



GCE AS MARKING SCHEME

SUMMER 2024

**AS
MEDIA STUDIES - COMPONENT 1
B680U10-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

EDUQAS GCE AS MEDIA STUDIES
COMPONENT 1: INVESTIGATING THE MEDIA
SUMMER 2024 MARK SCHEME

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

There is an assessment grid for each question. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark within that band should be awarded
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range of the band should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark within the band should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the product/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO1 Demonstrate knowledge and understanding of:

- the theoretical framework of media
- contexts of media and their influence on media products and processes.

AO1 1a Demonstrate knowledge of the theoretical framework of media.

AO1 1b Demonstrate understanding of the theoretical framework of media.

AO1 2a Demonstrate knowledge of contexts of media and their influence on media products and processes.

AO1 2b Demonstrate understanding of contexts of media and their influence on media products and processes.

AO2 Apply knowledge and understanding of the theoretical framework of media to:

- analyse media products, including in relation to their contexts and through the use of academic theories
- make judgements and draw conclusions.

AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.

AO2 2 Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.

Assessment Objective Coverage in Component 1

Assessment Objective	Question 10	Question 20	Question 31	Question 32	Question 33	Question 41	Question 42
AO1 1a			✓	✓		✓	✓
AO1 1b				✓			✓
AO1 2a					✓		
AO1 2b					✓		
AO2 1	✓	✓					
AO2 2		✓					

Section A: Investigating Media Language and Representation

1 0

Explore how the combination of elements of media language communicates meaning in this advertisement.

[10]

Band	AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products
5	9-10 marks - Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the advertisement - Analysis of the advertisement is perceptive, detailed and may be informed by relevant theories
4	7-8 marks - Good, accurate application of knowledge and understanding of the theoretical framework to analyse the advertisement - Analysis of the advertisement is logical, reasonably detailed and may be informed by relevant theories
3	5-6 marks - Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the advertisement - Analysis of the advertisement is reasonable and straightforward
2	3-4 marks - Basic application of knowledge and understanding of the theoretical framework to analyse the advertisement, although this is likely to lack clarity, relevance and accuracy - Analysis of the advertisement is undeveloped and there may be a tendency to simply describe features of it
1	1-2 marks - Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the advertisement, with significant inaccuracies, irrelevance and a lack of clarity - Analysis of the advertisement is superficial and generalised
	0 marks Response not worthy of credit

Question 10: Indicative content

Candidates are required to analyse how the combination of elements of media language is used in the advertisement to communicate meaning. Responses are not required to focus on all aspects of elements of media language and may focus more on certain aspects than others such as visual over technical elements. Relevant theories may inform the analysis in terms of application of semiotic theory or terminology. Responses in the higher bands will explore the combination of elements of media language in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will be descriptive.

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

AO2

Responses are likely to analyse how the combination of elements of media language in the advertisement communicates meaning such as:

- celebrity endorsement with Hollywood A-lister Natalie Portman and her direct mode of address targets the audience persuading the audience to consume the product
- Portman's appearance and energetic figure expression and movement may appeal to younger audiences
- 'Dior' logo centre of frame in bold letters offers quality assurance to audience
- natural settings such as trees, woodlands, mountains, fields and beach signify the natural extracts that may be involved in the scent persuading audience to consume
- warm, naturalistic lighting, pink skies, and floral mise-en-scene along with male love interest construct the idea of a love story (associated with the product)
- selection of warm floral arrangements in the field and the truck Portman drives signifies a floral, romantic quality associated with the perfume
- Portman's diegetic address, 'wake up' paired with the utopian aesthetic signifies the scent has a dreamlike/escapist quality to it
- birds eye shots such as Portman floating in boat over a whale in the sea connote an uplifting/tranquil feeling relatable to the wearer of the perfume
- the white interior setting paired with the white/ivory dress that Portman wears could connote the purity associated with the unique fragrance
- white doves flying over the ocean further add to the purity and escapist nature associated with wearing the perfume
- various medium and low angle shots of Portman standing with upright posture connotes the confidence seemingly associated with using the product
- varied two shots of Portman in intimate proximity with an assumed partner paired with the closing direct diegetic address 'What would you do for love?' appeals to audiences in or longing for relationships
- fast paced edit signifies the energy/liveliness that can be associated with the audience particularly if they wear the brand
- close ups of Portman often looking seductively at the audience, build identity with her and can be linked with the desirability that comes with the brand
- selected non diegetic track 'Cry Baby' by Janis Joplin from the 1970s has a classic edge to it that the producers may want to be associated with the brand
- final shot of the perfume with the '#wakeupforlove' slogan is catchy and memorable, arguably a unique selling point (USP) for the perfume

2 0 Compare how representations convey beliefs about the world.

