



# Television in the Global Age

## Teachers' Notes

The resources are intended to support teachers delivering on the new AS and A level specification. They have been created based on the assumption that many teachers will already have some experience of Media Studies teaching and therefore have been pitched at a level which takes this into consideration. Other resources are readily available which outline e.g. technical and visual codes and how to apply these.

There is overlap between the different areas of the theoretical framework and the various contexts, and a "text-out" teaching structure may offer opportunities for a more holistic approach.

Resources are adaptable to use with your students. Explanatory notes for teachers/suggestions for teaching are in the Teachers' Notes.

The resources are intended to offer guidance only and are by no means exhaustive. It is expected that teachers will subsequently research and use their own materials and teaching strategies within their delivery.

Television as an industry has changed dramatically since its inception.

Digital technologies and other external factors have led to changes in production, distribution, the increasingly global nature of television and the ways in which audiences consume texts.

It is expected that students will require teacher-led delivery which outlines these changes, but the focus of delivery will differ dependent on text chosen.

## HUMANS

### Episode Suggestions

Series 1:

Episode 1 is the 'set' text but you may also want to look at others

Sequences in Episode 1:

00:00 – 1:12 Pre-credits – establish genre and create enigmas

1:12 – 2:00 Credits – excellent for sci-fi conventions and enigmas

2:00 – 3:03 Establishes narrative equilibrium – Hawkins family with absent working mother

3:03 – 9:52 Disruption stage – buying the synth. Anita at home. Very good for representations



9:53 – 12:20 Flashback – 5 weeks earlier – excellent for narrative

15:30 – 19:00 Dr George Millican and Odi – relationship established

21:09 – 23:51 Excellent for media language and representations

31:10 – 36:03 Very good in terms of representations (this includes the brothel scene with Niska)

38:50 – 42: 50 Media language and representations – Laura and Anita

42:50 to end Narrative strands and cross-cutting between different lines of action. Enigmas

### Television in the Global Age: An Introduction

This section is introductory but obviously forms the basis of the Media Industries section of the theoretical framework

#### Page 1:

Television has changed considerably since the advent of digital technology in terms of its production, distribution and consumption. It has become a global, rather than a national industry and has become increasingly commercial, with public service broadcasting forced to adapt its structure, role and function.

International co-production is growing and broadcasters such as HBO have achieved global success.

Broadcasters are now “narrowcasters”, with multiple channels targeting different (sometimes more niche) audiences.

Audiences consume television texts in a variety of ways as the industry has increased portability via new platforms (tablet, mobile phone) and patterns of consumption have changed alongside this (the box-set & binge-watching, on-demand and catch-up, Netflix, Amazon etc.).

Interactive social media channels such as You Tube have increased accessibility for the ‘prosumer’ audience, and social media and viral promotion have become a crucial part of marketing television texts.

#### Page 1:

Students must consider television and your texts in terms of:

- Media Language
- Representations
- Media Industries
- Audience



This should be linked where relevant to

- social,
- cultural,
- economic
- political and
- historical contexts.

### Page 2: Humans

- 'Humans'
- Series 1, Episode 1 (2015)
- Original Broadcaster : C4/aMC (UK/US)
- Co-production between C4-commissioned Kudos Film & TV, distributors Shine Ltd and aMC in the US
- Based on the Swedish series "Real Humans" which ran for 20 episodes across 2 seasons
- C4's highest-rated drama since 1992. 2 series of 8 episodes each.



### Page 2:

#### Television History: screen and questions

*Imagine* UK - Season 7 Episode 9 - And Then There Was Television Dec 19, 2006  
<https://www.youtube.com/playlist?list=PLD511F39E7FF8C5BC>

Watch the documentary and answer the following questions:

1. Why are Lord Reith and John Logie Baird so important in terms of the development of TV?
2. How did television develop during the 1930's?
3. What was the impact of WW2 on TV, especially Post War?
4. What television genre developed during the late 1940's and into the 1950's

There is a printable worksheet to go with this task



### Page 2-3:

The following pages are informative. They allow you to gain an insight into the development of Channel 4, launched in 1982.



Channel 4 is:

- a public service broadcaster
- a non-profit-making organisation
- commercially funded through advertising
- regulated by Ofcom

Channel 4's key public service elements

1. Be innovative and distinctive
2. Stimulate public debate on contemporary issues
3. Reflect cultural diversity of the UK
4. Champion alternative points of view
5. Inspire change in people's lives
6. Nurture new and existing talent



aMC are an American media company. They came into the deal on 'Humans' after Microsoft closed C4's original partners X-box Studios.

