

A-LEVEL MEDIA STUDIES

KEY THEORY BOOKLET

COMPONENT 1 AND 2 THEORY MAPS

Key
ML Theories
Rep Theories
Industry Theories
Audience Theories

A-Level Media Theory Map - Component 1																				
	Roland Barthes - Semiotics	Steve Neale - Genre	Levi-Strauss - Binary Opposites	Jean Baudrillard - Hyper-reality	Curran and Seaton - Power and Media	Livingstone and Lunt - Regulation	David Hesmondhalgh - Cultural Industries	Stuart Hall - Representation	David Gauntlett - Identity	Liesbet Van Zoonen - Feminism	bell hooks - Feminism	Judith Butler - Gender Performativity	Paul Gilroy - Ethnicity and post-colonialism	Albert Bandura - Effects Debate	George Gerbner - Cultivation Theory	Stuart Hall - Reception Theory	Henry Jenkins - Participatory Culture	Clay Shirky - End of Audience		
Kiss of The Vampire	✓		✓					✓	✓	✓	✓		✓							
Tide	✓		✓						✓	✓	✓		✓	✓			✓	✓		
Assassin's Creed Franchise						✓	✓	✓								✓		✓	✓	✓
Superhuman	✓		✓						✓	✓	✓		✓	✓	✓		✓	✓		
The Daily Mirror	✓		✓			✓	✓	✓	✓								✓	✓		✓
The Times	✓		✓			✓	✓	✓	✓								✓	✓		✓
I, Daniel Blake						✓	✓	✓												
Black Panther						✓	✓	✓												
Underdog	✓		✓							✓	✓		✓	✓	✓	✓				
Seventeen Going Under	✓		✓							✓	✓		✓	✓	✓	✓				
Have you Heard George's Podcast				✓	✓											✓	✓	✓		

A-Level Media Theory Map - Component 2																			
	Roland Barthes - Semiotics	Steve Neale - Genre	Levi-Strauss - Binary Opposites	Todorov - Narratology	Jean Baudrillard - Hyper-reality	Curran and Seaton - Power and Media	Livingstone and Lunt - Regulation	David Hesmondhalgh - Cultural Industries	Stuart Hall - Representation	David Gauntlett - Identity	Liesbet Van Zoonen - Feminism	bell hooks - Feminism	Judith Butler - Gender Performativity	Paul Gilroy - Ethnicity and post-colonialism	Albert Bandura - Effects Debate	George Gerbner - Cultivation Theory	Stuart Hall - Reception Theory	Henry Jenkins - Participatory Culture	Clay Shirky - End of Audience
Peaky Blinders		✓	✓	✓	✓		✓	✓	✓		✓	✓	✓						
The Bridge		✓	✓	✓			✓	✓	✓		✓	✓					✓		
Vogue	✓		✓			✓		✓		✓						✓	✓		
The Big Issue	✓		✓		✓			✓		✓						✓	✓		
Zoella	✓		✓		✓		✓	✓	✓	✓			✓			✓		✓	✓
Thiiird	✓		✓		✓		✓	✓	✓	✓			✓			✓		✓	✓



ROLAND BARTHES

SEMIOTICS THEORY



THEORY OVERVIEW

BARTHES BELIEVED THAT MEDIA TEXTS COMMUNICATE THROUGH A SYSTEM OF SIGNS. AUDIENCES UNDERSTAND THESE SIGNS AT BOTH A DENOTATIVE LEVEL (THEIR LITERAL MEANING) AND A CONNOTATIVE LEVEL (THEIR SYMBOLIC MEANING). REPEATED CONNOTATIONS CAN BECOME ACCEPTED AS NATURAL OR INEVITABLE, CREATING MYTHS THAT REINFORCE DOMINANT IDEOLOGIES AND BELIEFS.

DENOTATION

BARTHES ARGUED THAT SIGNS HAVE A LITERAL MEANING, KNOWN AS DENOTATION. THIS IS THE STRAIGHTFORWARD DESCRIPTION OF WHAT AN AUDIENCE CAN SEE, HEAR OR READ.

CONNOTATION

SIGNS ALSO HAVE CONNOTATIVE MEANINGS. THESE ARE THE IDEAS, VALUES AND ASSOCIATIONS THAT AUDIENCES ATTACH TO A SIGN BEYOND ITS LITERAL MEANING.

SIGNS CREATE MEANING

MEDIA TEXTS ARE MADE UP OF SIGNS AND CODES THAT COMMUNICATE MESSAGES TO AUDIENCES. PRODUCERS CAREFULLY SELECT THESE SIGNS TO CREATE PARTICULAR MEANINGS AND RESPONSES.

MYTH

WHEN CERTAIN MEANINGS ARE REPEATED OVER TIME, THEY CAN BECOME ACCEPTED AS NATURAL OR COMMON SENSE. BARTHES CALLED THESE WIDELY ACCEPTED CULTURAL BELIEFS MYTHS.

HOW TO APPLY IN THE EXAM

- ✓ IDENTIFY A SIGN, IMAGE, WORD OR SYMBOL.
- ✓ EXPLAIN ITS DENOTATIVE MEANING.
- ✓ EXPLORE ITS CONNOTATIONS.
- ✓ CONSIDER WHETHER IT REINFORCES A WIDER MYTH OR IDEOLOGY.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

BARTHES ARGUES THAT MEDIA PRODUCERS DELIBERATELY CONSTRUCT MEANING THROUGH SIGNS, ENCOURAGING AUDIENCES TO INTERPRET BOTH LITERAL AND SYMBOLIC MESSAGES THAT CAN REINFORCE DOMINANT IDEOLOGIES.



TZVETAN TODOROV

NARRATOLOGY



THEORY OVERVIEW

TODOROV BELIEVED THAT MOST NARRATIVES FOLLOW A RECOGNISABLE STRUCTURE. STORIES BEGIN WITH EQUILIBRIUM BEFORE A DISRUPTION CREATES CONFLICT AND INSTABILITY. CHARACTERS ATTEMPT TO RESOLVE THIS DISRUPTION, LEADING TO A NEW EQUILIBRIUM. THE WAY A NARRATIVE RESOLVES ITS CONFLICTS CAN REVEAL IMPORTANT VALUES AND IDEOLOGIES.