In your answer, you must consider:

- the similarities and differences in the representations
- how far the representations relate to relevant media contexts.

[25]

Band	AO2 1 and 2 Apply knowledge and understanding of the theoretical framework of media to: • analyse media products, including in relation to their contexts • make judgements and draw conclusions
5	21-25 marks • Excellent, detailed and accurate application of knowledge and understanding of the theoretical framework to analyse the products • Detailed and appropriate comparisons between the products • Judgements and conclusions regarding how both products relate to relevant media contexts are perceptive, and fully supported with detailed reference to specific aspects of the products
4	16-20 marks • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the products • Reasonably detailed, appropriate comparisons between the products • Judgements and conclusions regarding how both products relate to relevant media contexts are logical and are well supported with appropriate reference to relevant aspects of the products
3	11-15 marks • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the products • Satisfactory comparisons between the products although there may be more focus on one • Judgements and conclusions regarding how both products relate to relevant media contexts are reasonable and supported with some reference to relevant aspects of the products
2	6-10 marks • Basic application of knowledge and understanding of the theoretical framework to analyse the products, although this is likely to lack clarity, relevance and accuracy • Basic comparisons may be made, although the response is likely to focus mainly on one product • Basic judgements are made regarding how products relate to relevant media contexts and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples from the products
1	1-5 marks • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the products, with significant inaccuracies, irrelevance and a lack of clarity • Minimal, if any, comparisons are made and the response is likely to focus only on one product • Lacks judgements and conclusions regarding how the products relate to relevant media contexts
	0 marks • Response not worthy of credit

Question 20: Indicative content

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

The question invites candidates to explore a variety of representations that may include gender, ethnicity, issues or events. Examiners should credit all valid responses. Whilst responses are likely to look at more than one area of representation, it is still possible to access Band 5 with the exploration of only one singular representation.

*Responses **must** address both of the bullet points in the question, but it is not expected that they are covered equally. Responses that do not address both of the bullet points should be assessed using a 'best fit' approach based on the performance descriptors in the marking grid. It is unlikely responses that do not address both of the bullet points will achieve above Band 2.*

Responses are expected to compare the film poster and set advertisement. Responses in the higher bands will explore more detailed aspects of representation. They may include reference to relevant theories such as that of representation, although they may equally be informed by theoretical approaches, rather than explicitly referencing theories, which is not specifically required to access the top bands. Responses in the middle band will focus on more straightforward or obvious aspects of representation, and those in the lower bands will be descriptive.

For marks in Band 3 and above, responses must include comparisons between the film poster and advertisement. It is not expected that these will be analysed equally, although responses in the higher bands will cover both products in a more even way, whilst at Band 3 there may be greater emphasis on one text over the other.

Responses are expected to consider 'how far' the representations relate to relevant media contexts. Responses in the higher bands will explicitly engage with the 'how far' aspect of the question. Responses in the middle band will show knowledge of contexts and some straightforward engagement with the 'how far' debate, whilst responses in the lower bands will show limited awareness of contexts and may not engage with this aspect at all.

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

AO2

Responses are likely to:

- Apply knowledge and understanding of aspects of representation, such as:
 - the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups
 - the effect of social and cultural context on representations
 - how and why stereotypes can be used positively and negatively
 - how and why particular social groups in a global context may be underrepresented or misrepresented
 - how media representations convey values and beliefs about the world
 - how audiences respond to and interpret media representations
 - the effect of historical context on representations

- Analyse key **similarities** and **differences** in the representations across the products:
 - both products reinforce social, cultural and historical context surrounding representations of the time they were produced

	<i>The Woman King</i> represents beliefs about the world similarly through...	<i>Tide</i> represents beliefs about the world similarly through...
visual hierarchy	- females dominating the frame with only one male (John Boyega) positioned behind the associated protagonist - General Nanisca, 'The Woman King' (Viola Davis) centre left of frame constantly connoting their importance and empowerment	- the positioning and presence of the females from top to bottom of the advertisement signifies their empowerment within the domestic sphere
use of language	- use of language 'Warrior', 'Legend' and 'King' have powerful connotations anchoring the African protagonist. 'Inspired by true events' further amplifies the power of the historical narrative appealing to contemporary audiences particularly females	- the use of language reinforces this positive representation 'Tide's got what woman want' suggesting its desirability for the female consumer of the time
use of written codes reinforcing the value of females	- the billing block is dominated by the female cast and crew only referring to one male actor (John Boyega) who gets last billing	- the poster stating the product has 'what women want' suggests with it they are further empowered in the domestic realm

