

Overview	
1.	Professional Premier League and international footballer, social media user.
2.	Uses Twitter, Facebook and Instagram extensively to promote his campaigns and his sporting role as well as his own celebrity brand .
3.	Promotes food poverty, homelessness and books for children campaigns. Has influence government policy when forcing the Government to commit a U-turn on providing free school meals to children during the Covid pandemic.
4.	Positive profile has made his brand highly attractive to commercial companies that have recognised the profit-making potential of a link-up with the Marcus Rashford brand.
5.	Has been involved in a range of campaigns, including #inthebox #FareShareUk #BLM #FreeSchoolMeals #MarcusRashfordBookClub #EndChildFoodPoverty

Language – website analysis	
1. Logo	Used consistently to reinforce the brand
2. Images	Minimal. Contrast between use of smart ‘business’ Marcus and relaxed informal images
3. Colour	Mainly black, white and grey. Smart, sophisticated, clean.
4. Layout	Simple. Consistent links to social media (where more dynamic content is). Website is a portal to social media presence.
5. Website features	Minimalist. Website acts as a method of reinforcing Marcus’s brand , linking to his socials and making a business-only contact with him. This is not a fan site .
6. Mode of address	Formal and business-like. This is for engaging with key individuals and organisations to develop projects that Marcus is passionate about or develop his brand . His socials are for the informal interaction.
7. Design	Happy2Host: a London-based Wordpress design agency who have designed a number of websites for prominent black footballers.

Audience	
1. U&G	Surveillance: learn from his campaigns, Personal identity: football fans and poverty, social interaction: builds networks/football fans, entertainment: premier league football player.
2. Positioning	Audience are positioned to get the preferred reading of Marcus as a man of the people and concerned about social justice.
3. Demographic	Diverse due to his range of different interests.
4. Social media	Uses Twitter for campaigns, FB has a football and family focus (mum), Instagram shows him as a fun personality (videos with teammates etc.)

Representation	
1. Role model	A successful footballer, strong family man, political and positive BAME role model.
2. Management	Managed by DN May Sports Management that is ran by a range of UK-based individuals, including his two brothers.
3. Social media strategy	Content is carefully selected, constructed and mediated across all his platforms to manage his image (convergence).

Industry	
1. Social media usage	Has increased significantly over the last 20 years. This makes social media companies extremely powerful and profitable
2. Concentration of media ownership	A process whereby progressively fewer individuals or organizations control increasing shares of the social media.
3. Regulation	Is very difficult. Currently self-regulation by internet companies but critics are arguing for statutory regulation . This is difficult due to their global nature and the need to balance freedom of speech.
4. Profits	Made by social media sites through: advertising, investors, diversifying, premium membership, transaction fees, user data and association.

Overview	
1.	Lara Croft was first introduced to audiences via the first Tomb Raider game made in 1996.
2.	Lara Croft's image has developed over time and has been transformed with each development in the Tomb Raider franchise. She is considered the first major female video game protagonist .
3.	The Tomb Raider franchise has sold over 75 million games worldwide. The original Tomb Raider game was an action adventure game supposed to have a male protagonist
4.	The Lara Croft Go! Game was made after Square Enix had a huge success turning their Hitman franchise into a Hitman Go!
5.	Since Lara Croft there has been an increase in female protagonists within gaming. Currently 98% of the top 50 games had a gender identifiable character who was a male protagonist.

Audience	
1. Nostalgia	The return to basic graphics makes older audiences think back to their childhoods in a happy way (this is nostalgia).
2. New audiences	Bringing new people to an already well-known product.
3. Established audiences	Audiences that have kept loyal to a media brand or media product. For example, the Tomb Raider franchise .
4. Passive/Active	Continual discussions about if audiences actively choose their media or are inactively (passively) have the product impact on the audience's thinking.