### Media Language

Page 1:

In terms of the theoretical framework, students will need to consider:

- How the different modes and language associated with different media forms communicate multiple meanings
- How the combination of elements of media language influence meaning. In terms of television, you will need to look at technical and visual codes (e.g. camera, lighting, mise-en-scène, framing, audio, editing) and narrative structures here
- The codes and conventions of media forms and products, including processes through which media language develops as a genre
- The dynamic and historically relative nature of genre [Link to Neale here](#) – repetition and difference
- The processes through which meanings are created through intertextuality
- How audiences respond to and interpret the above aspects of media language. This could easily be linked to the "Audience" section of the theoretical framework
- Narratology (including Todorov)
- Genre (including Neale)
- Structuralism (including Lévi Strauss) at A level
- Postmodernism (including Baudrillard) at A level



Page 2:

### Analytical toolkit for television

You will need to analyse television texts in terms of media language, this will include:

- Technical Codes (camera: angles, shots, movement, focus; lighting: position, key, contrast; audio codes; editing; FX)
- Visual Codes (costume, setting, colour palette, framing & proxemics - (mise-en-scène); performance and NVC)
- Genre (what type of programme it is, setting, characters, repeated situations)
- Narrative (the story, flashbacks, narration)

Dependent on delivery patterns, students who have done Component 1 or GCSE will obviously have more terminology, but keeping this more general and introductory should enable all students to put forward ideas

Page 2:



Use the interactive resource Technical codes recap Blockbusters task

Genre :

Page 3: What are the codes and conventions of a science fiction text?

A science fiction text is one which has science (often in a fantastical form) as its central construct

- Think RESISTS



- Recurring situations
- Elements of narrative
- Style
- Iconography
- Settings
- Themes
- Stock characters

### Page 4:

Use the images in the interactive resource as stimulus material for students to work with. It may help them to think about style as well as the more obvious codes and conventions.



Page 5: TASK - use the interactive resource 'Genre codes and conventions' to support the students

**Use the images and watch “Humans” Episode 1 and identify the generic signifiers in the text.**

Find 5 things for each of the RESISTS codes/conventions which audiences would expect to find in a science fiction text. Use the worksheet with the following headings:

What other genres/generic features are evident? What makes it “different”?

You may wish to watch the whole text for the purposes of genre and narrative, then go back to sequences for close analysis of media language and representations or you may prefer to focus on



short sequences and adopt a more holistic approach to analysis through these.

Recurring situations	
Elements of narrative	
Style	
Iconography	
Style	
Themes	
Stock characters	

RESISTS (Suggested responses):

### **R**ecurring situations

- What if...?
- Exploration of space
- Battling aliens/machines
- Creating a monster (or machine)
- Hubris/over-reaching/playing God
- Self-sacrifice (for the greater good)
- Robots develop human characteristics
- Explanation of laws governing environment
- A central quest
- Personal freedom is threatened





- Manipulation of mind and memory
- Attack by the creature/virus/aliens
- Countdown to destruction

### **E**lements of narrative

- Usually clear disruption of equilibrium
- Reliance on enigma codes throughout
- Narrative positioning with hero(es) on a quest
- Binary oppositions of earth v space, human v alien, man v machine
- Flashbacks and manipulation of time and space
- Narrative closure offers Todorovian resolution for audiences
- Restriction/de-restriction of narrative
- Often epic/mythical in scale with recognisable archetypal situations and characters

### **S**tyle

- GFX - particularly in title sequence and SFX
- ES of settings - closed frames or vast open spaces
- Usually glossy - UK/US, dependent on production values and budget
- Music to suit mood and pace – parallel or contrapuntal
- Verisimilitude
- High key and low contrast OR low key, chiaroscuro lighting
- Slow panning shots
- Hard focus
- Colour palettes of cold white/silver/blue/green

### **I**conography

- Sci-fi jargon – technical
- Technology – screens, data etc.
- Robotics
- Spacesuits



- Lasers and hi-tech weaponry
- Control panels
- Reflective surfaces and clean lines
- Scientific iconography

### S ettings

- Dystopian settings
- Destroyed future worlds
- Parallel universe
- The future
- Different times
- Space/spaceships
- The Lab
- Distant planets
- Inside the machine or production line

### T hemes

- Sociological debates – hierarchies
- Science v humanity
- Man v machine – reflects society's fears about technology
- Divided society and prejudice (ideological context)
- Freedom and slavery
- Nature/nurture
- Sacrifice
- Mortality
- Man over-reaching - playing God
- Notions of order/chaos within society – reflecting contemporary fears (e.g. 1950s sci-fi and Communist threat)



### Stock characters

- Mad scientist/creator of the monster
- Final girl – tough female survivor
- Aliens – aggressor or misunderstood
- Robots or AI – sentient and emotional or not
- Corporate rep - usually villain
- Eccentric professor
- Super-intelligent sidekick

### Page 5: SCI-FI Sub-genres TASK:

Use the interactive resource to match the answers. Students may well have their own examples and ideas.

Link to Steve Neale throughout.

To what sub-genre do the following programmes belong?