- Analyse key **differences** in the representations across the products:

	<i>The Woman King</i> represents beliefs about the world differently through...	<i>Tide</i> represents beliefs about the world differently through...
use of posture and gesture codes challenging patriarchal values	- the strong standing posture, clenched fists, holding spears and swords and stern facial expressions signifies the strength and empowerment of the African females in the film ready to fight the foreign enemy challenging patriarchal values and the passive female principle	- the gesture of the main white female subject embracing the Tide brand with the love hearts above them signifies their love and dependency of the brand. This paired with women in the cartoon strip hanging up male clothing on the clothesline reinforces patriarchal values positioning western women as traditional housewives and men as breadwinners

Use of colour	- the orange sepia tone has fiery connotations often linked with rebellion / war which might link with the African female warriors challenging patriarchy particularly that of the foreign enemy	- the prime colours used on the poster on one level can link with the positive associations and USP of the brand that washes clothes whiter but the red, white and blue may also arguably link with the American Dream ideology at the time produced i.e., the nuclear family positioning the white woman as the traditional homemaker
Clothing reinforcing / challenging stereotypes	- the African women are dressed in battle outfits including wrap skirts connoting their mobility in battles. The stretch-knit fabric and cowry shells on their gold breastplates signifies their ranking / status as warriors and links to their royalty / status challenging gender stereotypes. The costume is not designed to objectify or appeal to the male gaze, instead it provides an opportunity to display the characters muscles and therefore strength	- the women have fashionable hairstyles including waves and curls that were linked with film stars of the time. The polka dot clothing and blue headband worn whilst practical in the workplace were also fashionable. Such techniques would make housework ('the workplace') glamorous and therefore is stereotypical constructing unreal expectations for women, reinforcing patriarchal values
Selection of subjects	- the selection of a dominant black cast reinforces values of equality and inclusivity challenging arguable long standing systemic racism in the film industry. Viola Davis challenges the white beauty myth	- the selection of dominant white women in the poster reinforces values of western society and white privilege at the time of production, a time of segregation in America where black people were marginalised
Use of language / written codes	- the billing block is dominated by the female cast and crew only referring to one actor (John Boyega) who gets last billing. This paired with his positioning behind the Warrior King arguably signifies he needs rescuing, challenging patriarchal values. The tagline, 'A warrior becomes a legend' signifies a new era of female equality	- the use of direct mode of address, 'No wonder you women buy Tide more than any other product' implies it is a male voice (the producers) informing women what they want, positioning them in their traditional roles and reinforcing patriarchal values

- Consider how far the representations relate to relevant media contexts

<i>The Woman King</i> producers made choices of representation to convey beliefs about the world...	Procter and Gamble with their <i>Tide</i> poster made choices of representation to convey beliefs about the world because...
- because of the demand in the film industry for more inclusivity particularly for women and persons of colour, challenging patriarchy/white privilege that has dominated the industry for too long - to appeal to a wider audience particularly those that may have felt marginalised in the past - to tell true stories of African female heroines that have been neglected in the film industry dominated by western white male filmmakers and stars - of the values surrounding the '#metoo' movement (post 2018) where many victims of male mistreatment have found voice to expose alleged perpetrators such as the case of Harvey Weinstein	- post WW2, men worried about their traditional roles that had been vacated when they were away fighting. The advert attempts to position women back as traditional housewives by glamorising their roles - traditional hegemonic gender roles were highly praised as part of the American Dream creating an idealistic family in the cookie-cutter house in the suburbs - patriarchy positions men above women in society - segregation (Jim Crow laws) marginalised people of colour reinforcing white privilege

Section B: Media Industries and Audiences

3 1 Name the regulatory body for video games in the U.K. [1]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for a correct answer	• VSC – Video Standards Council (using PEGI system) • PEGI – Pan-European Game Information • GRA – The Games Rating Authority
0 marks	• No response attempted or no response worthy of credit

3 2 Explain why video games are regulated. [4]

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media
4	4 marks • Excellent, detailed and accurate knowledge and understanding of why video games are regulated • Detailed explanations to support points
3	3 marks • Good, accurate knowledge and understanding of why video games are regulated • Reasonably detailed explanations to support points
2	2 marks • Satisfactory knowledge and understanding of why video games are regulated • Appropriate detail to support points
1	1 mark • Basic knowledge and understanding of why video games are regulated but with significant inaccuracies, irrelevance and a lack of clarity • Limited (if any) detail to support points
	0 marks • Response not worthy of credit

Question 32 Indicative content

Responses may suggest video games are regulated...

