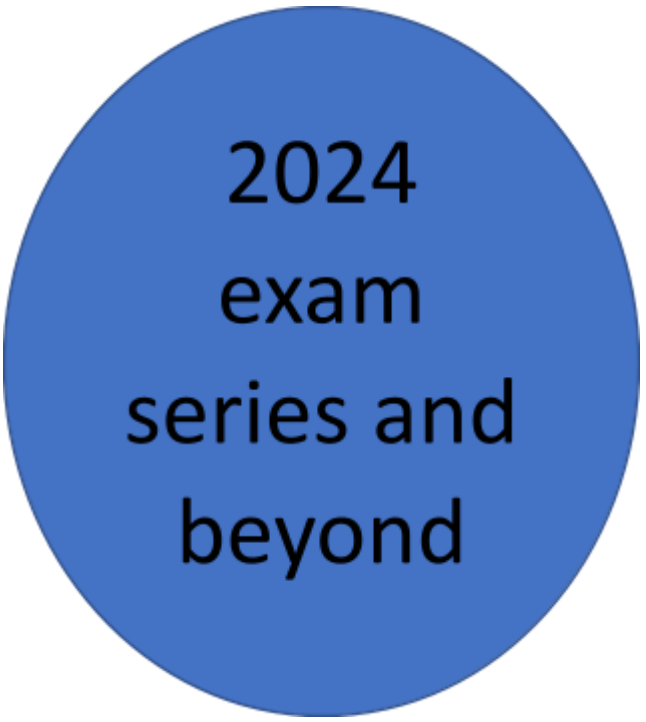
Revision checklist

This section lists everything you need to revise for the A-level media exams. We're not exaggerating: **this list is exhaustive**. While the wording was rephrased from the course materials to be as accessible to students as possible, do remember that this is a challenging course, and you will need to revise significantly to answer all these questions confidently.

We've presented this as a series of questions. This way, we feel every conceivable question that *could* come up in the exam is covered. Once you have revised enough to feel you are confident with each question, simply tick it off. This checklist doesn't include **how** to answer these questions, but that's what attending lessons and making notes is for. Of course, if you have any issues, please talk to your teacher.





Case studies

Component one section A - Analysing Media Language and Representation

Advertising - Tide print advert, *Super.Human* 2020 paralympic games audiovisual spot advert, *Kiss of the Vampire* theatrical poster

Music video – Teacher choice one: *Formation*, Beyonce (2016) or *Turntables* (Monae) or *Underdog* (Keys)

Teacher choice two: *Riptide*, Vance Joy (2013) or *Seventeen* (Sam Fender) or *…Love* (Grennan)

Newspapers - *The Daily Mirror* and *The Times* set texts 1/2/2022

Component one section B - Understanding Media Industries and Audiences

Advertising - Tide print advert, , *Super.Human* 2020 paralympic games audiovisual spot advert, *Kiss of the Vampire* theatrical poster

Newspapers - *The Daily Mirror* and *The Times* (general study)

Film Industry - Black Panther (2018) *and I, Daniel Blake* (2016)

Radio – *Have You Hear George's Podcast?*

Videogames – *Assassin's Creed* franchise

Component two section A - Television in the global age

Black Mirror: San Junipero and *Les Revenants* (2012)

Component two section B - Magazines: mainstream and alternative

Woman (1964) and *Adbusters* (2016)

Component two section C - Online media in an online age

Zoella and *Attitude*

Component one section A: analysing media language and representation

Advertising and marketing (media language and representation)

Tide print advertisement (1950's)

Super.Human 2020 paralympic games spot advert

Kiss of the Vampire film poster (1963)



audiovisual



Media language	*Tide*	*Super.Human*	*Kiss of the vampire*
What media language is associated with this product? And how does it create multiple meanings?			
How does media language combine to create meaning?			
What are the genre conventions of this product, how do they work, and how have they developed?			
How does this product use intertextuality?			
How do audiences respond to and interpret all the stuff above?			
In what ways do media products use intertextuality, and why?			
In what ways does this product use media language to encode the ideology of the producer?			

