A-LEVEL MEDIA THEORY

REVISION & SELF-STUDY BOOKLET 1

Main Media Theories
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The items in bold are the most important in terms of background to Media Studies.

Some other sites worth looking at:

Youtube:
- Mrs Fisher Media
- Grant Abbitt (Abbitt Media)
- Media Insider
- TRC Media

www.mediaattic.co then go to Theory Zone
You can also go directly to www.themediastop.co.uk

GO TO BOOKLET TWO FOR THE 18 THEORISTS REQUIRED STUDY FOR THE OCR EXAMINATION (in depth study: OCR calls theory ‘academic ideas, arguments and debates
- Van Zoonen
- Hooks
- Butler
- Gauntlett
- Hall x2
- Gilroy
- Barthes
- Jenkins
- Shirky
- Hesmondhalgh
- Curran & Seaton
- Livingstone & Lunt
This view implies that audiences are **passive** and behave in a **mass, conformist** manner. It was more relevant in the early days of media when there was less choice and audiences could perhaps be more easily influenced.

It applies to advertising and propaganda. Both aim to **persuade, manipulate or seduce** audiences. The aim of advertising is to persuade us to buy products and to be aware of certain brands and what these brands represent. (Producers create a **brand image** or **brand identity**).

**Propaganda** (government controlled information) also aims to shape or influence the way audiences think. It tries to influence our attitudes and opinions.

It is easy to dismiss this theory as old-fashioned or irrelevant. But it is still very important, especially in terms of advertising.
Hypodermic Needle Theory

The origins of this media effects model are with the Frankfurt School, a group of academics who saw the way the media was used for propaganda in Nazi Germany. They later saw similarities with the US entertainment industries and concluded that capitalism also used the media persuade audiences to follow trends, to conform and to consume. The theory is strongly linked to behaviourist psychology – the idea that people can be triggered into certain types of behaviour as a result of giving them a certain stimulus. Links also to the idea of indoctrination – forcing people into believing a certain idea by ceaseless repetition over a period of time.

The other side to this theory is the Uses and Gratifications Theory (Blumler & Katz)

War of The Worlds 1938 Radio Drama
Gerbner’s Cultivation theory, Mean World Syndrome
Bandura’s Media Effects Theory

1) Think about a game you have played or film/ series you have watched recently – could it influence behaviour or the way people think about the world?
2) Give examples of how you think the Hypodermic Needle Theory works today. Is it still relevant? Think about adverts, social media, government messages.

https://youtu.be/a-toj0weAEM
USES & GRATIFICATIONS THEORY (UGT)

Audiences are active and choose media products to suit their own needs and pleasures (gratifications).

Developed by academics Blumler & Katz in the 1970s. This theory states that audiences actively choose media products for 4 main reasons:

To define our **personal identity** “I watch this show, I read that magazine, listen to this music, look at this website.”

To get **information** (e.g. news, school work, business, sports results, weather)

For **entertainment & escapism** (gaming, sport, celebrity gossip, video clips, streaming TV and music, lifestyle- health & fashion tips)

For **social interaction** (social media, posting comments, texting, communicating)

These four uses can be remembered by the word **PIES**.

We use media to satisfy certain needs and gratifications (= pleasures).

Some versions of the theory will call the need for information ‘**surveillance**’. This is not a very helpful term. It seems to mean that we observe the world around us for information we need.

Entertainment is sometimes referred to as ‘**diversion**’; this is because it also covers distraction, escape, fantasy. It doesn’t need to be funny or light-hearted.
Uses & Gratifications Theory

The opposite theory to this one is the Hypodermic Needle Theory (HNT)

UGT can also be related to:
- Maslow’s Hierarchy of Needs
- Dyer’s Utopian Solutions Model
- Fiske – varied audiences
- Hall- 3 readings

Activities
1) Think about the way you engage with media – what media products have you used or encountered so far today? Which of the PIES needs or gratifications did they meet?
2) Which of the two theories UGT or HNT do you think are more relevant in today’s media landscape?