- to prevent vulnerable audiences from becoming victims
- to avoid the potential for harm to the viewer, user or to society
- to avoid influence on an audience's behaviour (Media effects – Bandura)
- to warn audiences of the content embedded
- to allow audiences to make suitable choices for themselves or dependents
- to avoid causing offence
- to ensure video games are abiding by the countries legal systems and not provoking unethical content

3 3

Explain how social and cultural contexts influence video game production. Refer to **at least one** game from the *Assassin's Creed* franchise to support your points. [10]

Band	AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
5	9-10 marks • Excellent, detailed and accurate knowledge and understanding of social and cultural contexts and their influence on video game production • Detailed reference to the set video game to support points
4	7-8 marks • Good, accurate knowledge and understanding of social and cultural contexts and their influence on video game production • Reasonably detailed reference to the set video game to support points
3	5-6 marks • Satisfactory, generally accurate knowledge and understanding of social and cultural contexts and their influence on video game production, although this may lack development • Appropriate reference to the set video game to support points
2	3-4 marks • Basic knowledge and understanding of social and cultural contexts and their influence on video game production, although this will be limited • Limited reference to the set video game to support points
1	1-2 marks • Minimal knowledge and minimal, if any, understanding of social and cultural contexts and their influence on video game production • Minimal, if any, reference to the set video game to support points
	0 marks • Response not worthy of credit.

Question 33: Indicative content

This question provides learners with the opportunity to draw together knowledge and understanding from across the full course of study. In addition to points related to media contexts, responses should be rewarded for drawing together knowledge and understanding of other areas of the theoretical framework such as Representations and Media Industries. Responses in the higher bands are likely to draw together knowledge and understanding from across the full course of study.

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

AO1

Responses will demonstrate knowledge and understanding of how social and cultural contexts influence video game production, such as:

- the cultural context of video game publisher's construction of products
- the social/cultural context of feminism/post-feminism
- the cultural context of popular culture
- the contemporary social/cultural context
- the need for the industry to appeal to contemporary audiences

Responses are likely to refer to examples of how social and cultural contexts influenced *examples from the Assassin's Creed franchise game production* such as:

- Ubisoft's creation of the spin off video game Assassin's Creed III Liberation on the PS Vita ('on-the-go' platform) was to coincide with the release of Assassin's Creed III on the PS3
- Other games in the franchise have also adapted to technological developments. For example, Assassin's Creed Valhalla was released in 2020 to coincide with the launch of new consoles including PlayStation 5 and Xbox Series X
- it could be argued the decisions to distribute the franchise entries on multiple formats over the years has been in light of changing patterns of consumption
- newer games in the franchise have introduced cross- generational gaming enabling data to be transferred from earlier generation consoles and cross-play and progression carrying progress between different platforms
- the opportunities to distribute and circulate games and to distribute additional content have expanded, leading to increased revenue for the franchise
- Ubisoft have given audiences the opportunity to decide their characters, narratives and gameplay. For example, Assassin's Creed Odyssey offers players a choice between playing as a male or female character, Alexios or Kassandra. Assassin's Creed Valhalla allows audiences to choose the gender of their protagonist Eivor Varinsdottir allowing for different interpretations of the narrative. The leading protagonist in Assassin's Creed III: Liberation is an African French female (Aveline). Such choice was in reaction to criticism of the franchise / gaming industry being white male character dominant and cultural changes regarding gender/ethnicity inequality in society
- the construction of varied multi-cultural protagonists with whom the audience are positioned to identify suggested Ubisoft have been trying to expand their audience being targeted and could be argued to be giving marginalised gamers identification
- the games themselves have developed in line with changes in technology. For example, Assassin's Creed Odyssey offered a more immersive experience for players than previous games
- In 2021 it was announced that the new game to be released in the franchise, Assassin's Creed Infinity, inspired by the success of games like Fortnite, would be a fully live service game. This would expand the franchise and enable the games to time jump and include multiple historical settings rather than the single setting of the existing games. This would also ensure the longevity of the franchise and the ability to add new content rather than launching a completely new game.