EQUILIBRIUM

TODOROV ARGUED THAT NARRATIVES OFTEN BEGIN IN A STATE OF EQUILIBRIUM, WHERE LIFE APPEARS STABLE AND BALANCED FOR THE CHARACTERS.

DISRUPTION

A DISRUPTIVE EVENT BREAKS THE EQUILIBRIUM AND CREATES CONFLICT. THIS DISRUPTION PROVIDES THE MAIN FOCUS OF THE NARRATIVE.

ATTEMPT TO RESTORE ORDER

CHARACTERS RESPOND TO THE DISRUPTION AND ATTEMPT TO SOLVE THE PROBLEMS IT HAS CREATED. THIS FORMS THE MAIN ACTION OF THE STORY.

NEW EQUILIBRIUM

THE NARRATIVE ENDS WITH A NEW EQUILIBRIUM. BALANCE IS RESTORED, BUT THE CHARACTERS OR WORLD HAVE USUALLY CHANGED AS A RESULT OF THE DISRUPTION.

HOW TO APPLY IN THE EXAM

- ✓ IDENTIFY THE STARTING EQUILIBRIUM.
- ✓ EXPLAIN WHAT DISRUPTS IT.
- ✓ EXPLORE HOW CHARACTERS RESPOND.
- ✓ CONSIDER WHAT VALUES ARE REINFORCED BY THE ENDING.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

TODOROV ARGUES THAT NARRATIVES ARE STRUCTURED AROUND DISRUPTION AND RESOLUTION, WITH THE RESTORATION OF ORDER OFTEN REINFORCING THE VALUES AND BELIEFS OF SOCIETY.



STEVE NEALE

GENRE THEORY



THEORY OVERVIEW

NEALE BELIEVED THAT GENRE IS NOT SIMPLY A SET OF FIXED CONVENTIONS. INSTEAD, GENRES WORK THROUGH A BALANCE OF REPETITION AND DIFFERENCE. AUDIENCES WANT FAMILIAR FEATURES, BUT THEY ALSO EXPECT NEW IDEAS AND VARIATIONS. AS A RESULT, GENRES ARE CONSTANTLY EVOLVING TO REMAIN RELEVANT AND COMMERCIALY SUCCESSFUL.

REPETITION

NEALE ARGUED THAT GENRES RELY ON FAMILIAR CONVENTIONS THAT AUDIENCES RECOGNISE AND ENJOY. THESE CONVENTIONS HELP AUDIENCES IDENTIFY A TEXT'S GENRE QUICKLY.

DIFFERENCE

WHILE AUDIENCES ENJOY FAMILIARITY, THEY ALSO EXPECT SOMETHING NEW. SUCCESSFUL MEDIA PRODUCTS BALANCE REPETITION WITH INNOVATION.

GENRES EVOLVE

GENRES ARE CONSTANTLY CHANGING AND DEVELOPING OVER TIME. THEY OFTEN BORROW CONVENTIONS FROM OTHER GENRES AND RESPOND TO AUDIENCE TASTES.

GENRE BENEFITS INDUSTRIES

MEDIA PRODUCERS USE GENRE BECAUSE IT REDUCES FINANCIAL RISK. FAMILIAR GENRES HELP INSTITUTIONS MARKET PRODUCTS MORE EFFECTIVELY TO TARGET AUDIENCES.

HOW TO APPLY IN THE EXAM

- ✓ IDENTIFY GENRE CONVENTIONS.
- ✓ EXPLAIN HOW THE TEXT FOLLOWS THEM.
- ✓ LOOK FOR ELEMENTS THAT CHALLENGE OR DEVELOP THE GENRE.
- ✓ CONSIDER HOW GENRE HELPS ATTRACT AUDIENCES.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

NEALE ARGUES THAT GENRES SURVIVE BECAUSE THEY BALANCE FAMILIAR CONVENTIONS THAT AUDIENCES EXPECT WITH ENOUGH INNOVATION TO KEEP TEXTS COMMERCIALY SUCCESSFUL AND ENGAGING.



LEVI-STRAUSS

BINARY OPPOSITIONS

THEORY OVERVIEW

LEVI-STRAUSS BELIEVED THAT NARRATIVES ARE BUILT AROUND BINARY OPPOSITIONS, SUCH AS GOOD VERSUS EVIL, FREEDOM VERSUS CONTROL, OR CIVILISATION VERSUS NATURE. THESE OPPOSITIONS CREATE CONFLICT AND HELP AUDIENCES UNDERSTAND MEANING. THE RESOLUTION OF THESE CONFLICTS OFTEN COMMUNICATES IMPORTANT IDEOLOGICAL MESSAGES.

MEANING COMES FROM OPPOSITES

LÉVI-STRAUSS ARGUED THAT AUDIENCES UNDERSTAND CONCEPTS BY COMPARING THEM WITH THEIR OPPOSITES. MEANING IS OFTEN CREATED THROUGH CONTRAST.

BINARY OPPOSITIONS STRUCTURE NARRATIVES

NARRATIVES FREQUENTLY USE OPPOSING IDEAS, CHARACTERS OR FORCES. THESE OPPOSITIONS HELP AUDIENCES UNDERSTAND THE STORY.

CONFLICT DRIVES THE NARRATIVE

THE STRUGGLE BETWEEN OPPOSITES CREATES TENSION AND MOVES THE NARRATIVE FORWARD. WITHOUT CONFLICT, THERE WOULD BE LITTLE NARRATIVE DEVELOPMENT.

OPPOSITIONS REVEAL IDEOLOGY

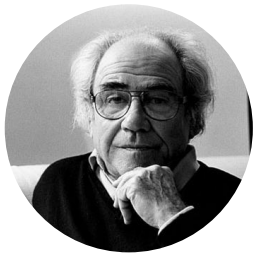
THE WAY A NARRATIVE RESOLVES ITS OPPOSITIONS CAN REVEAL THE VALUES AND BELIEFS THAT THE TEXT SUPPORTS.

HOW TO APPLY IN THE EXAM

- ✓ IDENTIFY TWO OPPOSING IDEAS, CHARACTERS OR GROUPS.
- ✓ EXPLAIN HOW THE OPPOSITION CREATES CONFLICT.
- ✓ EXPLORE WHICH SIDE IS REPRESENTED MORE POSITIVELY.
- ✓ CONSIDER WHAT VALUES THE TEXT PROMOTES.