Industry	
1. Franchise	A collection of media related products.
2. Brand	A well-known product made by a well-known company
3. Diversification	The process of a media company varying its range of products.
4. Regulation	Video games are regulated by PEGI

Language	
1. Game-play	The features of a video game, such as its plot and the way it is played
2. Puzzle genre	A game that uses puzzle solving skills within the game play.
3. Villains	A character whose evil actions or motives are important to the plot. Queen of Venom is the main villain, also snakes, scorpions and spiders.
4. High angle camera	A very high camera angle pointing down onto the action and events. It often places the audiences in a practically impossible position .
5. Semiotic codes	A set of easy to read codes that create meaning to the viewer. Can include actions, symbols, cultural codes.
6. Non-diegetic codes	Sound that is added after filming within the post production . Can include sound effects, music and voices overs.
7. Iconography	Something that has a very clear visual meaning and becomes ' iconic '.
8. Polysemic codes	When a set of semiotic codes can have more than one suggested meaning. Poly means many.
9. Intertextuality	Means showing creative ideas from another media product and directly copies them. For example, Lara Croft takes its creative ideas from Indiana Jones.
10. Mise-en-scene	The whole of the scene- all the visual elements. Lighting, Setting, Costumes, Props, Characters.

Representation	
1. Femininity	Qualities regarded, stereotypically, as characteristic of women.
2. Over-sexualised	Where the sexual qualities of a person are overly stressed or pushed to the forefront. Lara Croft is often described as over sexualized.
3. Under-representation.	When a group or idea is not seen enough within a media format. There can be an under=representation of women within video games.
4. Positive representation .	Where a representation is considered positive or good. The representation of Lara Croft as a strong woman is considered by some as positive.

Overview	
1.	A new national radio station was launched on 30 September 1967 with the start of Radio 1..
2.	Radio 1 offered pop music to teen audiences, and was intended to replace the pirate radio stations recently outlawed by the Marine and Broadcasting (Offences) Act.
3.	"The swinging new radio service" -according to the Radio Times -took much of its style from the pirates and employed several ex-pirate disc jockeys. One was Tony Blackburn, who launched the station with the song Flowers in the Rain, by The Move.
4.	The BBC is the British Broadcasting Corporation. It started as a government funded media outlet on radio before WW2. It then grew into TV as well as the BBC World Service on radio (which still exists and is listened to around the world).
5.	90% of the population still listen to the radio and the popularity of radio is increasing rather than falling.

Audience	
1. Mainstream audience	Denoting an audience with (presumed) average taste and interests.
2. Established audience	People who already consume a media product by watching, listening and reading it. Pirate radios had an established audience.
3. Visceral audience	
4. Social Interaction	Listeners want to feel that they are taking part in the radio show as it gives them a feeling of community and social interaction.
5. Entertainment	The fast style of delivery, slang language and song choice are all designed to be entertaining
6. Psychographics	

Industry	
1. Star Theory	Using a star for a particular purpose in media.
2. Star as a commodity.	Using a famous star or well known celebrity to boost audience figures or revenue (money).
3. Needle Time	The regulations in place in 1967: No more than 5 hours of recorded music until 1967, but still restricted until 1988.
4. Ofcom	The current regulator of radio broadcast (didn't exist in 1967) and checks radio is fit for an audience.
5. Pirate Radio	Illegal radio stations that had to be in secret locations or in ships in the ocean (hence pirate)
6. Public Broadcaster	Not owned by a private company. It is owned by the public through their license fee payments.
7. Deregulation.	Taking a regulation away (needle time was eventually dropped).
8. License fee	A flat fee paid by households for BBC shows and services - including TV, radio, the BBC website, podcasts, iPlayer and apps.