Responses in the higher bands are likely to draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:

- Ubisoft is a multinational highly profitable video gaming publisher who had been criticised for construction of largely male orientated characters targeting male consumers
- the construction of multi-cultural protagonists such as Aveline, an African French freedom fighter who aims to free slaves from the Templars, could represent social and cultural diversity and could be argued to be influenced by greater gender / ethnicity equality in contemporary society
- the video games provide a platform to discuss social and cultural issues related to marginalised audiences such as women and provides them with a vehicle through which to discuss and construct representations

- the popularity of the continuing franchise has allowed Ubisoft to profit and to expand on their power and influence within the video gaming industry (Power and Media Industries – Curran and Seaton and/or Jenkins and Fandom)
- some audiences' 'need' for violent content. Most of the games have received PEGI 15 or 18 rating due largely to violent content sparking discussion around the validity of the 'Bobo Doll' experiment by Bandura and the active role adopted by the player.

4 1

Identify **two** audiences targeted by the *Daily Mirror*.

[2]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for each correct example	• Women over 35 • Men over 35 • Labour supporters • From C2DE socio economic group • Utopians • Strugglers • Reformers • Lower middle class • Working class Credit any valid responses.
0 marks	• No response attempted or no response worthy of credit

4 2

Explain why audiences interpret newspapers in different ways. Refer to the *Daily Mirror* to support your points.

[8]

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media
4	7-8 marks • Excellent, detailed and accurate knowledge and understanding of why audiences interpret newspapers in different ways • Detailed reference to newspaper to support points
3	5-6 marks • Good, accurate knowledge and understanding of why audiences interpret newspapers in different ways • Reasonably detailed reference to newspaper to support points
2	3-4 marks • Satisfactory knowledge and understanding of why audiences interpret newspapers in different ways although this may lack development • Appropriate reference to newspaper to support points
1	1-2 marks • Basic knowledge and understanding of why audiences interpret newspapers in different ways, with significant inaccuracies, irrelevance and a lack of clarity • Limited reference to newspaper to support points
	0 marks • Response not worthy of credit

Question 42: Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses are expected to demonstrate knowledge and understanding of why audiences interpret newspapers in different ways. To access the higher bands, responses must apply appropriate theory and will avoid being analytical. Responses in the higher bands will effectively explore the question in more detail and use examples from separate editions and/or the website from the set newspaper studied to support points. Responses in the middle band will focus on more straightforward or obvious aspects of audience response, with some appropriate use of examples. Those in the lower bands will lack detail and reference to examples and may be more analytically focused.

Appropriate theoretical perspectives may be explored including Stuart Hall's reception theory and George Gerbner's cultivation theory. Credit where appropriate.

AO1

Responses will demonstrate knowledge and understanding of reasons why audiences interpret newspapers in different ways and will refer to examples, such as:

- reference to the front cover of their additional edition which may explore
 - the choice of the main headline and central image in communicating the left-wing political bias of the newspaper targeting Labour supporters. The target audience are likely to decode appropriately and accept the preferred hegemonic reading
 - audiences such as those with right-wing allegiance and supporters of the Conservative party, may decode this differently and therefore take the oppositional reading
- other pages in the newspaper and on digital platforms reinforcing the ideology of the newspaper
 - the editorial 'The Voice of the Mirror', the letters pages and opinion pieces position the readers to feel part of the newspaper's community and that the stories and articles reflect their views. This audience will accept the preferred reading of the newspaper
 - audiences such as those with right-wing values and supporters of the Conservative party may decode this differently and not identify with such values therefore taking the oppositional reading
- the Daily Mirror website offering their audience opportunities to comment on stories and features
 - the target audience will feel part of a community and valued therefore likely to react positively to Daily Mirror's articles
 - a secondary audience, potentially those who have right wing allegiance with publications such as the Daily Mail or trolls, may respond differently to the comments
- the Daily Mirror's slogan 'Heart of Britain' which suggests the newspaper stands up for the ordinary person and is key to social and cultural life in the U.K.
 - the target audience with socialist left-wing ideologies will value the solidarity the paper offers taking a hegemonic reading to the features articles
 - right-wing audiences with Conservative/individualist values may oppose this as it does not reflect their ideas and opinions

- the bias of the paper often with stories featuring key Labour political figures
 - creates identity with the target audience (Blumler and Katz Uses and Gratification) leading to a dominant / hegemonic reading
 - may lead to an oppositional reading from those who have Conservative allegiance (against the selected subjects). They may also perceive the editors acting as opinion leaders and disagree with their values, attitudes and beliefs.
- the demographic / cultural competence of the audience
 - Women and men over 35, Labour supporters, those from C2DE socio economic group, utopians, strugglers, reformers, lower middle class and or those from working class backgrounds or more like to take the hegemonic reading of the articles in the newspaper or content on the website
 - audiences from opposing backgrounds to those above may take negotiated and oppositional readings due to their varied values, attitudes and beliefs.