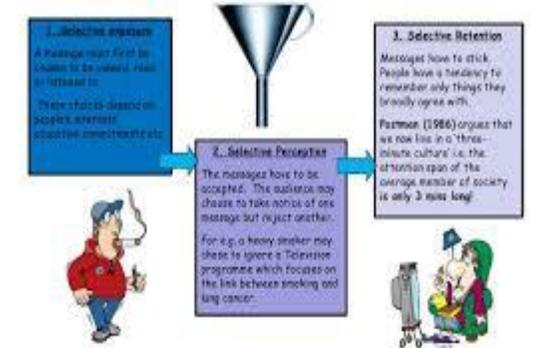
### Two Step Flow



### Uses and Gratifications



### Selective Filter



The message is sent indirectly from the producer to the reader and is intercepted by an opinion leader who acts as a filter as to what message is received. They then share media messages to wider audiences.

**AO3:** Still regards audience as passive because they accept messages from OL. Recognises media owners don't have a direct impact.

Audience use the media in a diversity of ways for different needs. We therefore don't passively accept messages, we control how we use it and how it impacts us.

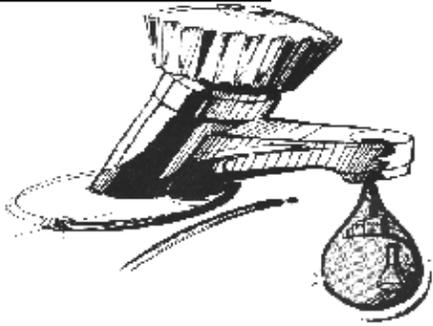
**AO3:** Recognises diversity in media usage. Ignores that media is concentrated in the hands of a few. Not enough supportive evidence.

1. Firstly we must listen or view a media message.
2. Then we have to accept it – often we will only accept it if we agree.
3. Then we have to remember it for it to affect us.

**AO3:** Recognises audiences are not homogenous. Sometimes we select messages we do not agree with. We may remember messages we don't want to.

Models assuming the audience do not passively accept media messages....

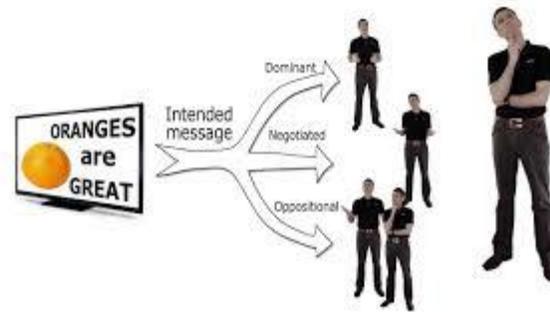
Cultural Effects



Media content contains strong **IDEOLOGICAL** messages that reflect the values of those who own, control media. Marxists :audiences have been exposed over a long period of time to a slow **'drip drip'** effect process

**AO3:** Recognises that media content helps those who manage and benefit from capitalism. It understands the audience interpret content in different ways with confined limits.

Reception Analysis



Morley  
 1. Preferred (or dominant) reading – People go along with the media messages and it is accepted as legitimate.  
 2. Oppositional reading – A minority may oppose views expressed in the media.  
 3. Negotiated reading – media audience may reinterpret media content to fit in with their own opinions and values.

**AO3:** Recognises audiences are different and diverse. Methodological concerns with research – demand characteristics.

Post-Modern View



Media is central to the creation of the post-modern world due to the choices they offer. This allows audience members to create their own set of values and understandings of the global information their receive.

**AO3:** Unclear if this has a positive or negative impact on audience members. Impossible to make generalisations about media effects and audiences as viewers react differently.