Language	
1. Pop genre	
2. Direct mode of address.	Talking directly to the audience at home so that they feel like it is a conversation with them personally.
3. Presenter/ DJ	Pirate radios took well known presenters with them from Pirate radio – star theory.
4. Jingle	A short and catchy piece of music or song/slogan used to promote a product, used particularly in advertising and on the radio.
5. Schedule	
6. Breakfast radio	

Overview	
1.	Kiss is a radio service available online , on FM, DAB, Freeview or Sky TV and via the Kiss Kube app.
2.	Kiss Breakfast with Jordan and Perri is on live every weekday from 6-10am.
3.	Kiss FM began as a London-based pirate radio station in 1985, specialising in black and dance music .
4.	Jordan Banjo and Perri Kiely took on the breakfast show in August 2020, having co-presented a weekend show on the channel for 18 months prior to this.
5.	They were best known for their part in UK dance group Diversity but had presented and appeared on other TV and radio shows, and Perri had a large following on TikTok.

Audience	
1. Entertainment	Pop and R&B based music is for mainstream audiences. A show on morning drive time will also be aimed at mainstream audiences.
2. Mainstreamers	The largest group of an audience. Will be popular regardless of age, ethnicity, gender etc.
3. Relatable	The two presenters have been chosen as they are young and relatable. Their chat will be considered to target relatability through banter.
4. Target Audience	The audience group the radio is aiming at, possibly younger, more urban and a mix of ethnicities. This is done through music curation and presenters chosen.
5. Core audience	Like the target audience- people accessing that media product but might not have been the intended audience.
6. Identity	When a product makes the audience feel it is made for their personality and tells people that it is who they are.
7. Demographic	A way of splitting the audience group up based on social, and economic factors or age/gender etc. This is not the same as psychographics. This is splitting the audience into their personality traits.

Industry	
1. Licence	The station gained a licence to operate legally across London, broadcasting as Kiss 100 from September 1990.
2. Bauer Media Group	Bauer Media Group also owns Heat magazine. The acquisition of Emap Consumer Media and Emap Radio by Bauer took the German company into the radio industry.
3. Takeover	When Bauer took over Emap, this is known as a takeover.
4. Convergence	Convergence: When media products link across different media platforms.
5. Vertical Integration	Bauer operate in 4 different business areas: publishing, audio, online comparison platforms. This is vertical integration as a business model.
6. Conglomerate	A large company like Bauer Media Group owning many other smaller companies.
7. Globalization	Taking a media empire across many countries. Bauer Media Group have done this, as a German Company with media products worldwide.
8. Diversification	Widening the range of products a company offers.

Language	
1. Playlist	A list of songs chosen and put together for a broadcast.
2. Diversity	Since Black Lives Matters, more media organisations are keen to ensure there is balance in their representations. This is through presenters and music curation on the radio.
3. Royalties	A % paid to a controlling company for playing a piece of media.
4. Music curation	Choosing music tracks and putting them together.
5. National radio	Kiss started in London, but is now heard across the whole of the UK.

Overview	
1.	A British magazine published by Conde Nast Publications. First published in 1709, Tatler is a mix of glamour, fashion, upper class society and features.
2.	It is targeted towards and represents British upper-middle class and upper class society (A-B demographic).
3.	Conde Nast publish many magazines and the established audience of Tatler are the wealthiest audience group of any of their magazines.
4.	It represents British establishment and British values.
5.	One of Tatler's most talked about annual features is the Little Black Book. The supplement is a compilation of "the most eligible, birds and blokes in town".

Representation	
1. Hyper-representation	An exaggerated representation that appears to be the best parts. It can be a glossier, fake version of what is reality.
2. Stereotypical representation.	A simplified or over exaggerated representation of a person, groups of people or a place, through obvious and sometimes negative ideas.
3. Over-representation	The representation of a group more than all other groups, or differs substantially from the representation of those other groups.
4. Class	Tatler is aimed at the upper middle and upper classes. This is a magazine aimed at those with wealth and whose families/lifestyles are stereotypically upper class.
5. Age	The representation of younger or older people. Within Tatler there are representations of older, established British society and younger, modern society.
6. Britishness	The representation of British society. This can be in the values, lifestyles, mise-en-scene, language.
7. VALs	Values, Attitudes, Lifestyles. This is the way we discuss social, historical and cultural contexts. For example: What values do you think the protect represents? Money? Morals? etc What attitudes (like vibe) do you think are being represented? What Lifestyles are being represented?