Media language theories	*Tide*	*Super.Human*	*Kiss of the vampire*
Roland Barthes – semiotics (codes)			
Claude Levi-Strauss – structuralism (binary oppositions)			

Representation	*Tide*	*Super.Human*	*Kiss of the vampire*
How are events, issues, individuals and social groups in this product represented through the selection and combination of media language?			
In what ways does this product use re-presentation to construct a version of reality? And what does this tell you about the ideology of the producer?			
Why did the producer represent people, issues, and events in this way? What choices did they make, and why?			
How does the social and cultural context of the product effect how it represents people, places etc? What messages and beliefs does it encode?			
How (and why!) have stereotypes in this media product been used both positively and negatively?			
How (and why!) have certain people been under-represented or misrepresented?			
How do the representations in this product show the values, attitudes and beliefs of the producer? And how are these beliefs reinforced in other media representations?			
Dow do audiences respond to and interpret the representations in this product?			
How does historical context effect the representations in this product?			
How does the producer use representations to position the audience with this product? And what does this tell you about the producer's ideology?			
How do audience responses to these representations reflect the time in which they were made? How can audiences interpret the social and cultural messages?			

Representation theories	*Tide*	*Super.Human*	*Kiss of the vampire*

Stuart Hall - representation			
David Gauntlett – identity (pick and mix)			
Liesbet Van Zoonen – feminist theory			
bell hooks – feminist theory			
Paul Gilroy – ethnicity and postcolonial theory			

Music videos (media language and representation)

Formation: Beyoncé (2016)

Riptide: Vance Joy (2016)





Media language	*Formation*	*Riptide*
What media language is associated with this product? And how does it create multiple meanings?		
How does media language combine to create meaning?		
How do new and developing technologies affect media language?		
What are the genre conventions of this product, how do they work, and how have they developed?		
How does this product use intertextuality?		
How do audiences respond to and interpret all the stuff above?		
In what ways do media products use intertextuality, and why?		
In what ways does this product use media language to encode the ideology of the producer?		

Media language theories	*Formation*	*Riptide*
Roland Barthes – semiotics (codes)		
Claude Levi-Strauss – structuralism (binary oppositions)		

Representation	*Formation*	*Riptide*
How are events, issues, individuals and social groups in this product represented through the selection and combination of media language?		
In what ways does this product use re-presentation to construct a version of reality? And what does this tell you about the ideology of the producer?		
Why did the producer represent people, issues and events in this way? What choices did they make, and why?		
How does the social and cultural context of the product effect how it represents people, places etc? What messages and beliefs does it encode?		
How (and why!) have stereotypes in this media product been used both positively and negatively?		
How (and why!) have certain people been under-represented or misrepresented?		
How do the representations in this product show the values, attitudes and beliefs of the producer? And how are these beliefs reinforced in other media representations?		
Dow do audiences respond to and interpret the representations in this product?		
How does historical context effect the representations in this product?		
How does the producer use representations to position the audience with this product? And what does this tell you about the producer's ideology?		
How do audience responses to these representations reflect the time in which they were made? How can audiences interpret the social and cultural messages?		

Representation theories	*Formation*	*Riptide*
Stuart Hall - representation		
David Gauntlett – identity (pick and mix)		
Liesbet Van Zoonen – feminist theory		
bell hooks – feminist theory		
Paul Gilroy – ethnicity and postcolonial theory		

Newspapers (media language and representation)

The Daily Mirror and *The Times* set pages

Media language	*The Daily Mirror* set edition	*The Times* (set edition)
What media language is associated with this product? And how does it create multiple meanings?		
How does media language combine to create meaning?		
How do new and developing technologies affect media language?		
What are the genre conventions of this product, how do they work, and how have they developed?		
How does this product use intertextuality?		
How do audiences respond to and interpret all the stuff above?		
In what ways do media products use intertextuality, and why?		
In what ways does this product use media language to encode the ideology of the producer?		