Programme (s)	Sub-genre
Roswell, Torchwood, Colony, V, The X-Files	Aliens (on earth, invasion)
Star Trek, Firefly, Red Dwarf, Blake's 7	Space
Doctor Who	Time travel
Almost Human, Real Humans	AI/Mecha/Cyberpunk
Transformers, Westworld	Robots/cyborgs
Smallville, Ultimate Spiderman	Superbeings/comic book
Defiance, Survivors, Falling Skies	Apocalyptic and post-apocalyptic disaster
The Sarah Jane Adventures, Ben 10, Fairly Odd Parents, Power Rangers, Teen Titans	Children's

Consider the notion of audience expectation, recognition and pleasure – as items on our mental checklist appear, our expectations are fulfilled

### Page 6: Interactive Task Drag and drop activity: What types of hybrid science fiction can you identify?

Text	Sci-fi and ..?
Red Dwarf	Sit-com
Making History	Costume drama
Westworld	Western



Stranger Things	Horror
The Flash	Superhero
Heroes	Teen drama

### Page 6: SCI-FI Contexts

Using the interactive resource for Science Fiction

Watch the clips from the science fiction documentary (13')

<https://www.youtube.com/watch?v=AcgwfsBbkpA>

and Treksptertise - What is Science Fiction? by David Brin (6'14")

<https://www.youtube.com/watch?v=Jl9lVkJdif4>

What conventions are evident?

Steve Neale suggests that genres exist within particular contexts and develop through borrowing from other texts. What evidence is there for this?

*e.g. borrowings from mythology, literature, Dan O'Bannon screenwriter for Alien – "It was stolen from everywhere"; art - H.R. Giger.*

How has the development of science-fiction reflected contemporary ideologies and concerns? Give examples

*e.g. what Brin calls "self-preventing prophecy" - Post-war pacifism; post-apocalyptic themes post-Hiroshima; ecological messages; 1950s Cold War alien (communist) invasion; fear of corporate power and "the Man" and crisis in masculinity reflected in "Alien".*

### Page 7: Hybridity & Intertextuality : TASK

Use the interactive Hybridity resource to allow students to compare their answers with those suggested

Identify any intertextual elements within Episode 1 of "Humans". Look at these elements and consider how they work in terms of media language (creating meaning), genre and audiences. How do these bring 'difference' to the text (Neale)?

'Humans' contains many intertextual elements with which audiences may be familiar.

These include:

- Elster – Hitchcockian reference to "Vertigo" in which Gavin Elster "creates" the perfect woman to serve his own ends
- "The Stepford Wives"– domestic, beautiful, subservient female robots replace real women (male conspiracy)



- “AI” – Odi is treated like a son by George Millican. Odi (ODI) references the Open Data Institute founded by Tim Berners-Lee
- “Blade Runner” – synths becoming sentient – conscious. Niska is reminiscent of Pris – the “basic pleasure model”
- ‘Asimov blocks’ in their programs (Laws of Robotics outlined e.g. in “I, Robot”)
- Remake of “Real Humans”
- Hawkins family – close to Stephen Hawking

#### Page 8: Genre TASK– repetition and difference (Steve Neale)

Use the reviews below as starting points. What is “old” in terms of genre and what is new, “innovative and imaginative”? Why has the genre changed/developed? “Old” in blue, “new” in orange.

Last year’s launch of Humans – a **stylish** series about the rise of Artificial Intelligence as demonstrated by eerily anthropomorphic **robots** called “synths” – was a big hit for the broadcaster, netting its highest ratings for a drama since The Camomile Lawn way back in 1992. Now, for its second series, Humans has **widened its scope** with an admirably **ambitious** opening episode **that hopped between the UK, the US, Germany and Bolivia**, telling a panoramic story of **man versus machine**. One of the **rogue synths** released a **secret software** upgrade that gave their fellow machines **human consciousness**. Around the world, **synthetic slaves** began waking up and threw off their chains of bondage.

For a show about robots, Humans had **perceptive things to say about humanity** – as its title suggests. Feelings were described as “contradictory data – an excess of sensory feedback that makes no sense and serves no useful function.” “Emotions have functions, you’ll see,” said sage synth Max (Ivanno Jeremiah). **Unusually for a dystopian drama, the script was stealthily funny**. “I haven’t decided on my name yet,” deadpanned one newly liberated synth. “I’m oddly attracted to the word ‘radiator’, although I understand this is not considered a name.”

As with the debut series, it was the **women who shone brightest**, especially Emily Berrington and Gemma Chan as fugitive synths Niska and Mia. The willowy pair blended blank-faced impassivity with flickers of burgeoning humanity. Mia relished feeling the wind in her hair. Niska smiled at a headline reading: “Synth tram driver abandons passengers to look at the birds”. Josie Lawrence made a scene-stealing cameo as a robotic marriage counsellor, adopting a soft Edinburgh accent to put clients at ease. Meanwhile, The Matrix’s **Carrie-Anne Moss also joined the cast, replacing William Hurt as the token Hollywood star**. As a synth-sympathising US scientist, Moss was all furrowed brow and hard-bitten cynicism.