Media Insider https://youtu.be/aopqPs7rb_Q

https://youtu.be/Vn9_0mTfT3Y
Mainly used in Psychology, this model explains how human behaviour is motivated by certain needs, ranging from the most basic at the bottom of the pyramid to the more spiritual and abstract at the top. In media, we can see how certain media products may satisfy certain needs.
Maslow’s Hierarchy of Needs relates to
Uses & Gratifications Theory
Dyer’s Utopian Pleasures Model

1) Look at certain adverts and notice how they don’t just sell a product or a brand. They also promise a certain lifestyle, a dream. They appeal to our aspiration – our desire to achieve self-actualisation: a state of true happiness, unattainable perfection. Find examples of print and moving image adverts and how they can be related to this model. e.g. M&S / John Lewis xmas ads

2) According to the Frankfurt School academics, advertising and representations of celebrity lifestyles create a sense of false hopes & needs. What are the effects of generating these feelings of unfulfilled aspiration among audiences? (Think about consumerism, materialism - the worship of money and acquisition of goods. Another word for this process is commodification – the idea that everything can be turned into a commodity, i.e. something that can be bought and sold)
DYER’S UTOPIAN SOLUTIONS MODEL

Utopia = a perfect, ideal world
Dystopia = a nightmare, chaotic world

Media provides audiences with a diversion, distraction, escape from the dull routine and hardship of their every day lives.

Also called Utopian Pleasures Model.
Developed by Richard Dyer.
This is basically an extension of Uses & Gratifications Theory.
It develops the idea of media as a form of entertainment and escape.

Media offers 4 basic ‘utopian solutions’ to the ‘social tensions’ of everyday life.

**Everyday life vs media’s utopian solution:**

Exhaustion is replaced by ENERGY
Scarcity is replaced by ABUNDANCE
Dreariness (dull boredom) is replaced by INTENSITY
Fragmentation is replaced by COMMUNITY
1) Give examples of feelgood, exciting media you have come across. What forms of escapism or distraction do they provide?

2) Do you think people represent themselves on social media in a true way or do they present a more idealised identity? Explain your answer and give examples.

3) What do you think about DYSTOPIAN PLEASURES? Many media products present a dystopian view of the world. Can you give some examples e.g. a video game, a TV series. What effect do these dystopian texts have on audiences?
GEORGE GERBNER’S MEAN WORLD SYNDROME

Cultivation Theory & Mean World Syndrome

Cultivation Theory

Steady exposure to media violence over a period of time desensitizes audiences to the effects of violence. It cultivates a lack of feeling among audiences. Desensitization = numbing. Over time, it can affect attitudes and behavior.

Mean World Syndrome

George Gerbner
1960’s
Focus on TV

The more TV people watch, the more negative and pessimistic is their view of the world.

How reliable are Media effects models?  Bandura’s Bobo Doll experiment
1) Give some examples of how media can gradually affect our attitudes over time – Mr Sinn Channel video above will help you.

2) Why do you think some sections of the media want us to have a negative view of the world? Are there connections with Stanley Cohen’s Moral Panics
Bandura was a psychologist who, in the 1960s and 70s, carried out experiments on the effects of media on children. Children were shown a doll (called Bobo) being treated violently and were then observed treating the doll in a similar way. Supposedly this showed a link between observed violence and audiences' imitative behaviour.

In terms of media effects, the results of the Bobo Doll experiments are not conclusive. The children may simply have been behaving in a way which they thought they were expected to behave. They may also have just needed to 'let off steam'.

However, there have been a number of incidents where the media has been blamed for influencing extreme behaviour in young people. ‘Copy-cat’ crimes or ‘imitative’ behaviour are a concern and the BBFC who classify UK films is aware of possible connections.
1) What reasons does Mrs Fisher’s video give for distrusting Bandura’s Bobo Doll conclusions? Do you think violent computer games can influence the behaviour and attitudes of younger audiences?

2) What do you think about the desensitising effects of constant exposure to violence and abusive behaviour towards women. Where do sexist attitudes come from? How far is the media responsible? (Violence and pornography)

3) Why is there controversy over shows like ’13 Reasons Why’. What do you think?

4) What is the Media Insider’s conclusion about media effects?
STANLEY COHEN’S MORAL PANICS THEORY

Some media producers stir up resentment and anger against certain groups. This can influence public opinion and deflect blame away from other causes of social problems.

Stage 1
Popular media such as tabloid newspapers stir up ‘moral panic’- feelings of panic, resentment and hysteria, creating the impression that society is in a state of moral decline (increased crime, pollution, pressure on public services such as schools and hospitals, pressure on housing, violent computer games, sexual excess etc).

Stage 2
These sections of the media blame certain social groups for this situation. They create scapegoats – ‘folk devils’ who they say are to blame for this decline. Targets are often minority or vulnerable groups e.g. immigrants, muslims, Jews, foreigners, refugees, young people, LGBT, unemployed people, single mothers.