Media language theories	*The Daily Mirror* set edition	*The Times* (set edition)
Roland Barthes – semiotics (codes)		
Claude Levi-Strauss – structuralism (binary oppositions)		

Representation	*The Daily Mirror* set edition	*The Times* (set edition)
How are events, issues, individuals and social groups in this product represented through the selection and combination of media language?		
In what ways does this product use re-presentation to construct a version of reality? And what does this tell you about the ideology of the producer?		
Why did the producer represent people, issues and events in this way? What choices did they make, and why?		
How does the social and cultural context of the product effect how it represents people, places etc? What messages and beliefs does it encode?		
How (and why!) have stereotypes in this media product been used both positively and negatively?		
How (and why!) have certain people been under-represented or misrepresented?		
How do the representations in this product show the values, attitudes and beliefs of the producer? And how are these beliefs reinforced in other media representations?		
Dow do audiences respond to and interpret the representations in this product?		
In what ways do the representations in this product make claims about realism?		
In what ways does the type of media (i.e newspapers, magazines or television) effect how the producer represents issues, events, people etc?		
How does the producer use representations to position the audience with this product? And what does this tell you about the producer's ideology?		
How do audience responses to these representations reflect the time in which they were made? How can audiences interpret the social and cultural messages?		

Representation theories	*The Daily Mirror* set edition	*The Times* (set edition)
Stuart Hall - representation		

Component one section B: analysing media industries and audiences

Advertising and marketing (audience)

Tide print advertisement (1950's)

Super.Human

Kiss of the Vampire film poster (1963)







Audience	*Tide*	*Super.Human*	*Kiss of the vampire*
How are audience grouped and categorised for this industry? Think age, gender, class, lifestyle, cultural capital…			
How does this product attract/target it's audiences? How does it construct an audience?			
How does this product and its marketing appeal to its target audiences?			
How can audiences interpret this product in different ways?			
In what ways can audiences use these media products, and how does this reflect their identity and cultural capital?			
How do audience responses to this product demonstrate sociohistorical circumstances?			

Audience theories	*Tide*	*Super.Human*	*Kiss of the vampire*
George Gerbner - cultivation			
Stuart Hall – reception theory			

FILM INDUSTRY (INDUSTRY)

Black Panther

I, Daniel Blake

Industry	*Black Panther*	*I, Daniel Blake*
How is this media product produced, distributed and circulated, and by who?		
In what ways does the specific industry (i.e film, newspaper, radio, videogame, TV or magazine) use specialised forms of production, distribution and circulation?		
How have recent technological changes in this industry changed production, distribution and circulation?		
Who owns this media product? Who owns them? Are they a part of a conglomerate, and/or vertically integrated?		
What economic factors have affected this product? How financially successful was it? Was it made commercially or not for profit?		
How does this product attract and maintain its audiences both locally and globally? What marketing and promotion does it use to do this?		
How exactly is this industry regulated, and who does it?		
How have new digital technologies affected how this industry is regulated?		
How did the specific process of production, distribution and circulation shape this media product?		
How has digital convergence affected how the media product is distributed, produced and its circulation?		
How has the way this product is regulated affected its global production, distribution and circulation?		
How do individual producers (eg bloggers, vloggers, independent directors etc) affect this industry?		

Industry theories	*Black Panther*	*I, Daniel Blake*
James Curran and Jean Seaton – power and the media industries		
Sonia Livingstone and Peter Lunt – regulation		
David Hesmondhalgh – cultural industries		

Newspapers (audience and industry)





The Daily Mirror

The Times

Industry	*The Daily Mirror*	*The Times*
How is this media product produced, distributed and circulated, and by who?		
In what ways does the specific industry (i.e. film, newspaper, radio, videogame, TV or magazine) use specialised forms of production, distribution and circulation?		
How have recent technological changes in this industry changed production, distribution, and circulation?		
Who owns this media product? Who owns them? Are they a part of a conglomerate, and/or vertically integrated?		
What economic factors have affected this product? How financially successful was it? Was it made commercially or not for profit?		
How does this product attract and maintain its audiences both locally and globally? What marketing and promotion does it use to do this?		
How exactly is this industry regulated, and who does it?		
How have new digital technologies affected how this industry is regulated?		
How did the specific process of production, distribution and circulation shape this media product?		
How has digital convergence affected how the media product is distributed, produced and its circulation?		
How has the way this product is regulated affected its global production, distribution and circulation?		
How do individual producers (eg bloggers, vloggers, independent directors etc) effect this industry?		