This second run will inevitably be compared to **big-budget** US import Westworld, which launched earlier this month on Sky Atlantic. Both shows explore the themes of **artificial intelligence and malfunctioning technology**. However, **Humans is a different beast. It’s primarily a domestic drama, a story about families – be it the human Hawkins clan, whose lives were irrevocably changed by**



Mia, or the bond between sentient synths. This is sci-fi with heart and soul'

Michael Hogan The Telegraph <http://www.telegraph.co.uk/tv/2016/10/30/for-a-show-about-robots-humans-has-a-lot-of-heart---channel-4-se/>

30 OCTOBER 2016

It would be useful (for audience response too) to ask students to research reviews independently and find different viewpoints where possible. Class could build up a dossier or Pinterest board of these and these would link effectively to the "audience" section in terms of responses.

### Page 9: Post-modernism

Baudrillard argues that the media create hyperrealities based on a continuous process of mediation. What is encoded as 'real' (and what we decode through media products) is not 'real' but instead a 'simulacrum' which offers us a hyperreality ("A real without origin or reality" – *Jean Baudrillard*) that we accept as real because we are so consistently exposed to it.

Thus media images have come to seem more "real" than the reality they supposedly represent.

'Our mental pictures of the perfect body, house, meal and sexual relationship have been created through exposure to constantly recycled media depictions that have no basis in fact – but it is these images that create our expectations' (*Em Griffen (2012) A First Look at Communication Theory, p319*)

Lévi-Strauss suggested that media texts are now made up of "debris" that we recognise from other texts and these are combined – "bricolage". This may be heard in e.g. a musical "mash-up" or remix.

### Page 9: Post Modernism

Some features of a postmodern text:

- Intertextuality – acknowledgement of existing media texts
- References to popular culture
- Bricolage
- Self-reflexive
- Parody/Pastiche ("pasted")/Homage
- Irony
- Ambiguity
- Narrative fragmentation or temporal distortion
- Anti-realist

Printable cards for use in groups with the bullet points as the headings



In groups, give examples of these features in "Humans"

### Page 10: How far is 'Humans' a post-modern text?

Have students use the digital resource to type their answers and compare with the suggested answer or they can write their answers into the student work pack.

- Elements of bricolage and "borrowing" from other texts ("Real Humans")
- Relies on audience understanding of sci-fi to decode it. Give examples.
- Narrative is paradoxical and fragmented with flashbacks and montage
- Uses intertextuality and cultural codes to create audience appeal. Give examples.
- Post-modern themes such as the relationship between identity and technology, man v machine, conformity v individualism
- Social, cultural and historical context: Oct 2016: Stephen Hawking follows up comments made in 2014 by saying : 'the creation of powerful artificial intelligence will be "either the best, or the worst thing, ever to happen to humanity"'

<https://www.theguardian.com/science/2016/oct/19/stephen-hawking-ai-best-or-worst-thing-for-humanity-cambridge>

### How could we apply the concept of "simulacra" to 'Humans'? Is what we are seeing hyperreal?

- The synths themselves may be seen as simulacra – copies of "perfect" humans which do not really exist.
- The parallel world to our own is a hyperreality – it is the present or near-future re-presented from a mediated perspective. Consider how this is constructed.
- It may be argued that the series itself is a comment on the attractions of the hyperreal over the real – e.g. Joe's sexual attraction to Anita.

### Page 11: TASK : Narrative – Tzvetan Todorov

Use the interactive resource to allow students to compare their answers

Can you identify the various stages of the narrative in Episode 1 of Humans?

EQUILIBRIUM: The given state or balance of affairs before the.....

DISRUPTION: Disruption of the equilibrium (may stem from a catalyst)

RECOGNITION: That there has been a disruption

RESOLUTION: The attempts to restore the equilibrium



EQUILIBRIUM: Restoration of a similar or changed state of affairs after the disruption has been resolved

Are all these stages completely realised in Episode 1? Why?

The Todorovian narrative model is linear. Is this the case here?

There should be cause/effect links throughout the narrative. Can you identify these?

#### TODOROVIAN STRUCTURE: Episode 1 Humans

- EQUILIBRIUM – opening scenes – Hawkins family set-up. Absent working mother (Laura)
- DISRUPTION – “We’re going shopping”. Purchase of synth and introduction into household. Anita takes over domestic duties. Disrupts family routine
- RECOGNITION – Perhaps signaled by Laura’s increasing concern about the relationship between Anita and Sophie, then the enigma of Anita taking Sophie out in the middle of the night. Cliffhangers
- RESOLUTION – No
- EQUILIBRIUM – Not here yet – narrative is episodic
- Would we expect full closure in an episodic drama? No
- Are there non-linear elements within the episode? Yes – flashback to synths hiding out in the forest and Anita’s flashbacks to the car in the water and holding someone
- Are there obvious cause/effect links set up through e.g. Barthesian action codes? Yes – Anita looking at the moon, Joe’s look at the 18+ program, Leo’s search, references to Elster, Odi’s malfunction, police team and relationships etc.

#### Page 12: Binary opposites (Levi-Strauss)

Have students answer in their student pack and then check answers using the interactive Binary Opposites resource

Binary Opposition (defined by Levi-Strauss) – many oppositions are set up to drive the narrative and we watch to discover which side “triumphs” in the end.

Can you identify what is in “opposition” to the first word within the text?