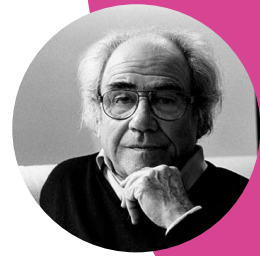
A SENTENCE YOU CAN MEMORISE FOR THE EXAM

LEVI-STRAUSS ARGUES THAT NARRATIVES ARE DRIVEN BY CONFLICTS BETWEEN OPPOSING IDEAS, WITH THESE BINARY OPPOSITIONS HELPING AUDIENCES UNDERSTAND THE VALUES AND IDEOLOGIES WITHIN A TEXT.



JEAN BAUDRILLARD

POSTMODERNISM AND HYPERREALITY



THEORY OVERVIEW

BAUDRILLARD ARGUED THAT MODERN SOCIETY IS DOMINATED BY MEDIA IMAGES AND REPRESENTATIONS. AUDIENCES INCREASINGLY ENCOUNTER SIMULATIONS RATHER THAN REALITY ITSELF, MAKING IT DIFFICULT TO DISTINGUISH BETWEEN WHAT IS REAL AND WHAT IS CONSTRUCTED. THIS CREATES A STATE OF HYPERREALITY, WHERE REPRESENTATIONS BECOME MORE MEANINGFUL OR BELIEVABLE THAN REALITY.

REALITY AND MEDIA ARE BLURRED

BAUDRILLARD ARGUED THAT MODERN AUDIENCES INCREASINGLY EXPERIENCE THE WORLD THROUGH MEDIA REPRESENTATIONS RATHER THAN DIRECT REALITY.

SIMULATIONS REPLACE REALITY

MEDIA OFTEN CREATES SIMULATIONS, OR ARTIFICIAL VERSIONS OF REALITY. THESE SIMULATIONS CAN BECOME MORE FAMILIAR THAN REALITY ITSELF.

HYPERREALITY

HYPERREALITY OCCURS WHEN AUDIENCES STRUGGLE TO DISTINGUISH BETWEEN REALITY AND REPRESENTATION. THE SIMULATION CAN APPEAR MORE REAL THAN REALITY.

MEDIA SHAPES OUR UNDERSTANDING

MEDIA REPRESENTATIONS INFLUENCE HOW AUDIENCES UNDERSTAND THE WORLD. AS MEDIA BECOMES MORE DOMINANT, IT INCREASINGLY SHAPES PEOPLE'S BELIEFS AND EXPERIENCES.

HOW TO APPLY IN THE EXAM

- ✓ LOOK FOR REPRESENTATIONS THAT IMITATE OR REPLACE REALITY.
- ✓ EXPLORE HOW TECHNOLOGY SHAPES EXPERIENCES.
- ✓ CONSIDER WHETHER REALITY AND REPRESENTATION BECOME BLURRED.
- ✓ DISCUSS WHETHER AUDIENCES ARE PRESENTED WITH A HYPERREAL WORLD.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

BAUDRILLARD ARGUES THAT CONTEMPORARY MEDIA CREATES SIMULATIONS OF REALITY THAT CAN BECOME MORE INFLUENTIAL AND BELIEVABLE THAN REALITY ITSELF, RESULTING IN HYPERREALITY.



STUART HALL

REPRESENTATION THEORY



THEORY OVERVIEW

HALL BELIEVED THAT REPRESENTATION IS A PROCESS OF CONSTRUCTION RATHER THAN REFLECTION. MEDIA PRODUCERS ACTIVELY CREATE MEANING THROUGH SIGNS AND CODES, SHAPING HOW AUDIENCES UNDERSTAND PEOPLE, EVENTS AND SOCIAL GROUPS. STEREOTYPING IS PARTICULARLY SIGNIFICANT BECAUSE IT OFTEN REINFORCES EXISTING POWER INEQUALITIES.

REPRESENTATION IS CONSTRUCTED

HALL ARGUED THAT MEDIA REPRESENTATIONS DO NOT SIMPLY REFLECT REALITY. INSTEAD, PRODUCERS CAREFULLY SELECT AND SHAPE IMAGES, LANGUAGE AND MESSAGES TO CONSTRUCT PARTICULAR VERSIONS OF REALITY.

MEANING IS CREATED THROUGH CODES

REPRESENTATIONS ARE CREATED THROUGH SIGNS AND CODES. AUDIENCES INTERPRET THESE CODES TO UNDERSTAND THE MEANINGS BEING COMMUNICATED.

STEREOTYPING SIMPLIFIES GROUPS

MEDIA TEXTS OFTEN REDUCE PEOPLE TO A LIMITED NUMBER OF CHARACTERISTICS. THESE STEREOTYPES CAN CREATE INACCURATE AND OVERSIMPLIFIED REPRESENTATIONS.

STEREOTYPES REINFORCE POWER

HALL ARGUED THAT STEREOTYPES ARE OFTEN USED BY DOMINANT GROUPS TO MAINTAIN POWER OVER MARGINALISED GROUPS BY PRESENTING THEM AS DIFFERENT OR INFERIOR.

HOW TO APPLY IN THE EXAM

- ✓ IDENTIFY HOW A PERSON, GROUP OR ISSUE IS REPRESENTED.
- ✓ ANALYSE THE MEDIA LANGUAGE USED TO CREATE THE REPRESENTATION.
- ✓ CONSIDER WHETHER STEREOTYPES ARE BEING REINFORCED OR CHALLENGED.
- ✓ EXPLORE HOW POWER INFLUENCES THE REPRESENTATION.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

HALL ARGUES THAT MEDIA REPRESENTATIONS ARE CAREFULLY CONSTRUCTED THROUGH CODES AND STEREOTYPES, OFTEN REFLECTING EXISTING POWER RELATIONSHIPS WITHIN SOCIETY.



DAVID GAUNTLETT

IDENTITY THEORY



THEORY OVERVIEW

GAUNTLETT BELIEVED THAT MODERN MEDIA PROVIDES AUDIENCES WITH A WIDE RANGE OF ROLE MODELS, LIFESTYLES AND IDENTITIES. RATHER THAN BEING HEAVILY INFLUENCED BY ONE DOMINANT REPRESENTATION, AUDIENCES ACTIVELY SELECT AND COMBINE DIFFERENT REPRESENTATIONS TO HELP CONSTRUCT THEIR OWN IDENTITIES.