Language	
1. Masthead	The tile of the magazine. Tatler.
2. Coverlines	The storylines placed on the front cover. There is always one main coverline which is the big article within the magazine.
3. Serif font.	A more traditional, older fashioned font. Times New Roman is a serif font.
4. Main image	The main picture that takes over the front cover.
5. House style	The magazines colour, layout and font choice. It works together to create a recognizable style that the brand uses.
6. Rule of thirds	The layout rule that places images and text within a nine squared grid. Mastheads are always in the top third. Coverlines are usually placed on the left and right hand thirds.
7. Star Appeal	The use of a star within your main image to sell the magazine.
8. Direct mode of Address	Images or text that looks or talks directly to the audience.
9. Language codes	The use of language features, such as slang, hyperbole, alliteration.
10. Informal mode of address.	Images or language that seems more casual. Slang is a good example of informal mode of address.
11. Typography	The choice of font.
12. Sell lines	Coverlines or pieces of text that entices the audience in. Can be slogans or glossy

Overview	
1.	A British magazine published by Conde Nast Publications. First published in 1709, Tatler is a mix of glamour, fashion, upper class society and features.
2.	It is targeted towards and represents British upper-middle class and upper-class society (A-B demographic), more conservative audiences. Price is £4.95 so quite expensive.
3.	Conde Nast publish many magazines and the established audience of Tatler are the wealthiest audience group of any of their magazines.
4.	It represents British establishment and British values.
5.	Every year since 2006 (except for 2012), <i>Heat</i> opens a poll to find the nation's oddest celebrity crush.

Representation	
1. Hyper-representation	An exaggerated representation that appears to be the best parts. It can be a glossier, fake version of what is reality.
2. Stereotypical representation.	A simplified or over exaggerated representation of a person, groups of people or a place, through obvious and sometimes negative ideas.
3. Over-representation	The representation of a group more than all other groups, or differs substantially from the representation of those other groups.
4. Class	Tatler is aimed at the upper middle and upper classes. This is a magazine aimed at those with wealth and whose families/lifestyles are stereotypically upper class.
5. Age	The representation of younger or older people. Within Tatler there are representations of older, established British society and younger, modern society.
6. Britishness	The representation of British society. This can be in the values, lifestyles, mise-en-scene, language. 'See EU later' social/cultural context of Brexit for readers. Colloquialism suggest pro-Brexit stance.
7. VALs	Values, Attitudes, Lifestyles. This is the way we discuss social, historical and cultural contexts. For example: What values do you think the protect represents? Money? Morals? etc What attitudes (like vibe) do you think are being represented? What lifestyles are being represented?

Language	
1. Masthead	The title of the magazine. Tatler. White font is classic and sophisticated. Model covers masthead but suggests it's so iconic and recognisable you don't need to.
2. Coverlines	The storylines placed on the front cover. There is always one main coverline which is the big article within the magazine.
3. Serif font.	A more traditional, older fashioned font. Times New Roman is a serif font. Makes the magazine feel more feminine and sophisticated.
4. Main image	The main picture that takes over the front cover.
5. House style	The magazines colour, layout and font choice. It works together to create a recognizable style that the brand uses.
6. Rule of thirds	The layout rule that places images and text within a nine squared grid. Mastheads are always in the top third. Coverlines are usually placed on the left and right hand thirds.
7. Star Appeal	The use of a star within your main image to sell the magazine.
8. Direct mode of Address	Images or text that looks or talks directly to the audience. Helps to catch the eye of the audience.
9. Language codes	The use of language features, such as slang, hyperbole, alliteration. Exclamation marks used to suggest exciting content.
10. Informal mode of address.	Images or language that seems more casual. Slang is a good example of informal mode of address.
11. Typography	The choice of font.
12. Sell lines	Coverlines or pieces of text that entices the audience in. Can be slogans or glossy
13. Title 'Tatler'	The word 'tattle' means to gossip but is quite an old fashion word so will target middle/upper classes interested in history and tradition. Represents the magazine as being 'in the know' of gossips and secrets – engaging to the