Stage 3
Dividing society distracts audiences from the real causes of social problems such as poverty, social injustice, greedy bosses who exploit those who are at the bottom of the social ladder.
This also strengthens and protects the position of those who already have power and wealth (elites, the ‘establishment’, the ‘ruling classes’ ). Insecurity, anger and resentment becomes directed at the ‘wrong’ targets. Sometimes moral panics lead to the authorities clamping down on dissent and opposition. This also helps to protect the status quo (= keeping things ‘the way they are’): Those who have power keep that power.
Relates to theories of media ownership such as **David Hesmondhalgh**. The news media are often owned by large conglomerates and they have news agendas which reflect their political affiliations and social loyalties. Connects to concepts such **Hegemony** (domination, usually of a powerful elite over a mass majority.)

“In every age, the ideas of the ruling classes are the ruling ideas.”

Karl Marx (1818-1883)

1) Discuss the meaning of the Karl Marx quotation with friends/family. How does it relate to media? Think about who owns the media and whose voices influence us today. Who were the influential voices in the past? Has social media made a difference?

2) Have a look for examples of scapegoating in tabloid news sites like the Sun or the Mail Online. Which groups are targeted? How are the representations constructed? – it may be quite hard to spot negativity but look carefully at images, headlines and mode of address (textual codes – the words used).

3) Think of a vulnerable, minority or underrepresented group (e.g. teenagers) in mainstream media. Look for examples of how these groups are represented in media you have encountered.
For Steve Neale, modern genre is ‘instances of repetition and difference’. The word ‘instances’ here means ‘examples’. In other words, media products obey certain generic conventions but also add variation to ensure that they remain fresh, modern and appealing to new audiences. Mixed genres are also called hybrid genre.

Nick Lacey calls the generic features that help us to quickly identify a particular genre a ‘repertoire of elements’. – basically a list of common techniques, objects (codes and conventions) associated with a particular genre.

For example horror films typically include visual signifiers such as

- A large isolated old house
- Creaking doors
- Cobwebs, blood, masks, knives
- Dark dimly lit corridors
- A graveyard
- Perhaps a vulnerable young girl or a traveller
- A strange sinister old occupant (typically a servant or maid)

We can call these objects part of the iconography of the horror genre.

The mise en scene would be dark, perhaps with storms, wind, rain raging in the background. The music would consist of low rumbling chords, perhaps played on strings or organ.
The **hybridity** (diversity) of modern genre is often linked to **postmodern** aspects such as imitation, parody (making fun of certain styles).

1) Choose a genre apart from horror and list the common signifiers, techniques and conventions that are commonly associated with that genre e.g. romcom, Bond movies, Spider Man / superhero movies. You could also think about sub-genres like zombie films, zom-coms (zombie comedies), vampire movies, ghost stories, crime investigation, murder mystery

2) How do modern media products reinvent genre by adding new hybrid elements? – think about Netflix, BBC or ITV productions like Stranger Things, Sherlock,
Vladimir Propp analysed traditional folk (‘fairy’) tales and identified 8 main character types:

- **Hero** – the main character who goes out on a quest; seeks a reward
- **False hero** – tries to foil, disrupt the hero through deceit
- **Villain** – tries to defeat the hero; seeks to block the hero’s quest
- **Father** – usually the father of the Princess; offers the reward
- **Donor** – offers object(s) with magical properties
- **Helper** – helps the hero during the quest/mission
- **Dispatcher** – sends the hero out on a quest/mission
- **Princess** – the reward for the hero

Think of a Disney film you saw as a child. How well does this model fit?
- Some roles may overlap. What about more recent films/series?

Todorov identified that traditional narrative structure is made up of 3 stages:

- **EQUILIBRIUM** ‘the calm before the storm’
- **DISRUPTION** conflict, drama, disturbance, argument, instability. The most interesting and major part of a story.
- **RESOLUTION** also called ‘restored equilibrium’. Return to stability. In modern storylines, there is often a question mark hanging over this. This opens the way for the next episode or series.
Narrative and genre are closely connected in media analysis. It is a good idea to look at the two together.