MEDIA HELPS SHAPE IDENTITY

GAUNTLETT ARGUED THAT AUDIENCES USE MEDIA TEXTS AS RESOURCES WHEN DEVELOPING THEIR OWN IDENTITIES.

AUDIENCES ARE ACTIVE
PEOPLE ACTIVELY CHOOSE WHICH REPRESENTATIONS THEY IDENTIFY WITH RATHER THAN PASSIVELY ACCEPTING MEDIA MESSAGES.

INCREASED DIVERSITY
MODERN MEDIA OFFERS A WIDER RANGE OF REPRESENTATIONS THAN IN THE PAST.

PICK AND MIX IDENTITIES
AUDIENCES CAN COMBINE DIFFERENT INFLUENCES AND REPRESENTATIONS TO CREATE THEIR OWN SENSE OF IDENTITY.

HOW TO APPLY IN THE EXAM

- ✓ IDENTIFY ROLE MODELS OR REPRESENTATIONS OFFERED BY THE TEXT.
- ✓ EXPLORE HOW AUDIENCES MAY IDENTIFY WITH THEM.
- ✓ CONSIDER HOW IDENTITIES ARE CONSTRUCTED.
- ✓ DISCUSS WHETHER DIVERSE IDENTITIES ARE OFFERED.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

GAUNTLETT ARGUES THAT MODERN MEDIA PROVIDES AUDIENCES WITH A DIVERSE RANGE OF REPRESENTATIONS THAT CAN BE USED AS RESOURCES FOR CONSTRUCTING IDENTITY.



LIESBET VAN ZOONEN

FEMINIST THEORY



THEORY OVERVIEW

VAN ZOONEN ARGUED THAT GENDER REPRESENTATIONS ARE SHAPED BY THE SOCIAL AND CULTURAL CONTEXTS IN WHICH THEY ARE PRODUCED. SHE BELIEVED THAT MANY MEDIA TEXTS REINFORCE PATRIARCHAL VALUES BY OBJECTIFYING WOMEN AND REPRESENTING MEN AND WOMEN IN DIFFERENT WAYS.

GENDER IS CONSTRUCTED

VAN ZOONEN ARGUED THAT IDEAS ABOUT MASCULINITY AND FEMININITY ARE SOCIALLY CONSTRUCTED RATHER THAN NATURAL.

PATRIARCHAL SOCIETY

MEDIA REPRESENTATIONS OFTEN REFLECT THE VALUES OF A PATRIARCHAL SOCIETY IN WHICH MEN HOLD GREATER POWER.

WOMEN ARE OFTEN OBJECTIFIED

WOMEN'S BODIES ARE FREQUENTLY PRESENTED AS OBJECTS TO BE LOOKED AT AND JUDGED.

MEN AND WOMEN ARE REPRESENTED DIFFERENTLY
THE MEDIA USES DIFFERENT VISUAL AND NARRATIVE CODES WHEN REPRESENTING MEN AND WOMEN.

HOW TO APPLY IN THE EXAM

- ✓ ANALYSE REPRESENTATIONS OF GENDER.
- ✓ CONSIDER WHETHER WOMEN ARE OBJECTIFIED.
- ✓ EXPLORE HOW MASCULINITY AND FEMININITY ARE CONSTRUCTED.
- ✓ DISCUSS WHETHER PATRIARCHAL VALUES ARE REINFORCED OR CHALLENGED.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

VAN ZOONEN ARGUES THAT GENDER REPRESENTATIONS ARE SHAPED BY PATRIARCHAL VALUES, RESULTING IN MEN AND WOMEN BEING REPRESENTED DIFFERENTLY WITHIN THE MEDIA.



BELL HOOKS

FEMINIST THEORY



THEORY OVERVIEW

BELL HOOKS DEVELOPED AN INTERSECTIONAL APPROACH TO FEMINISM, ARGUING THAT GENDER CANNOT BE SEPARATED FROM ISSUES SUCH AS RACE AND CLASS. SHE BELIEVED THAT MEDIA REPRESENTATIONS SHOULD BE ANALYSED IN RELATION TO MULTIPLE FORMS OF OPPRESSION RATHER THAN FOCUSING SOLELY ON GENDER.

FEMINISM IS ABOUT EQUALITY

BELL HOOKS ARGUED THAT FEMINISM SHOULD CHALLENGE ALL FORMS OF OPPRESSION AND INEQUALITY.

PATRIARCHY AFFECTS EVERYONE

PATRIARCHAL SYSTEMS HARM BOTH WOMEN AND MEN BY LIMITING OPPORTUNITIES AND EXPECTATIONS.

RACE AND CLASS MATTER
EXPERIENCES OF OPPRESSION DIFFER DEPENDING ON FACTORS SUCH AS RACE, ETHNICITY AND SOCIAL CLASS.

REPRESENTATION CAN CHALLENGE OPPRESSION
MEDIA REPRESENTATIONS CAN EITHER REINFORCE SYSTEMS OF INEQUALITY OR CHALLENGE THEM.

HOW TO APPLY IN THE EXAM

- ✓ CONSIDER REPRESENTATIONS OF GENDER.
- ✓ EXPLORE HOW RACE AND CLASS INFLUENCE REPRESENTATION.
- ✓ ANALYSE POWER AND INEQUALITY.
- ✓ DISCUSS WHETHER REPRESENTATIONS CHALLENGE OR REINFORCE OPPRESSION.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

BELL HOOKS ARGUES THAT REPRESENTATIONS SHOULD BE ANALYSED THROUGH THE INTERSECTION OF GENDER, RACE AND CLASS, AS DIFFERENT FORMS OF OPPRESSION ARE CLOSELY CONNECTED.



JUDITH BUTLER

GENDER PERFORMATIVITY



THEORY OVERVIEW

BUTLER ARGUED THAT GENDER IS PERFORMATIVE, MEANING IT IS CREATED THROUGH REPEATED BEHAVIOURS AND SOCIAL EXPECTATIONS. BECAUSE GENDER IS CONSTRUCTED RATHER THAN FIXED, MEDIA REPRESENTATIONS HAVE THE POWER TO CHALLENGE TRADITIONAL IDEAS ABOUT MASCULINITY AND FEMININITY.

GENDER IS PERFORMED

BUTLER ARGUED THAT GENDER IS NOT SOMETHING PEOPLE ARE BORN WITH BUT SOMETHING THEY REPEATEDLY PERFORM.