Overview

1.	Heat is a celebrity/lifestyle magazine, published by Bauer Media Group, a privately owned German company who are Britain's biggest magazine publisher.
2.	It also features movie and music reviews, TV listings and major celebrity interviews.
3.	First launched in 1999, and the magazine is now just one part of Heatworld, which also encompasses a website, an app, a podcast, social media, plus TV and radio stations.
4.	All are aimed at a largely female, mainstream audience , and focus mainly on entertainment, celebrity and gossip .
5.	Every year since 2006 (except for 2012), <i>Heat</i> opens a poll to find the nation's oddest celebrity crush. Winners have included Piers Morgan and Perri Kiely (2021)

Key Features Definitions

1. Masthead	The title of a newspaper or magazine at the head of the first or editorial page.
2. Main cover line	A line of text on the front cover of a magazine relating to the main article.
3. Cover lines	Other lines of text on the front cover of a magazine, briefly describing and promoting the content.
4. Puffs	an eye-catching graphic or text to draw attention.
5. Barcode / Price	To scan and purchase the magazine / price of the product
6. Date line	Indicates the city the journalist was in when he or she reported on the story. It also indicates the date the story was filed.
7. Quotes	Quotations taken from articles included.
8. Rule of thirds	The main cover layout can often be spilt into three columns and three rows. The main image is often in the middle column. Cover lines are often in the left column.
9. Juxtaposition	When two elements are in binary opposition of each other.
10. Low brow	A term used for media and literature that seem to not be very clever or very simple and basic.

Key Knowledge

1. Mise-en-scene	Overly colourful with a range of colours. The use of many thumbnail images helps to create the sense it is full and busy.
2. Mode of address	Images are taken by paparazzi and therefore are chosen to be indirect or facing the camera but shocked their picture is taken. It is not a studio shot. Where shots are more formal, mode of address is normally direct.
3. Layout	This has an overcrowded style but still follows the conventions of rule of thirds. Suggests value for money and lots of exciting content.
4. Typography / font style	There is a clash of colours and styles to suggest it is packed full of info, stories and gossip. The use of primary colours suggests it is cheaper and aimed at lower income mainstream audiences.
5. Language	The informal mode of address has slang and quotes and attracts a younger audience.
6. Narrative features	Images used to connote secret meeting and spying.
7. Representation	The magazine is deliberately trying to reject the preferred reading of normal codes and conventions of a magazine by being packed full of info on the front cover. It is also deliberately trying to look cheap and tacky to seem like value for money and also quite low-brow and trashy. It appeals to the audience who love gossip, reality TV, reality game shows such as Love Island and those attracted to click bait.

Context

1. Historical / social / cultural context	Shows the wider modern world and what audiences want to see now. We have been influenced by reality TV and expect to know all the details of other people's lives. There has been a fascination with stars that seem more "real" and whose lives are like our own.
2. Values / beliefs	That it is ok to look into other people's private lives. It has promoted stars like Dani Dyer, who has worked with magazines like Heat and others in this celebrity/gossip genre to help her own career and keep the attention on her. It is a form of synergy.