Gabbitt Media https://youtu.be/YYGZgPulyGw
Mrs Fisher (Todorov) https://youtu.be/CuEdncp5XfM
Mrs Fisher (Binary Opps) https://youtu.be/xJJRyP1sD9Q
TRC Media (more detail than you need) https://youtu.be/MC7x9ECK2-Q
Binary Opps https://youtu.be/KQV5e8FM31E

a) Think of a Disney film you saw as a child. How well do these 3 narrative models fit? - What about more recent films/series- do these models still apply?
b) Can you apply these models to a film poster, newspaper/ magazine cover?
c) What are the main binary oppositions in a film or series you have watched recently?
‘GLOBAL VILLAGE’ – GLOBALISATION

“THE WEST vs THE REST”

Media is becoming increasingly global. This process of globalisation could be associated with the dominance of western values.

“In other words, American culture, industries, products, brands, films, TV series are found all over the world. This means that, in an interconnected world, Western values, beliefs and attitudes (‘ideologies’) have become the accepted normal standard: capitalism & consumerism are the dominant ideologies.”

In the 1960s (long before the Internet), Marshall McLuhan coined the term global village to describe the way the world was becoming smaller due to improved telecommunications and transport.

Another term for this process is CULTURAL HEGEMONY

HEGEMONY = power, dominance; often of a privileged group over a poorer majority

Coca-Cola Colonization

A term which represents the globalisation of American culture.
‘Global Village’ – Globalisation

1) This area of media has strong links to **post-colonialism**, an examination of the role played by large colonial powers like the UK, Russia, Spain, France and the US in their occupation of smaller countries.

2) Any discussion of media industries and audiences should also reflect the global nature of today’s media owners and their audiences.

3) It also links to **Hegemony** – if you control the media you control the flow of ideas, opinions and attitudes. This means you can influence or shape the way people think.

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https://youtu.be/uIc0KcVEX7g
https://youtu.be/amzcVwKE3Oc

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1) What popular US media products do you enjoy? (Simpsons, South Park, Friends, Stranger Things). Can you access them in other countries apart from the US & UK? How positively does your favourite US cultural product represent the US, its people and its values?

2) Do you think there has been a backlash (a reaction against) US cultural dominance?

3) Is the cultural exchange a one-way flow from West to East or does it also flow the other way? – see the question below for some ideas.

4) Do you think US and UK media is dominant or is it just part of the wider media landscape of other countries’ products? Are you aware for example, of Manga, Anime, Pokemon, Bruce Lee; Japanese/ Korean/ Israeli/ French/ Scandinavian/ German cinema/TV.
Art critic John Berger discussed similar ideas to LAURA MULVEY in his 1972 book ‘Ways of Seeing’.

In art ..... “men act, women appear.”

“A woman must continually watch herself. She is almost continually accompanied by her own image of herself.”

“Men look at women. Women watch themselves being looked at.”

Berger also states that a piece of art is basically an object. It is a possession, a commodity that can be bought and sold; it has commercial value and reflects the status of the producer/owner. Images often show unequal power relations between men and women.
The Bechdel Test 1985

Graphic novel writer and feminist, Alison Bechdel stated that a film only passes the non-sexism test if it features
- two or more named women
- who are talking together about something other than men or boys
- and without a male being present.

Note: this does say ‘named’ and not ‘naked’
LAURA MULVEY – MALE GAZE

The term the ‘male gaze’ is usually attributed to film critic Laura Mulvey who was writing in the 1970s. The male gaze is the act of depicting women, from a masculine perspective that represents women as sexual objects for the pleasure of the male viewer.

Traditional media representations of women show them in an objectified, glamorised way, reflecting the gaze of male observer. Often, in film and print media, the camera shows the point of view of a male spectator. THE CAMERA IS ASSOCIATED WITH A MALE OBSERVER. The close sexualised scrutiny of a female is called voyeurism.
1) Do you think the ‘male’ gaze is still relevant in today’s media? Give examples to support your view from any area of media.


3) Do you think our society is still dominated by patriarchal values – the idea that men are superior? Why is female sexual objectification a more serious issue than male objectification? A clue to answering this would be to consider who has the most power in today’s society, males or females? Domination by males is called patriarchy.

-Discussion of ‘gaze theory’ is part of the debate about feminism and post-feminism. Links to the Bechdel test + theorists like Judith Butler, Lisbet Van Zoonen and bell hooks.
-Think about Gerbner’s cultivation theory: long term effects of certain media depictions. You could also consider tabloid newspapers, online websites and the role of media corporations in attracting audiences and advertisers.

Media Insider (male gaze)  https://youtu.be/yl2Eh8swrEs
Media Insider (female gaze) https://youtu.be/laPZQysjAMI
Postmodernism recognises that nothing is original. Creative originality is impossible because it has all been done before. So, every artistic, cultural and media creation involves some form of imitation, simulation, fake, replica or reinvention.