- |                         |                           |
|-------------------------|---------------------------|
| • Man v machine         | • Individual v society    |
| • Anita v Laura         | • Conscious v unconscious |
| • Captivity v freedom   | • Past v present          |
| • Progress v regression | • Male v female           |





- Family v institution
- Appearance v reality
- Old v young

There are many more which your students will be able to identify as they study the text.

### Page 12: Story arcs/character arcs

Have students answer in their student pack and then check answers using the interactive Story arcs resource.

There are several story arcs and narrative strands – can you identify them?

- Anita and the Hawkins family – Tristan love triangle – Joe, Anita, Laura
- Laura's relationship with Mattie
- Dr George Millican, social services and Odi
- Leo and his quest to recover the "conscious" synths
- The corporate mission – Elster, Hobb
- Niska and her journey, the brothel
- Pete and Jill Drummond – Simon the synth physio and their relationship
- DS Karen Voss and relationship with DS Pete Drummond

### Page 13: Narrative – 'Humans'

#### Key Questions for Class Discussion:

- Is the narrative entirely linear? If not, why not? Give examples
- Does the episode have a flexi-narrative?
- Are there story arcs which run across the series/franchise?
- Are there obvious codes (Barthes) around which the narrative is structured? Give examples
- Is it realist?
- How are time and space manipulated within the narrative?

These are on printable cards for differentiated group discussion

### Page 13:

Points that might be made

- 3 Act Structure? Part of larger narrative - only the beginning



- Linear/non-linear - is it? Manipulation of time and space challenges audiences
- Surreal /anti-realist elements at times. Flashbacks and montages
- Intellectual puzzle for an active audience. Not “easy” viewing
- Often Proppian roles
- Plot driven, punctuated by clues which become narrative markers- enigmas/hermeneutics throughout.
- Lacks denouement and satisfying conclusion
- Narrative - Is it a flexi-narrative? Characters are complex, storylines interweave, we question what is real and what isn't, it challenges the audience through enigma, confusion
- Complex cross-cutting between past/present and lines of action
- Journey/quest structure – to find the synths, for family harmony- link to Campbell/Vogler.

## REPRESENTATION

### Page 1: Theoretical Framework

Students will need to consider:

- The way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination.
- 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 national and global context, may be under-represented or misrepresented
- How media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations
- How audiences respond to and interpret media representations
- Theories of representation (including Hall). **Representations are constructed through codes, stereotypes exist as a consequence of inequality of power, maps of reality & deviance - “otherness”**
- Feminist theories (including bell hooks and Van Zoonen) at A Level

### Page 2:



### How are representations constructed/encoded?

- Narrative : e.g. audiences identify/empathise with characters through narrative positioning
- Humour - dialogue
- Technical codes (language) – camera, editing, audio. Look at use of deep/shallow focus.
- Lighting
- Framing
- Mise-en-scène - costuming, setting
- Performance (including intra-diegetic gaze)
- Barthes - cultural codes

### Page 2: Constructing Anita

Use the interactive resource to allow students to compare their answers with those suggested.

Look at the sequence. Consider how the character of Anita is constructed through the codes outlined on the previous slide:

3:03- 9:52 Disruption stage – buying the synth. Anita at the Hawkins.

Does she conform to Judith Butler's concept of "gender performativity"?

### Page 3: Elements of construction

- Non-diegetic audio track reflects heartbeat – "birth" of a synth.
- We initially see only her feet in the mesh "delivery bag". She is an object to be bought and sold.
- Sophie comments "Can we change her if she's not pretty?" Female value lies in physical appearance.
- She is "revealed" – to them and to the audience as a spectacle. Reaction of Sophie and Joe as she is revealed – she gasps, he does double-take. "To-be-looked-at-ness"
- Programmed for "standard domestic model ...basic housework" – female as domestic
- Use of CU on eyes/face and panning shot as reveal occurs
- Costuming is bland and uniform in grey/green (connotations of sci-fi). Lack of embellishment suggests utilitarian nature of the "product" but also draws attention to her physical beauty.
- "My primary user" suggests she is simply an appliance "used" by the humans
- "She's ours" – ownership of the object.



- Her voice is low, attractive and without emotion – a seductive machine. Joe grins sheepishly like a younger boy faced with an attractive woman – “Hello, Joe”
- Contrasted with Laura who is costumed in more natural (but duller) browns through cross-cutting.
- Anita is presented to Laura holding cleaning products – the perfect domestic female, in opposition to Laura as the frazzled, emotional working mother.
- Referred to by Laura as “a machine”
- Focus – use of deep and shallow focus to connote dominance e.g. Laura in background, Anita clear in the foreground.
- Construction of femininity (Judith Butler) through costume, reaction, performance.

### Page 4:

TASK: Look at the characters.

The C4 Humans website has short interviews with the cast and the AMC site has bios. Look at the pages and the images of the characters.

What do the actors say about their characters?

How has their representation been constructed within Episode 1?

Interactive resource allowing links to Characters and Episode 1

Characters:

Anita

Laura

Joe

Niska

Leo

Students can use the sheet in their student pack or the interactive ‘Representation’ resource to give their answers.