Industry theories	*The Daily Mirror*	*The Times*
James Curran and Jean Seaton – power and the media industries		
Sonia Livingstone and Peter Lunt – regulation		
David Hesmondhalgh – cultural industries		

Audience	*The Daily Mirror*	*The Times*
How are audience grouped and categorised for this industry? Think age, gender, class, lifestyle, cultural capital…		
How does this product attract/target its audiences? How does it construct an audience?		
How does this product and its marketing appeal to its target audiences?		
How does this product use technology to maximise audience consumption?		
How can audiences interpret this product in different ways?		
How can audiences interact with and get involved with contributing to this product?		
How does the industry that makes this product address the needs of mass and specialised audiences through targeting?		
In what ways can audiences use these media products, and how does this reflect their identity and cultural capital?		
How do audience responses to this product demonstrate sociohistorical circumstances?		

Audience theories	*The Daily Mirror*	*The Times*
George Gerbner - cultivation		
Stuart Hall – reception theory		
Clay Shirky – the end of audience		

Radio (audience and industry)

Have You Heard George's Podcast?

Industry	*Have You Heard George's Podcast?*
How is this media product produced, distributed, and circulated, and by who?	
In what ways does the specific industry (i.e film, newspaper, radio, videogame, TV, or magazine) use specialised forms of production, distribution and circulation?	
How have recent technological changes in this industry changed production, distribution, and circulation?	
Who owns this media product? Who owns them? Are they a part of a conglomerate, and/or vertically integrated?	
What economic factors have affected this product? How financially successful was it? Was it made commercially or not for profit?	
How does this product attract and maintain its audiences both locally and globally? What marketing and promotion does it use to do this?	
How exactly is this industry regulated, and who does it?	
How have new digital technologies affected how this industry is regulated?	
How has digital convergence affected how the media product is distributed, produced and its circulation?	
How has the way this product is regulated affected its global production, distribution, and circulation?	

Industry theories	*Have You Heard George's Podcast?*
James Curran and Jean Seaton – power and the media industries	

Sonia Livingstone and Peter Lunt – regulation	

Audience	*Have You Heard George's Podcast?*
How are audience grouped and categorised for this industry? Think age, gender, class, lifestyle, cultural capital…	
How does this product attract/target it's audiences? How does it construct an audience?	
How does this product and its marketing appeal to its target audiences?	
How does this product use technology to maximise audience consumption?	
How can audiences interpret this product in different ways?	
How can audiences interact with and get involved with contributing to this product?	
How does this product use technology to target a specialised/niche/cult audience?	
How does the industry that makes this product address the needs of mass and specialised audiences through targeting?	
In what ways can audiences use these media products, and how does this reflect their identity and cultural capital?	
What role do fans and other niche audiences play in the popularity of this product?	
How do audience responses to this product demonstrate sociohistorical circumstances?	

Audience theories	*Have You Heard George's Podcast?*
Stuart Hall – reception theory	
Henry Jenkins - Fandom	
Clay Shirky – the end of audience	

VIDEOGAMES (AUDIENCE AND INDUSTRY)



Assassin's Creed franchise

Industry	*Assassin's Creed* franchise
How is this media product produced, distributed, and circulated, and by who?	
In what ways does the specific industry (i.e film, newspaper, radio, videogame, TV, or magazine) use specialised forms of production, distribution and circulation?	
How have recent technological changes in this industry changed production, distribution, and circulation?	
Who owns this media product? Who owns them? Are they a part of a conglomerate, and/or vertically integrated?	
What economic factors have affected this product? How financially successful was it? Was it made commercially or not for profit?	
How does this product attract and maintain its audiences both locally and globally? What marketing and promotion does it use to do this?	
How exactly is this industry regulated, and who does it?	
How have new digital technologies affected how this industry is regulated?	
How did the specific process of production, distribution and circulation shape this media product?	
How has digital convergence affected how the media product is distributed, produced and its circulation?	
How has the way this product is regulated affected its global production, distribution and circulation?	
How do individual producers (e.g. bloggers, vloggers, independent directors etc) affect this industry?	