Baudrillard takes the extreme view that there is no such thing as reality as our view of the world is shaped by screen-based, artificial, second-hand media or mediated (filtered) images. Our perception of reality is actually based on hyperreality – the artificial reality of technology. Everything is fake, replica, simulation. The pretend reality that we experience is more real than actual authentic reality.

INTERTEXTUALITY is one area where Baudrillard’s ideas could apply. Intertextuality is where one media product refers to another, earlier product, often in a teasing, playful or flattering way. The intertextual association is often a tribute or homage to an earlier work. Not all audiences will spot the intertextual association. But when we do get the ‘in’ joke, it adds to our gratification.
Postmodernism & Jean Baudrillard

7 elements of postmodernism: (if 2 or 3 of these are present, then the product is postmodern)
1) Lack of originality
2) Playfulness, pastiche or parody (mixing styles or making fun of a certain style)
3) Hybridity (mixing styles and genres) & bricolage (sticking random bits together)
4) Mixing high and low culture e.g. a song that mixes opera and hip-hop
5) Intertextuality (referring to other creative products)
6) Form over content (‘packaging’, style, aesthetics are more important than actual contents)
7) Self-reflective, self-awareness (a work that states its own identity as a work of creation e.g. music videos that show lots of studio equipment, cameras and photo lights)

Mrs Fisher part 1 https://youtu.be/1glttxEEVul
Mrs Fisher part 2 https://youtu.be/KNd-qSF698A

1) In what ways is the Jeff Koons Balloon Dog image an example of postmodernism?
2) Describe any intertextual references in a media product you have encountered. ‘Stranger Things’ for example is full of references to 1980s films. Many adverts refer to films or even to other adverts.
3) Many music videos are also postmodern. They are highly playful, intertextually referential or associative –referring to themselves as an artificial creation (self-referencing=“this is a music video performance”) or to other films and videos. Give examples of Postmodernism in music videos.
When we look at examples of media news, it becomes clear that the selection of news events depends on a) the organisation that is publishing / broadcasting the news reports and b) the organisation’s intended target audience.

This applies to TV, radio, print & online newspapers as well as social media.

News is not just what about happens in a certain place, it is about selecting and representing events in a certain way to reflect certain messages and values in order to attract audiences. Most media organisations are privately owned, commercial. They are financed mainly through advertising revenue. This influences the way they select news and construct their news stories. Different organisations will highlight different types of news – they have different news priorities or NEWS AGENDAS. On the other hand, the BBC is a (PSB) Public Service Broadcaster - an independent, non-commercial organisation. It has a duty to be impartial (= not take sides, be objective, factual, unbiased.) In theory its reporting will be factual, reliable and independent. This means it is free of the influence of government, owners and commercial interests such as advertisers. The BBC is one of the largest and most respected media organisations in the world. Arguably it is too large and has an unfair advantage over commercial rivals as it receives much of its income as a direct grant from general public’s payment of a licence fee.
Representation of news events, like every other area of media, involves a **careful process selection and construction** in order to communicate messages, attitudes and brand values aimed at particular audiences. **The way news is represented, shapes influences and manipulates our view of events.**

**Galtung & Ruge** developed a traditional model of news values in 1965. According to these researchers, the following criteria can be applied to decide if an event is newsworthy:

- **SCALE** - how big the event is (numbers of victims, damage etc)
- **PROXIMITY** - closeness to home
- **PERSONALIZATION** - a individual human story that sums up a more complex bigger issue; usually called 'human interest' stories
- **ELITES** - something that affects powerful nations or people
- **UNEXPECTEDNESS** - originality, surprise.
- **EXPECTEDNESS** - an event that is part of an ongoing narrative e.g. transport disruption following bad weather.
- **NEGATIVITY** - for commercial media organisations 'bad news is good news'

(Seen PUP will help you remember these)

1) In your studies of online news and newspapers, find evidence of news stories that illustrate these news values.
A more recent and more controversial model of the factors that influence news agendas was developed in 1988 by linguist and critic Noam Chomsky. This is very much based on the idea of news being controlled by large powerful media corporations. The model is sometimes called ‘The Propaganda Model’. Chomsky sees propaganda as still being very much alive in Western capitalist society.

This view belongs to the political economy model which looks at society from the point of view of capitalist corporate hegemony where everything is aimed at making profit. Chomsky saw how the media industry secured the ‘consent’ of majorities allowing them to be distracted from the exploitation and injustice that harms their wellbeing.