GENDER IS SOCIALLY CONSTRUCTED

IDEAS ABOUT MASCULINITY AND FEMININITY ARE CREATED BY SOCIETY RATHER THAN BIOLOGY.

REPETITION CREATES IDENTITY

REPEATED BEHAVIOURS, APPEARANCES AND ACTIONS MAKE GENDER APPEAR NATURAL.

GENDER CAN BE CHALLENGED

MEDIA REPRESENTATIONS CAN CHALLENGE TRADITIONAL EXPECTATIONS ABOUT GENDER IDENTITY.

HOW TO APPLY IN THE EXAM

- ✓ ANALYSE HOW GENDER IS PRESENTED.
- ✓ CONSIDER WHETHER TRADITIONAL GENDER ROLES ARE REINFORCED.
- ✓ EXPLORE BEHAVIOURS ASSOCIATED WITH MASCULINITY OR FEMININITY.
- ✓ DISCUSS WHETHER GENDER EXPECTATIONS ARE CHALLENGED.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

BUTLER ARGUES THAT GENDER IS A SOCIAL PERFORMANCE CREATED THROUGH REPEATED BEHAVIOURS, MEANING TRADITIONAL IDEAS OF MASCULINITY AND FEMININITY CAN BE CHALLENGED.



PAUL GILROY



ETHNICITY AND POST-COLONIALISM

THEORY OVERVIEW

GILROY ARGUED THAT MANY CONTEMPORARY REPRESENTATIONS OF ETHNICITY CONTINUE TO BE SHAPED BY COLONIAL ATTITUDES AND POWER STRUCTURES. HE BELIEVED THAT MINORITY ETHNIC GROUPS ARE OFTEN POSITIONED AS "OTHER" THROUGH STEREOTYPING AND UNEQUAL REPRESENTATIONS. HOWEVER, MEDIA ALSO HAS THE POTENTIAL TO CHALLENGE THESE REPRESENTATIONS AND PROMOTE DIVERSITY.

NEGATIVE STEREOTYPES

GILROY ARGUED THAT THE MEDIA HAS HISTORICALLY REPRESENTED BLACK PEOPLE AND ETHNIC MINORITIES THROUGH NEGATIVE STEREOTYPES, SUCH AS BEING DANGEROUS, CRIMINAL OR AGGRESSIVE.

COLONIAL LEGACY

MANY CONTEMPORARY REPRESENTATIONS ARE INFLUENCED BY ATTITUDES DEVELOPED DURING COLONIALISM, WHERE NON-WHITE GROUPS WERE POSITIONED AS INFERIOR TO WHITE EUROPEANS.

OTHERING

MEDIA REPRESENTATIONS CAN PRESENT MINORITY GROUPS AS DIFFERENT FROM THE DOMINANT CULTURE. THIS PROCESS OF "OTHERING" CAN REINFORCE SOCIAL DIVISIONS.

CHALLENGING STEREOTYPES

MODERN MEDIA CAN CHALLENGE TRADITIONAL STEREOTYPES BY OFFERING MORE DIVERSE, REALISTIC AND POSITIVE REPRESENTATIONS OF ETHNICITY.

HOW TO APPLY IN THE EXAM

- ✓ ANALYSE REPRESENTATIONS OF ETHNICITY.
- ✓ LOOK FOR STEREOTYPES OR POSITIVE REPRESENTATIONS.
- ✓ CONSIDER WHETHER GROUPS ARE PRESENTED AS "OTHER".
- ✓ EXPLORE HOW POWER AND INEQUALITY INFLUENCE REPRESENTATION.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

GILROY ARGUES THAT REPRESENTATIONS OF ETHNICITY ARE STILL INFLUENCED BY COLONIAL ATTITUDES THAT POSITION MINORITY GROUPS AS 'OTHER', OFTEN REINFORCING RACIAL INEQUALITIES.



CURRAN AND SEATON

POWER AND MEDIA INDUSTRIES



THEORY OVERVIEW

CURRAN AND SEATON ARGUED THAT PATTERNS OF MEDIA OWNERSHIP HAVE A SIGNIFICANT IMPACT ON THE CONTENT AUDIENCES CONSUME. THEY BELIEVED THAT MEDIA INDUSTRIES ARE OFTEN CONTROLLED BY A SMALL NUMBER OF POWERFUL ORGANISATIONS WHOSE PRIMARY CONCERN IS PROFIT. THIS CONCENTRATION OF OWNERSHIP CAN RESTRICT DIVERSITY AND LIMIT THE RANGE OF VOICES REPRESENTED IN THE MEDIA.

MEDIA OWNERSHIP IS CONCENTRATED

CURRAN AND SEATON ARGUED THAT A SMALL NUMBER OF LARGE COMPANIES OWN A SIGNIFICANT PROPORTION OF THE MEDIA INDUSTRY, GIVING THEM CONSIDERABLE POWER AND INFLUENCE.

PROFIT DRIVES DECISIONS

MEDIA ORGANISATIONS ARE PRIMARILY MOTIVATED BY PROFIT. AS A RESULT, COMMERCIAL SUCCESS OFTEN TAKES PRIORITY OVER CREATIVITY, DIVERSITY OR PUBLIC INTEREST.

CONCENTRATION LIMITS DIVERSITY

WHEN A SMALL NUMBER OF COMPANIES DOMINATE THE MEDIA, THERE IS A RISK THAT A NARROW RANGE OF VIEWPOINTS AND REPRESENTATIONS WILL BE PRODUCED.

DIVERSE OWNERSHIP ENCOURAGES VARIETY

A WIDER RANGE OF OWNERSHIP CAN LEAD TO GREATER CREATIVITY, INNOVATION AND DIVERSITY IN MEDIA CONTENT.

HOW TO APPLY IN THE EXAM

- ✓ **IDENTIFY WHO OWNS THE MEDIA PRODUCT.**
- ✓ **CONSIDER HOW OWNERSHIP INFLUENCES CONTENT.**
- ✓ **EXPLORE THE ROLE OF PROFIT.**
- ✓ **DISCUSS WHETHER OWNERSHIP LIMITS DIVERSITY.**

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

CURRAN AND SEATON ARGUE THAT CONCENTRATED MEDIA OWNERSHIP PRIORITISES PROFIT AND POWER OVER DIVERSITY, LIMITING THE RANGE OF VIEWPOINTS AVAILABLE TO AUDIENCES.