Overview	
1.	An advert campaign for the washing powder 'OMO' from 1955 . At the time advertising was aimed at specific genders through gender stereotyping .
2.	2nd and third wave feminist theory would later regard these adverts patronizing and reinforcing unwanted stereotypes about the role of women in society.
3.	This advert shows hegemony in society. Male gaze theory later would give these types of ads an oppositional reading .
4.	Brand identity and trustworthiness: Her surprised yet happy face suggests that the brand is reliable and trustworthy to get whites white.
5.	The ideology that cleanliness and goodly and is what all good housewives want as part of their identity through the use of white throughout the imagery. (Example of iconography).

Representation	
1. Gender	Gender is represented in traditional, stereotypical ways related to the role of 'women's role in the home'.
2. Ideology.	The ideas that cleanliness is what all moral and good women want . This is their aim and goal in life is pushed in the repetition of 'white' and 'bright' .
3. Post war.	This advert represents the post-war push ideals and attitudes that women should be back in the home and spending on home products.
4. Cleanliness	Cleanliness is a key idea being represented in the image, colours and mostly in the repeated verbal codes .
5. Oppositional readings	Modern audiences do not see the preferred readings that 1950s audiences/consumers would gain. Representations are read differently now.
6. Trustworthy brand.	The advert aims to represent the brand as being reliable, trustworthy and uses all the media language to do that. It looks like a trusted magazine article .
7. Male Gaze Theory	Representations of women are often chosen and defined by how the industry thinks stereotypically heterosexual men see women (termed the ' male gaze ')

Language	
1. Main Image	The woman in the middle . She is looking like she has been caught mid action .
2. Brand	The brand OMO was a well known and trusted brand from 1950s and 19060s era. The brand is seen in the wording OMO repeated and the product packaging.
3. Product	The product is the washing powder shown in the bottom right corner .
4. Hair and make-up	The choice or hair and make-up makes this seem like a typical middle aged, slightly glamorous women working in the home setting. The neat hair and bright red lipstick help create a positive and more glamorous representation .
5. Posture	The women's posture with her mid action and looking over her shoulder attempts to show she is caught doing her daily chores but is also excited to see us and tell us about OMO.
6. Copy.	Copy means text. There is a lot of text. This is to replicate a magazine article meaning that it seems more reliable . However, adverts from this period of time would often use more words than we do today.
7. Verbal codes.	Verbal codes include the copy, the slogan, the large and dominant repetition of OMO, Bright and White .
8. Call out.	' Whiteness Alone Won't Do ' acts as a clear slogan and calls out to the audience. It is placed in a yellow box in the top left corner .
9. House style.	The colour and font choices combine to give a clear consistent brand identity .
10. Typography.	Font choice. A modern sans serif font is used to make the product seem bright, new and modern.

Overview	
1.	The advert is for a high street brand chocolate bar which has been sold in the UK since 1950s. (Used same slogan for decades).
2.	The advert relies heavily on star theory by focusing on Audrey Hepburn's image and her role in the film's 'Roman Holiday' and 'Breakfast at Tiffany's'.
3.	There is a strong focus on 1960s mise-en-scene. This create nostalgia.
4.	The advert uses CGI in order to make the protagonist seem like Audrey Hepburn. Technological advancements allows CGI, which raises ethical issues about using an image of a star after they have died. (They got permission before using Audrey Hepburn's image from her son).
5.	It promotes the social values given to chocolate as a special treat and how Galaxy taps into the idea that we all deserve a luxury treat.

Representation	
1. Nostalgia.	Presenting things from the past as being better than now. The advert does this with 1960s Italy and links it to old films.
2. Brand identity	The Galaxy brand is important to the representation. The positive representations need to link with how we see the brand.
3. Stereotypes.	The use of overly simplified images or ideas that have cultural links. For example, in the Uk we hold stereotypical views of Italy, seen in the advert.
4. Hyper reality.	A more exaggerated version of a person or object or idea. This version of an Audrey Hepburn is both hyper real.
5. Gender representation.	The ideas of 'masculinity' and 'femininity' are represented quite clearly within the advert. Audrey Hepburn is an 'iconic' representation of femininity.
6. Feminist readings.	The representations of the woman can be identified as being classically 'feminine' or not. Does the woman need saving by a man or does the woman act as independent or heroic?