**NOAM CHOMSKY’S 5 NEWS FILTERS**

**Outlined in 'Manufacturing Consent- The Political Economy of the Mass Media' (Herman & Chomsky 1988)**

For Chomsky, media organisations select, construct and re-present news to reflect and protect the interests of large corporations.

So the way they select, construct and 'package' news depends on 5 factors or filters reflecting an awareness of:

- advertisers (the main source of funding. He called this 'sourcing')
- owners
- other large corporations
- critics (which he called 'flak')
- an anti-communist / & now a counter-terrorist agenda
The idea of consent is linked to Gramsci’s neo-Marxist concept of cultural hegemony. This is the idea that the masses can be made compliant (=subservient, accepting) not through violent military-style oppression but by winning them over through cultural, media and entertainment products.

Chomsky’s news filters can be linked to the ideas of David Hesmondhalgh about corporate domination of the media industries.

Also connected to similar theories outlined by Curran and Seaton. Stanley Cohen’s moral panic theory can also be associated with these concepts.

Chomsky [https://youtu.be/34LGPIXvU5M](https://youtu.be/34LGPIXvU5M) ignore the distracting graphics
Chomsky [https://youtu.be/rG7zODQRKZw](https://youtu.be/rG7zODQRKZw) (Worth a look but warning: the content is from Al Jazeera; so think about origin -also known as ‘provenance’ + bias & intention)
Mr Sinn: agenda-setting & media manipulation [https://youtu.be/12xwHhCnHA](https://youtu.be/12xwHhCnHA)

2) Watch Mr Sinn’s video above and explain the meaning of ‘framing’. How does it link to Gerbner’s cultivation theory? Can you find other examples of how media frames issues to affect our attitudes.

3) Mr Sinn’s video - What is meant by gatekeeping? Who are today’s gatekeepers? Who were they in the past? How has gatekeeping changed in an age of social media?

4) In your studies of online news and newspapers, can you find evidence of the various news values outlined on these pages.
AUDIENCE CATEGORIZATION MODELS

YOUNG & RUBICAM’s 4CS audience categorization MODEL (Y&R’s 4Cs model)
Cross-cultural consumer characterization model

This ad agency looked at worldwide consumers and came up with 7 categories. The main 4 can be remembered by the letters MARS

MAINSTREAMERS – the majority; domestic, family, solid brand values; seek security
ASPIRERS – materialistic, image–conscious; seek success & status;
REFORMERS- independent, anti-materialistic, eco-organic, idealists, want to change society; seek enlightenment (self-fulfillment)
SUCCEEDERS -those at the top, confident, organized, relaxed, seek control

The other categories are
EXPLORERS
STRUGGLERS
THE RESIGNED

The model is based on Maslow’s Hierarchy of Needs and defines people in terms of their motivations:
SURVIVAL SECURITY CONTROL STATUS INDIVIDUALITY FREEDOM ESCAPE
Audience Categorisation Models

Audiences can be divided according to the acronym GEARS:

**GENDER** — male/female/ gay /straight

**ETHNICITY** — race, religion

**AGE** — older, younger

**REGION** — nationality, location

**SOCIO-ECONOMIC** - class

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Here’s another common way to categorise UK demographics
TWO-STEP FLOW THEORY

Developed by Lazarsfeld and Katz. This theory states that there is a two-step flow of information from media producers to audiences via influencers known as ‘opinion leaders’

Opinion leaders influence our attitudes, ideas and also our behaviour and buying patterns. They act as intermediaries or filters between media producers and audiences.
Two Step Flow Theory

Develops the Hypodermic Needle Theory but also acknowledges that audiences are active and can make choices in deciding whose ideas to follow.

1) In the Brett Lamb video above, what are the limitations of this theory?
2) Who are the most influential people for you in terms of your values and beliefs? Does this change as you get older?
3) Give examples of how celebrities are used by the media to promote products and ideas.
4) How far do you agree with this statement: “With social media, opinion leaders are increasingly the producers themselves of media messages, so there is no intermediary or gatekeeper “
5) How influential are ordinary audiences nowadays in influencing the opinions of others?

Brett Lamb  [https://youtu.be/csGHExeP3uA](https://youtu.be/csGHExeP3uA)
Grant Abbitt  [https://youtu.be/hFpBLeOHfxs](https://youtu.be/hFpBLeOHfxs)