LIVINGSTONE AND LUNT REGULATION



THEORY OVERVIEW

LIVINGSTONE AND LUNT BELIEVED THAT MEDIA REGULATION INVOLVES AN ONGOING TENSION BETWEEN PROTECTING CITIZENS AND SUPPORTING CONSUMER CHOICE. AS MEDIA TECHNOLOGIES EVOLVE AND GLOBAL CORPORATIONS GAIN INFLUENCE, TRADITIONAL FORMS OF REGULATION BECOME MORE DIFFICULT TO APPLY EFFECTIVELY.

REGULATION PROTECTS CITIZENS

LIVINGSTONE AND LUNT ARGUED THAT REGULATION AIMS TO PROTECT AUDIENCES FROM HARMFUL, OFFENSIVE OR MISLEADING CONTENT.

CONSUMERS WANT CHOICE

MEDIA INDUSTRIES ALSO NEED FREEDOM TO INNOVATE, COMPETE AND OFFER AUDIENCES A RANGE OF CHOICES.

REGULATION IS A BALANCING ACT

REGULATORS MUST BALANCE THE INTERESTS OF CITIZENS WITH THE INTERESTS OF CONSUMERS AND MEDIA ORGANISATIONS.

DIGITAL MEDIA CREATES CHALLENGES

THE GROWTH OF GLOBAL MEDIA COMPANIES AND ONLINE PLATFORMS MAKES REGULATION INCREASINGLY DIFFICULT.

HOW TO APPLY IN THE EXAM

- ✓ IDENTIFY THE REGULATOR OR REGULATORY ISSUES.
- ✓ CONSIDER WHO IS BEING PROTECTED.
- ✓ EXPLORE AUDIENCE FREEDOM AND CHOICE.
- ✓ DISCUSS THE IMPACT OF DIGITAL TECHNOLOGIES ON REGULATION.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

LIVINGSTONE AND LUNT ARGUE THAT MODERN REGULATION INVOLVES BALANCING THE PROTECTION OF CITIZENS WITH THE PROMOTION OF CONSUMER CHOICE IN AN INCREASINGLY DIGITAL MEDIA ENVIRONMENT.



DAVID HESMONDHALGH

CULTURAL INDUSTRIES



THEORY OVERVIEW

HESMONDHALGH ARGUED THAT CULTURAL INDUSTRIES ARE SHAPED BY THE NEED TO BALANCE CREATIVITY WITH PROFIT. BECAUSE MEDIA PRODUCTION IS FINANCIALLY RISKY, COMPANIES USE STRATEGIES SUCH AS ESTABLISHED GENRES, POPULAR STARS, FRANCHISES AND INTEGRATION TO MINIMISE RISK. LARGE CONGLOMERATES OFTEN DOMINATE THE INDUSTRY THROUGH VERTICAL AND HORIZONTAL INTEGRATION, ALLOWING THEM TO MAXIMISE PROFIT AND MAINTAIN CONTROL OVER MEDIA PRODUCTION, DISTRIBUTION AND MARKETING.

INDUSTRIES MINIMISE RISK

HESMONDHALGH ARGUED THAT MEDIA COMPANIES USE PREDICTABLE STRATEGIES TO REDUCE FINANCIAL RISK AND MAXIMISE PROFIT. PRODUCING MEDIA TEXTS IS EXPENSIVE, SO COMPANIES PREFER APPROACHES THAT ARE LIKELY TO SUCCEED.

PROVEN FORMULAS ARE REPEATED

MEDIA ORGANISATIONS OFTEN RELY ON FAMILIAR GENRES, STARS, FRANCHISES AND SEQUELS BECAUSE THEY HAVE ALREADY ATTRACTED AUDIENCES. THIS HELPS COMPANIES MAKE PROFITS MORE RELIABLY.

VERTICAL AND HORIZONTAL INTEGRATION INCREASE POWER

LARGE MEDIA COMPANIES OFTEN USE VERTICAL INTEGRATION, WHERE THEY CONTROL MULTIPLE STAGES OF PRODUCTION, DISTRIBUTION AND EXHIBITION. THEY MAY ALSO USE HORIZONTAL INTEGRATION, WHERE THEY OWN DIFFERENT COMPANIES ACROSS THE SAME STAGE OF THE INDUSTRY, INCREASING THEIR INFLUENCE AND REDUCING COMPETITION.

CONGLOMERATES DOMINATE THE INDUSTRY

A SMALL NUMBER OF POWERFUL CONGLOMERATES CONTROL LARGE PARTS OF THE GLOBAL MEDIA INDUSTRY. THIS GIVES THEM SIGNIFICANT ECONOMIC POWER AND INFLUENCE OVER THE CONTENT THAT IS PRODUCED AND DISTRIBUTED.

HOW TO APPLY IN THE EXAM

- ✓ IDENTIFY STRATEGIES USED TO REDUCE RISK.
- ✓ LOOK FOR THE USE OF STARS, GENRES, FRANCHISES OR SEQUELS.
- ✓ ANALYSE EXAMPLES OF VERTICAL INTEGRATION (OWNERSHIP ACROSS PRODUCTION, DISTRIBUTION AND EXHIBITION).
- ✓ ANALYSE EXAMPLES OF HORIZONTAL INTEGRATION (OWNERSHIP OF MULTIPLE COMPANIES OPERATING AT THE SAME STAGE OF THE INDUSTRY).
- ✓ CONSIDER HOW CONGLOMERATES BENEFIT FROM THESE STRATEGIES.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

HESMONDHALGH ARGUES THAT CULTURAL INDUSTRIES MINIMISE RISK AND MAXIMISE PROFIT THROUGH PROVEN FORMULAS, VERTICAL AND HORIZONTAL INTEGRATION, AND THE DOMINANCE OF POWERFUL MEDIA CONGLOMERATES.



ALBERT BANDURA EFFECTS DEBATE



THEORY OVERVIEW

BANDURA BELIEVED THAT AUDIENCES CAN LEARN BEHAVIOURS THROUGH OBSERVATION AND IMITATION. HIS THEORY SUGGESTS THAT MEDIA REPRESENTATIONS MAY INFLUENCE ATTITUDES AND BEHAVIOUR, PARTICULARLY WHEN AUDIENCES IDENTIFY WITH ROLE MODELS. HOWEVER, THE EXTENT OF MEDIA INFLUENCE REMAINS HEAVILY DEBATED.