Need to link to Stuart Hall throughout.

### Page 5: bell hooks

Use the interactive resource to allow students to compare their ideas to those suggested.

Argues that feminism is a struggle to end patriarchal oppression and the ideology of domination,



and that the position of the underrepresented is by class and race as well as gender.

“Women in lower class and poor groups, particularly those who are non-white, would not have defined women’s liberation as women gaining social equality with men since they are continually reminded in their everyday lives that all women do not share a common social status.”

Task: How is “patriarchal oppression and the ideology of domination” evident in “Humans”?

Write 3 paragraphs which express your ideas

You may wish to include some of the following:

- Creation of sentient synths by male David Elster – initially to replace his wife
- Laura is “replaced” by a synth (domestically, maternally and eventually sexually) because she is struggling to manage home/work effectively and is seen as imperfect by her family. The decision is taken unilaterally by husband Joe who is impressed by the perfect, beautiful, domestic Anita (initially created as a babysitter and reaffirming the notion of woman as nurturer)
- The salesman is male – selling a woman - as are the corporate figures who dictate their use
- The majority of the ethnic actors are synths (“servants”) emphasizing Stuart Hall’s notion of the black “slave” stereotype. This is particularly apt when looking at Anita in the home and Fred when fruit picking (overtones of cotton-picking slaves). They are referred to as “just freaks”, emphasizing their “otherness”. Anita conforms to the racial stereotypes identified by Alvarado of “sexualized” and “exotic”.
- The attitudes of the males, particularly towards Niska in the brothel – “using” women who are clearly not equal.
- The physio synth Simon is a hypermasculine (Zaitchik & Mosher) stereotype – and replaces Pete Drummond in Jill’s affections.

Patrick Smith’s Telegraph interview with Gemma Chan – “She thinks Humans should be congratulated for the way it has tried to promote female representation and diversity – even if almost all of the non-white actors on the show play synths.” <http://www.telegraph.co.uk/culture/tvandradio/11775435/Humans-Gemma-Chan-Youre-more-likely-to-see-an-alien-in-a-Hollywood-film-than-an-Asian-woman.html>

Page 5: Liesbet Van Zoonen

Use the interactive resource to allow students to compare their ideas to those suggested.

‘[There is] a depressing stability in the articulation of women’s politics and communication . . . The underlying frame of reference is that women belong to the family and domestic life and men to the social world of politics and work; that femininity is about care, nurturance and compassion,



and that masculinity is about efficiency, rationality and individuality.” - Van Zoonen

Give examples from ‘Humans’ that illustrate this concept.

Women	Men
Marginalised (or absent)	Efficient
Domestic	Rational
Sexualised	Individual
Nurturer	

### Page 6: Van Zoonen

Use the interactive resource to allow students to compare their ideas to those suggested.

Read the paragraphs from Van Zoonen’s essay “Feminist Perspectives on the Media”.

Pages 33 -37, Feminist Perspectives on the Media in Mass Media and Society (Curran and Gurevitch) Arnold (1996)

What does she suggest are the key differences between a

Liberal feminist

Radical feminist

Socialist feminist

perspective?

### Answers

#### Socialist feminism

Concerns with class and economics – ‘power is located in socio-economic structures’

Women’s ‘production of labour’ and the ‘economic value of domestic labour’ are not recognised

As this work is lower/unpaid, it is essential to maintain a capitalist society

Women as consumers in this society

Linked often to class, age and ethnicity

Advertising reinforces sexual objectification of women

#### Radical feminism

Men control a patriarchal society through dominance and physical strength

Men have no place in feminist utopia



Believe in women dominating society

Reject typical gender roles

Media production is owned by men, operates to the benefit of the male and should be by women, for women

### Liberal feminism

Fighting for power through the equal, legal rights of women in society

Media perpetuate sex role stereotypes because they reflect dominant social values

Male media producers are influenced by this

Men are not the enemy-can live alongside each other as equals

Women can be superwoman- home, family, body and work

### Page 6: Apply the different feminist approaches to 'Humans?'

### Socialist feminism:

Women are "expected" to be domestic or sexualised – Anita exemplifies this as housewife and nurturer.

Laura is "replaced" by a synth (domestically, maternally and eventually sexually) because she is struggling to manage home/work effectively and is seen as imperfect by her family.

The decision is taken unilaterally by husband Joe who is impressed by the perfect, beautiful, domestic Anita

The predominant casting of ethnic actors as synths reinforces their 'lower' social status.

### Radical feminism :

Women are mostly subservient to males. Niska is used sexually in the brothel, where she is left by Leo. Laura is replaced (by Joe).

Patriarchal values are clearly evident within the 'Humans' diegesis.

### Liberal feminism:

The "superwoman" figure is Laura who is clearly struggling with her role.

Sex role stereotypes are propagated by the male producers of the synths.

Women are, however, not marginalised but are central to the narrative and hold some positions of authority, e.g. DS Voss



### Page 7: Constructing gender

Use the interactive resource to allow students to compare their ideas to those suggested.