Industry theories	*Assassin's Creed* franchise
James Curran and Jean Seaton – power and the media industries	
Sonia Livingstone and Peter Lunt – regulation	
David Hesmondhalgh – cultural industries	

Audience	*Assassin's Creed* franchise
How are audience grouped and categorised for this industry? Think age, gender, class, lifestyle, cultural capital…	
How does this product attract/target its audiences? How does it construct an audience?	
How does this product and its marketing appeal to its target audiences?	
How does this product use technology to maximise audience consumption?	
How can audiences interpret this product in different ways?	
How can audiences interact with and get involved with contributing to this product?	
How does this product use technology to target a specialised/niche/cult audience?	
How does the industry that makes this product address the needs of mass and specialised audiences through targeting?	
In what ways can audiences use these media products, and how does this reflect their identity and cultural capital?	
What role do fans and other niche audiences play in the popularity of this product?	
How do audience responses to this product demonstrate sociohistorical circumstances?	

Audience theories	*Assassin's Creed* franchise
Albert Banduras – the effects model	
Stuart Hall – reception theory	
Henry Jenkins - Fandom	

Clay Shirky – the end of audience	

Component two

Section A: Television in the global age (media language, representation, audience and industry)

Black Mirror

Les Revenants



Media language	*Black Mirror*	*Les Revenants*
What media language is associated with this product? And how does it create multiple meanings?		
How does media language combine to create meaning?		
What are the genre conventions of this product, how do they work, and how have they developed?		
What is the historical context of the genre? How has it shifted over time?		
How does this product use intertextuality?		
How do audiences respond to and interpret all the stuff above?		
How do the genre conventions of this product reflect the sociohistorical context, and how does it use genre hybridity?		
How does this product challenge and subvert genre conventions? Why does it do this?		
In what ways do media products use intertextuality, and why?		
In what ways does this product use media language to encode the ideology of the producer?		

Media language theories	*Black Mirror*	*Les Revenants*
Steve Neale – genre theory		
Claude Levi-Strauss – structuralism (binary oppositions)		
Tzvetan Todorov – narrative theory (equilibrium)		
Jean Baudrillard – Postmodernism		

Representation	*Black Mirror*	*Les Revenants*
How are events, issues, individuals, and social groups in this product represented through the selection and combination of media language?		
How does the social and cultural context of the product effect how it represents people, places etc? What messages and beliefs does it encode?		
How (and why!) have stereotypes in this media product been used both positively and negatively?		
How (and why!) have certain people been under-represented or misrepresented?		
How do the representations in this product show the values, attitudes and beliefs of the producer? And how are these beliefs reinforced in other media representations?		
Dow do audiences respond to and interpret the representations in this product?		
In what ways do the representations in this product make claims about realism?		
In what ways does the type of media (i.e newspapers, magazines or television) effect how the producer represents issues, events, people etc?		

How does historical context effect the representations in this product?		
How does the producer use representations to position the audience with this product? And what does this tell you about the producer's ideology?		
How do audience responses to these representations reflect the time in which they were made? How can audiences interpret the social and cultural messages?		

Representation theories	*Black Mirror*	*Les Revenants*
Stuart Hall - representation		
Liesbet Van Zoonen – feminist theory		
bell hooks – feminist theory		
Judith Butler – gender performativity		

Industry	*Black Mirror*	*Les Revenants*
How is this media product produced, distributed and circulated, and by who?		
In what ways does the specific industry (i.e. film, newspaper, radio, videogame, TV or magazine) use specialised forms of production, distribution and circulation?		
Who owns this media product? Who owns them? Are they a part of a conglomerate, and/or vertically integrated?		
What economic factors have affected this product? How financially successful was it? Was it made commercially or not for profit?		
How does this product attract and maintain its audiences both locally and globally? What marketing and promotion does it use to do this?		