**AUDIENCES LEARN
THROUGH OBSERVATION**
BANDURA ARGUED THAT
PEOPLE CAN LEARN
BEHAVIOURS BY
WATCHING OTHERS.

**MEDIA CAN INFLUENCE
BEHAVIOUR**
MEDIA
REPRESENTATIONS MAY
ENCOURAGE AUDIENCES
TO IMITATE ATTITUDES
AND ACTIONS THEY
OBSERVE.

**ROLE MODELS ARE
IMPORTANT**
INDIVIDUALS ARE MORE
LIKELY TO COPY
BEHAVIOURS SHOWN BY
ATTRACTIVE, SUCCESSFUL
OR RELATABLE ROLE
MODELS.

**EFFECTS ARE NOT
GUARANTEED**
NOT ALL AUDIENCES
RESPOND IN THE SAME
WAY, MAKING
BANDURA'S THEORY
CONTROVERSIAL.

HOW TO APPLY IN THE EXAM

- ✓ IDENTIFY BEHAVIOURS BEING REPRESENTED.
- ✓ CONSIDER WHETHER AUDIENCES MAY IMITATE THEM.
- ✓ EXPLORE THE ROLE OF ROLE MODELS.
- ✓ EVALUATE HOW INFLUENTIAL THE MEDIA MIGHT BE.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

BANDURA ARGUES THAT AUDIENCES CAN LEARN ATTITUDES AND BEHAVIOURS THROUGH OBSERVING MEDIA REPRESENTATIONS, PARTICULARLY WHEN THEY IDENTIFY WITH THE ROLE MODELS PRESENTED.



GEORGE GERBNER

CULTIVATION THEORY



THEORY OVERVIEW

GERBNER BELIEVED THAT MEDIA HAS A GRADUAL AND CUMULATIVE EFFECT ON AUDIENCES. RATHER THAN CAUSING IMMEDIATE BEHAVIOURAL CHANGES, REPEATED EXPOSURE TO MEDIA MESSAGES CAN CULTIVATE PARTICULAR BELIEFS AND ASSUMPTIONS ABOUT SOCIETY. THIS PROCESS OFTEN REINFORCES DOMINANT IDEOLOGIES.

MEDIA SHAPES PERCEPTIONS

GERBNER ARGUED THAT LONG-TERM EXPOSURE TO MEDIA CAN INFLUENCE HOW AUDIENCES VIEW THE WORLD.

REPETITION IS IMPORTANT

REPEATED REPRESENTATIONS BECOME MORE INFLUENTIAL OVER TIME.

AUDIENCES DEVELOP SHARED BELIEFS

REGULAR EXPOSURE TO SIMILAR MESSAGES CAN LEAD AUDIENCES TO ADOPT COMMON ASSUMPTIONS AND VALUES.

DOMINANT IDEOLOGIES ARE REINFORCED

MEDIA OFTEN REINFORCES EXISTING SOCIAL NORMS AND DOMINANT BELIEFS.

HOW TO APPLY IN THE EXAM

- ✓ IDENTIFY REPEATED REPRESENTATIONS.
- ✓ EXPLORE MESSAGES AUDIENCES RECEIVE OVER TIME.
- ✓ CONSIDER HOW BELIEFS MIGHT BE SHAPED.
- ✓ DISCUSS DOMINANT IDEOLOGIES.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

GERBNER ARGUES THAT REPEATED EXPOSURE TO MEDIA REPRESENTATIONS GRADUALLY CULTIVATES AUDIENCE BELIEFS, REINFORCING DOMINANT VALUES AND ASSUMPTIONS ABOUT SOCIETY.



STUART HALL RECEPTION THEORY



THEORY OVERVIEW

HALL BELIEVED THAT AUDIENCES ARE ACTIVE RATHER THAN PASSIVE. WHILE PRODUCERS ENCODE PREFERRED MEANINGS INTO MEDIA TEXTS, AUDIENCES DECODE THESE MEANINGS DIFFERENTLY DEPENDING ON THEIR OWN EXPERIENCES, VALUES AND BELIEFS. AS A RESULT, MEDIA TEXTS CAN BE INTERPRETED IN MULTIPLE WAYS.

PRODUCERS ENCODE MESSAGES

HALL ARGUED THAT
PRODUCERS CREATE
TEXTS WITH INTENDED
MEANINGS.

AUDIENCES DECODE MESSAGES

AUDIENCES
INTERPRET THESE
MEANINGS IN
DIFFERENT WAYS.

PREFERRED READING

SOME AUDIENCES
ACCEPT THE
INTENDED MESSAGE.

NEGOTIATED AND OPPOSITIONAL READINGS

OTHERS PARTIALLY
ACCEPT OR COMPLETELY
REJECT THE INTENDED
MEANING.

HOW TO APPLY IN THE EXAM

- ✓ IDENTIFY THE PREFERRED MESSAGE.
- ✓ CONSIDER ALTERNATIVE INTERPRETATIONS.
- ✓ EXPLORE AUDIENCE RESPONSES.
- ✓ DISCUSS WHY DIFFERENT AUDIENCES MAY RESPOND DIFFERENTLY.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

HALL ARGUES THAT AUDIENCES ACTIVELY DECODE MEDIA TEXTS, MEANING THE SAME TEXT CAN GENERATE PREFERRED, NEGOTIATED OR OPPOSITIONAL READINGS.



HENRY JENKINS

PARTICIPATORY CULTURE



THEORY OVERVIEW

JENKINS BELIEVED THAT DIGITAL TECHNOLOGIES HAVE TRANSFORMED AUDIENCES FROM PASSIVE CONSUMERS INTO ACTIVE PARTICIPANTS. THROUGH FAN COMMUNITIES, SOCIAL MEDIA AND USER-GENERATED CONTENT, AUDIENCES CONTRIBUTE TO THE CREATION, DISTRIBUTION AND INTERPRETATION OF MEDIA TEXTS.

AUDIENCES ARE ACTIVE PARTICIPANTS

JENKINS ARGUED THAT AUDIENCES NO LONGER SIMPLY CONSUME MEDIA; THEY ACTIVELY ENGAGE WITH IT.

FANS CREATE CONTENT

AUDIENCES OFTEN PRODUCE THEIR OWN CONTENT INSPIRED BY MEDIA TEXTS.