However, Van Zoonen argues that gender is constructed and that its meaning varies dependent on cultural and historical context.

She suggests that masculinity as well as femininity is constructed – and that the codes used to construct men ‘as a spectacle’ are different

Is this applicable to “Humans”? Think particularly about Leo

“Leo, a mysterious freedom fighter on the hunt for a missing synth. .... Leo is the main source of action in the drama and, Morgan says, “He doesn’t have a lot of fun. I don’t know if you ever see him smile and he spends a lot of time out in cold, dingy places. He’s got a complicated past, he’s on a very personal and public mission but, if he succeeds, it could change the world.”

<https://www.theguardian.com/tv-and-radio/2015/jun/10/humans-robot-drama-series> - Gabriel Tate in The Guardian 10/6/15

- Males constructed through movement (active)
- Silence and impassivity
- Strength, muscularity and aggression
- Competition – males as gladiators or combatants – ‘the spectacle’
- Constructed more through the intradiegetic gaze – the way they are looked at by other characters (e.g. with respect/fear)
- Allows narcissistic identification without erotic gaze

## MEDIA INDUSTRIES

### Page 1:

Students will need to consider:

- Processes of production, distribution and circulation by organisations, groups and individuals in a global context. **This could begin with the overview/introduction to television industries – commercial and PSB See TV In the Global Age: An Introduction notes**
- The specialised and institutionalised nature of media production, distribution and circulation
- The significance of patterns of ownership and control including conglomerate ownership, vertical integration and diversification. **Kudos/Endemol Shine – conglomerate ownership and global penetration**





- The significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products. **Focus here on aCM and C4 – remit, some historical context, structure and diversification, syndication**
- How media organisations maintain, including through marketing, varieties of audiences nationally and globally. **Marketing and global reach of “Humans”**
- The regulatory framework of contemporary media in the UK. **OFCOM, BBFC classification, watershed**
- Regulation (including Livingstone and Lund) at A level
- Cultural industries (including Hesmondhalgh) at A Level

### Page 2: “Humans” Key Facts

#### ‘Humans’

- Series 1, Episode 1 (2015)
- Original Broadcaster : C4/aMC (UK/US)
- Co-production between C4 - commissioned Kudos Film & TV, distributors Shine Ltd and aMC in the US
- Based on the Swedish series “Real Humans” which ran for 20 episodes across 2 seasons and was sold to 50 + countries
- C4’s highest-rated drama since 1992. 2 series of 8 episodes each.
- £12M for first series
- Released 14/6/15 in UK and 28/6/15 in US. Staggered release Series 2 – 30/10/16 in UK, 13/2/17 US.

### Page 2:

The following pages are informative. They allow students to gain an insight into the development of Channel 4, launched in 1982.

**Much of this follows on from TV in the Global Age**





### Page 3: KUDOS – information

Use the interactive resource to allow students to compare their ideas to those suggested.

# KUDOS

Commissioned by aMC and C4 . Made by Kudos Productions, a UK based production company. 'We work with the best global talent to create, develop and produce popular, innovative, award winning drama and comedy series'.

Task: Look at the showreel and website for Kudos. <http://www.kudos.co.uk>

List 5 other programmes they have made.

*e.g. Broadchurch, Hustle, Grantchester, Flowers, Spooks, The Tunnel, Utopia, Capital, AppleTree Yard, Eternal Law, River, Echo Beach, Life on Mars, Law & Order UK, Ashes to Ashes, The Fixer, Nearly Famous, Vicious*

What larger company are they part of?

*Endemol Shine Group*

### Page 3: Endemol Shine – part of a global conglomerate

In 2015 the merger of Shine (British TV company – founded by Elisabeth Murdoch – *Masterchef, The Biggest Loser*) and Endemol (Dutch-based media company – *Big Brother, Peaky Blinders, Benidorm*) created Endemol Shine.

The company is co-owned by 21st Century Fox (50%) and Apollo Global Management (50%). They are the parent company of Kudos.

In 2016 Endemol Shine Group produced a total of 700 productions, in 66 territories airing on 267 channels around the world.

Interactive Task: Look at the map on the website. List the countries in which Endemol Shine owns companies. <http://www.endemolshinegroup.com/labels/>

### Answers

USA	Africa
Brazil	Australia
Argentina	Malaysia
Chile	China



India	Germany
Russia	Italy
Dubai	Netherlands
Turkey	Belgium
Nordic Countries	France
UK	Spain
Poland	Portugal

This task should be used as a prompt to discuss the globalisation/conglomeration/convergence/vertical and horizontal integration of the media industries. Students could also research e.g. 21st Century Fox, looking at its own corporate structure and the implications of this.

### Page 4: aMC information

aMC are an American media company, part of aMC Networks; they were originally American Movie Classics with a focus on classic film, but rebranded in 2009 with the slogan "Story Matters Here" and have produced some of the most successful of TV series, including 'Mad Men', 'Breaking Bad' and 'The Walking Dead'.

They came into the deal on 'Humans' after Microsoft closed C4's original partners X-box Studios.