Language	
1. Todorov theory	Todorov discovered that narratives moved forward in a linear time order with one action following after another. In other words, they have a clear beginning, middle and end .
2. Propps archetypes.	Propps claimed characters could be classified into certain roles that progress a story. For example, Villain, Hero, Princess, Dispatcher .
3. Binary Opposites.	Barthes claimed that we sometimes read semiotic codes as opposites called Binary opposites. For example, Hot bus Vs Cool open top car.
4. Semantic Codes.	Semantic codes are the connotations and meaning we read into what we see. For example, we see a blue sky and coastline we read the meaning 'holiday'.
5. Mise-en-scene.	The whole of the scene. This includes setting, lighting, costumes, props and characters that show us we are in 1960s, hyper real Italy.
6. Non-diegetic sound.	Sound added after filming during post production to add meaning. Such as 'Moon River' music or 'village traffic sound effects .
7. Linear narrative.	A storyline that moves forward from beginning to end. (See also Todorov Theory).
8. Surface realism.	Using the mise-en-scene to create a believable version of reality within the media.
9. Cursive font.	A font style that attempts to look like hand written older fashioned writing. The final tagline 'Why have cotton when you can have silk?'
10. CGI	Computer generated image (CGI). The actress Audrey Hepburn is recreated through CGI, as she had died many years before this advert was made.
11. Soft sell.	The selling of a product in a subtle, not direct way. For example, using a film based storyline about an actress isn't directly related to chocolate.
12. Hard sell.	Direct selling of a product, often with a pack shot (close up of the product). This advert only has one attempt at hard sell. It mostly uses soft sell techniques relying on semiotic codes and storylines.

Overview

1.	MOBO (Music of Black Origin) and NHS Give Blood have collaborated to make an infomercial to encourage members of the Black, Asian, Minority communities to donate blood.
2.	This infomercial was made due to a low number of the BAME community donating blood.
3.	The advert stars Lady Leshurr , a UK grime artist, who has a large online following, especially amongst younger BAME community members.
4.	In order to get their message across and target the specific target audience they have used intertextuality and made the advert take many references from the Grime sub-genre of urban music.

Representation

1. Hegemony	The dominance of one group over another. The advert can be seen as an example of readdressing the balance in their positive over representation of black and Asian communities.
2. Star as an idol.	Famous people being used as positive role models. These include boxers, basketball players, MPs.
3. Positive representation.	Where a representation is considered positive or good. The representations within this advert are all positive.
4. Preferred reading.	Where the audience are positioned and expected to agree with the representations within the advert.
5. Representations of location	London is almost represented as a positive character within the narrative.

Language

1. Grime	An urban sub-genre of Hip Hop. It came from London and emerged from Garage and Dance music from the Uk.
2. Genre	A style or category of media. For example grime music or sci fi films.
3. Sub-genre.	When a category of media is split into smaller categories.
4. Intertextuality.	Showing creative ideas from another media product and directly copies them. For example, an advert that directly copies the codes and style of a music video .
5. Direct mode of address.	Where the media product or the people in it are looking and directly addressing the audience at home.
5. Anchorage text.	Media elements that give clear meaning. For example, the wide angle shots of the Houses of Parliament. means we know we are in London.
6. Setting.	The locations that the filming occurs. There are a range of settings in the advert linked to job roles, communities, iconic London landmarks.
7. Pan/Tilt/Track	The movement of the camera. There are many movements of the camera within the filming. These match the music.
8. Establishing shot.	An extreme wide angle shot of a location to help give anchorage .
9. Audience positioning.	Where the camera places our view to direct what we should see. This will be linked to the direct mode of address and camera movement.
10. Head and body shots.	A camera shot that creates a connection between the subject and audience. This helps position the audience to feel they are connected to the subjects.