How exactly is this industry regulated, and who does it?		
How did the specific process of production, distribution and circulation shape this media product?		
How has the way this product is regulated affected its global production, distribution and circulation?		
How do individual producers (e.g. bloggers, vloggers, independent directors etc) affect this industry?		

Industry theories	*Black Mirror*	*Les Revenants*
Sonia Livingstone and Peter Lunt – regulation		
David Hesmondhalgh – cultural industries		

Audience	*Black Mirror*	*Les Revenants*
How does this product attract/target it's audiences? How does it construct an audience?		
How does this product and its marketing appeal to its target audiences?		
How can audiences interpret this product in different ways?		
How does the industry that makes this product address the needs of mass and specialised audiences through targeting?		
In what ways can audiences use these media products, and how does this reflect their identity and cultural capital?		
What role do fans and other niche audiences play in the popularity of this product?		
How do audience responses to this product demonstrate sociohistorical circumstances?		

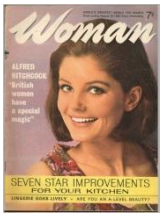
Audience theories	*Black Mirror*	*Les Revenants*

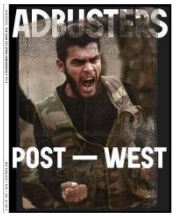
Stuart Hall – reception theory		
Henry Jenkins - Fandom		

Section B: Magazines: mainstream and alternative media (media language, representation, audience and industry)

Woman

Adbusters





Media language	*Woman*	*Adbusters*
What media language is associated with this product? And how does it create multiple meanings?		
How does media language combine to create meaning?		
What are the genre conventions of this product, how do they work, and how have they developed?		
What is the historical context of the genre? How has it shifted over time?		
How do audiences respond to and interpret all the stuff above?		
How do the genre conventions of this product reflect the sociohistorical context, and how does it use genre hybridity?		
In what ways does this product use media language to encode the ideology of the producer?		

Media language theories	*Woman*	*Adbusters*
Roland Barthes – semiotics (codes)		
Claude Levi-Strauss – structuralism (binary oppositions)		

Representation	*Woman*	*Adbusters*
How are events, issues, individuals and social groups in this product represented through the selection and combination of media language?		
Why did the producer represent people, issues and events in this way? What choices did they make, and why?		
How does the social and cultural context of the product effect how it represents people, places etc? What messages and beliefs does it encode?		
How (and why!) have stereotypes in this media product been used both positively and negatively?		
How (and why!) have certain people been under-represented or misrepresented?		
How do the representations in this product show the values, attitudes and beliefs of the producer? And how are these beliefs reinforced in other media representations?		
Dow do audiences respond to and interpret the representations in this product?		
In what ways do the representations in this product make claims about realism?		
In what ways does the type of media (i.e newspapers, magazines or television) effect how the producer represents issues, events, people etc?		
How does historical context effect the representations in this product?		
How does the producer use representations to position the audience with this product? And what does this tell you about the producer's ideology?		

How do audience responses to these representations reflect the time in which they were made? How can audiences interpret the social and cultural messages?		

Representation theories	*Woman*	*Adbusters*
David Gauntlett – identity (pick and mix)		
Liesbet Van Zoonen – feminist theory		
bell hooks – feminist theory		

Industry	*Woman*	*Adbusters*
How is this media product produced, distributed and circulated, and by who?		
In what ways does the specific industry (i.e film, newspaper, radio, videogame, TV or magazine) use specialised forms of production, distribution and circulation?		
How have recent technological changes in this industry changed production, distribution and circulation?		
Who owns this media product? Who owns them? Are they a part of a conglomerate, and/or vertically integrated?		
What economic factors have affected this product? How financially successful was it? Was it made commercially or not for profit?		
How exactly is this industry regulated, and who does it?		
How has digital convergence affected how the media product is distributed, produced and its circulation?		