COMMUNITIES DEVELOP ONLINE DIGITAL PLATFORMS ALLOW FANS TO COLLABORATE AND SHARE IDEAS.

POWER IS SHARED AUDIENCES NOW HAVE GREATER INFLUENCE OVER MEDIA CULTURE AND MEANING.

HOW TO APPLY IN THE EXAM

- ✓ IDENTIFY AUDIENCE INTERACTION.
- ✓ EXPLORE FAN COMMUNITIES.
- ✓ CONSIDER USER-GENERATED CONTENT.
- ✓ DISCUSS AUDIENCE PARTICIPATION.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

JENKINS ARGUES THAT DIGITAL TECHNOLOGIES HAVE CREATED A PARTICIPATORY CULTURE IN WHICH AUDIENCES ACTIVELY CONTRIBUTE TO THE CREATION AND CIRCULATION OF MEDIA CONTENT.



CLAY SHIRKY

END OF AUDIENCE



THEORY OVERVIEW

SHIRKY ARGUED THAT DIGITAL TECHNOLOGIES HAVE TRANSFORMED THE RELATIONSHIP BETWEEN MEDIA PRODUCERS AND AUDIENCES. THE INTERNET ALLOWS AUDIENCES TO CREATE, SHARE AND DISTRIBUTE CONTENT THEMSELVES, MEANING THE TRADITIONAL IDEA OF A PASSIVE AUDIENCE IS NO LONGER RELEVANT.

AUDIENCES ARE NO LONGER PASSIVE

SHIRKY ARGUED THAT AUDIENCES NOW ACTIVELY RESPOND TO AND ENGAGE WITH MEDIA.

CONSUMERS BECOME PRODUCERS

DIGITAL TECHNOLOGIES ALLOW AUDIENCES TO CREATE AND SHARE THEIR OWN CONTENT.

COMMUNICATION IS TWO-WAY

MEDIA IS NO LONGER CONTROLLED SOLELY BY PRODUCERS; AUDIENCES CAN "TALK BACK".

THE INTERNET HAS CHANGED MEDIA POWER

ONLINE PLATFORMS HAVE REDUCED THE DISTINCTION BETWEEN PRODUCER AND AUDIENCE.

HOW TO APPLY IN THE EXAM

- ✓ IDENTIFY AUDIENCE-CREATED CONTENT.
- ✓ EXPLORE INTERACTION BETWEEN PRODUCERS AND AUDIENCES.
- ✓ CONSIDER HOW DIGITAL TECHNOLOGIES ENABLE PARTICIPATION.
- ✓ DISCUSS CHANGING MEDIA POWER RELATIONSHIPS.

A SENTENCE YOU CAN MEMORISE FOR THE EXAM

SHIRKY ARGUES THAT DIGITAL TECHNOLOGIES HAVE BLURRED THE DISTINCTION BETWEEN PRODUCERS AND AUDIENCES, TRANSFORMING CONSUMERS INTO ACTIVE CREATORS AND PARTICIPANTS.

Theory	Strength	Limitation
Roland Barthes	Helps explain how media texts create meaning through signs, symbols and codes.	Different audiences may interpret signs differently, meaning connotations are not always universal.
Tzvetan Todorov	Provides a clear narrative structure that can be applied to many media texts.	Not all narratives follow the equilibrium-disruption-equilibrium structure, particularly postmodern texts.
Steve Neale	Explains why genres remain popular by balancing familiarity and innovation.	Some texts challenge genre conventions so heavily that they become difficult to categorise.
Claude Lévi-Strauss	Helps explain how narratives create meaning through conflict and oppositions.	Complex narratives cannot always be reduced to simple binary oppositions.
Jean Baudrillard	Particularly useful for analysing digital media, virtual worlds and simulated realities.	May exaggerate the influence of media and underestimate audiences' ability to recognise reality.
Stuart Hall (Representation)	Explains how representations are constructed rather than simply reflecting reality.	Focuses heavily on media producers and may underestimate audience interpretation.
David Gauntlett	Reflects modern media culture where audiences can access a wide range of identities and role models.	Assumes audiences have equal access to diverse representations when this is not always the case.
Liesbet van Zoonen	Highlights how media representations can reinforce patriarchal values and gender inequalities.	Focuses primarily on gender and may overlook other factors such as race and class.
bell hooks	Recognises that representation is influenced by gender, race and class simultaneously.	Can focus more on social inequalities than the specific media text itself.
Judith Butler	Helps explain how media can challenge traditional ideas about masculinity and femininity.	Some aspects of gender identity may be influenced by biological factors as well as social performance.
Paul Gilroy	Useful for analysing how historical inequalities continue to influence representations of ethnicity.	Contemporary media often provides more diverse representations than the theory sometimes suggests.

Theory	Strength	Limitation
Curran and Seaton	Highlights the influence of ownership and profit on media content.	Digital technologies have made it easier for independent producers to create and distribute content.
Livingstone and Lunt	Effectively explains the challenges regulators face in a rapidly changing media environment.	Focuses on regulation rather than analysing media content itself.
David Hesmondhalgh	Explains why media industries rely on genres, stars, franchises and integration to minimise risk.	May underestimate the importance of creativity and innovation within cultural industries.
Albert Bandura	Helps explain how audiences can learn attitudes and behaviours from media representations.	Assumes audiences are relatively passive and does not fully account for individual differences.
George Gerbner	Explains how repeated representations can shape audience perceptions over time.	Difficult to prove because audience beliefs are influenced by many factors beyond media exposure.
Stuart Hall (Reception)	Recognises that audiences actively interpret media texts rather than simply accepting messages.	Does not fully explain why some audiences accept messages while others reject them.
Henry Jenkins	Accurately reflects the role of fan communities and user-generated content in modern media.	Most audiences still consume far more media than they create.
Clay Shirky	Effectively explains how digital technologies have transformed audiences into active participants.	Large media organisations still hold significant power, meaning producers remain influential.
Curran and Seaton	Highlights the influence of ownership and profit on media content.	Digital technologies have made it easier for independent producers to create and distribute content.
Livingstone and Lunt	Effectively explains the challenges regulators face in a rapidly changing media environment.	Focuses on regulation rather than analysing media content itself.
David Hesmondhalgh	Explains why media industries rely on genres, stars, franchises and integration to minimise risk.	May underestimate the importance of creativity and innovation within cultural industries.