Industry theories	*Woman*	*Adbusters*
James Curran and Jean Seaton – power and the media industries		
Sonia Livingstone and Peter Lunt – regulation		

Audience	*Woman*	*Adbusters*
How are audience grouped and categorised for this industry? Think age, gender, class, lifestyle, cultural capital…		
How does this product attract/target it's audiences? How does it construct an audience?		
How does this product and its marketing appeal to its target audiences?		
How can audiences interpret this product in different ways?		
How does this product use technology to target a specialised/niche/cult audience?		
How does the industry that makes this product address the needs of mass and specialised audiences through targeting?		
In what ways can audiences use these media products, and how does this reflect their identity and cultural capital?		
What role do fans and other niche audiences play in the popularity of this product?		
How do audience responses to this product demonstrate sociohistorical circumstances?		

Audience theories	*Woman*	*Adbusters*
George Gerbner - cultivation		
Stuart Hall – reception theory		

Section C: media in the online age (media language, representation, audience and industry)

Zoella

Attitude





Media language	Zoella	*Attitude*
What media language is associated with this product? And how does it create multiple meanings?		
How does media language combine to create meaning?		
How does new and developing technologies affect media language?		
What are the genre conventions of this product, how do they work, and how have they developed?		
How do audiences respond to and interpret all the stuff above?		
In what ways does this product use media language to encode the ideology of the producer?		

Media language theories	Zoella	*Attitude*
Roland Barthes – semiotics (codes)		
Claude Levi-Strauss – structuralism (binary oppositions)		
Jean Baudrillard – Postmodernism		

Representation	Zoella	*Attitude*
How are events, issues, individuals and social groups in this product represented through the selection and combination of media language?		
Why did the producer represent people, issues and events in this way? What choices did they make, and why?		
How does the social and cultural context of the product effect how it represents people, places etc? What messages and beliefs does it encode?		
How (and why!) have stereotypes in this media product been used both positively and negatively?		
How (and why!) have certain people been under-represented or misrepresented?		
How do the representations in this product show the values, attitudes and beliefs of the producer? And how are these beliefs reinforced in other media representations?		
Dow do audiences respond to and interpret the representations in this product?		
In what ways do the representations in this product make claims about realism?		
How does the producer use representations to position the audience with this product? And what does this tell you about the producer's ideology?		
How do audience responses to these representations reflect the time in which they were made? How can audiences interpret the social and cultural messages?		

Representation theories	Zoella	*Attitude*
Stuart Hall - representation		
David Gauntlett – identity (pick and mix)		
Paul Gilroy – ethnicity and postcolonial theory		
Judith Butler – gender performativity		

Industry	Zoella	*Attitude*
How is this media product produced, distributed and circulated, and by who?		
How have recent technological changes in this industry changed production, distribution and circulation?		
What economic factors have affected this product? How financially successful was it? Was it made commercially or not for profit?		
How have new digital technologies affected how this industry is regulated?		
How has digital convergence affected how the media product is distributed, produced and it's circulation?		
How do individual producers (eg bloggers, vloggers, independent directors etc) effect this industry?		

Industry theories	Zoella	*Attitude*
Sonia Livingstone and Peter Lunt – regulation		
David Hesmondhalgh – cultural industries		

Audience	Zoella	*Attitude*

How are audience grouped and categorised for this industry? Think age, gender, class, lifestyle, cultural capital…		
How does this product attract/target its audiences? How does it construct an audience?		
How does this product and its marketing appeal to its target audiences?		
How does this product use technology to maximise audience consumption?		
How can audiences interact with and get involved with contributing to this product?		
How does this product use technology to target a specialised/niche/cult audience?		
How does the industry that makes this product address the needs of mass and specialised audiences through targeting?		
In what ways can audiences use these media products, and how does this reflect their identity and cultural capital?		
What role do fans and other niche audiences play in the popularity of this product?		

Audience theories	Zoella	*Attitude*
George Gerbner - cultivation		
Henry Jenkins - Fandom		
Clay Shirky – the end of audience		