### Page 4-16: Marketing

#### Interactive resource

Task: look at the trailers, clips, articles and materials on pages 5 - 12 for "Persona Synthetics". Summarise the digital and 'guerrilla' multi-channel marketing tactics which were used to promote the show.

Persona synthetics – Meet Sally (1'30") Series 1

[https://www.youtube.com/watch?v=\\_94sQiXIPtE](https://www.youtube.com/watch?v=_94sQiXIPtE)

Persona Synthetics - Product Recall (1'00) Series 2

<https://www.youtube.com/watch?v=wvnrD3MH4s>

C4 article <http://www.channel4.com/info/press/news/persona-synthetics-initiate-product-recall-for-return-of-c4s-humans>

**Within this section a selection of resources are available as an interactive resource. They can be categorised into:**

- Persona Synthetics Trailers



- Regent Street Store
- Ebay
- Social media
- Websites
- Interviews
- Conventional

### Page 11: Baudrillard & hyperreality

Consider how the marketing campaign for Persona Synthetics creates a hyperreality which overlaps with our own world.

The company is itself a simulacrum – a post-modern “copy of a copy”, just as the synths themselves are copies of constructed representations of humans.

The programme itself is a self-reflexive comment on the attractions of the artificial “perfection” of mediated, constructed images and representations over often-flawed reality.

Task: Write a “Perfect Paragraph” on this with examples from the marketing campaign.

### Pages 11-15: Conventional marketing

C4 trailers and Press packs Series 1 & 2

Trailer C4 Series 1 <https://www.youtube.com/watch?v=HU4mwlTUXnc>

<http://www.channel4.com/info/press/press-packs/humans-press-pack>

Trailer C4 series 2 <https://www.youtube.com/watch?v=Dtfqtlzwnko>

<http://www.channel4.com/info/press/programme-information/humans-series-2>


These contain the traditional marketing materials for “Humans” and should be used with the task on page 11.

How is ‘Humans’ marketed to target audiences?

- Sold on genre with a twist – focus on trailer . Sci fi but family drama, with some action in Leo sequences. (link to Neale)
- Sold on narrative enigma and “what ifs?”- trailers and posters are driven by hermeneutics
- Sold on novelty – “water-cooler” effect of “guerrilla” marketing techniques and social media buzz
- Sold on stars – William Hurt taps into US/global market, as does Carrie-Ann Moss in Series 2;



Colin Morgan ('Merlin') , Will Tudor ('Game of Thrones') attract the fantasy audience.

- Gemma Chan – single image – appeals aesthetically to audience – she becomes the spectacle - male gaze?
- Sold as hyperreality, reflecting ideological context (taps into society's fears about AI)
- Sold as a quality drama from aMC and C4 – mark of trust – link to industrial context and reputation.
- Sold worldwide (adaptation from "Real Humans", global reach)
- Coverage in magazines and television - front pages of TV listings guides.
- Comic Con – "event" Some merchandising (key rings, T-shirts for Persona Synthetics available) Fanboy/fangirl audience.
- Created series "brand"  becomes iconic
- These elements target different audiences (link to Media Audiences PDF)

### Page 16: Hesmondhalgh: The Cultural Industries "Humans"

- Hesmondhalgh argues that whilst the traditional arts industries (e.g. theatre, ballet, opera) have been subsidised because they are "legitimized" culture, media industries are equally high risk but have no subsidy "cushion".

Some of the risks are:

- No guarantee of profitability
- Expensive production costs
- Cheap reproduction
- Big hits are disproportionately profitable
- Digitised content enables piracy

Media producers must therefore attempt to minimize risks to maximise profit.

- Vertical and horizontal integration
- Cross-media conglomeration and convergence
- Developing a repertoire of tried and tested stars, genres, adaptations, franchises – "formatting" their own cultural products
- Controlling release schedule/copyrights to create artificial scarcity
- Control of circulation through distribution/marketing, including the internet



Extended Writing Task: Looking at everything you have done in this section, explain the ways in which “Humans” illustrates Hesmondhalgh’s points and develop your answer with examples

### Suggestions

- Co-production minimizes financial risk. aMC guarantees US market.
- Produced by major global media institution/vertically integrated company (Kudos part of Endemol Shine part of 21st Century Fox/Apollo) with cross-media interests e.g. film/TV
- Tried and tested genre (sci-f) with a family drama twist (Steve Neale’s “difference” which maintains audiences)
- Adaptation of an existing series (“Real Humans”) – track record of success
- Use of stars e.g. William Hurt with separate fan bases
- Becoming franchise (second series) – companies formatting their own cultural products
- Control of schedules – staggered UK/US release dates
- High-profile, innovative marketing campaign including integrated use of internet and social media.
- Use of testimonial – “quality” marks of C4 and aMC

## MEDIA AUDIENCES

### Page 1: Media Audiences

Students will need to consider:

- How media producers target, attract, reach, address and potentially construct audiences through media language and representations.
- How media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated. This will be through a combination of marketing and media language.
- How audiences interpret the media, including how they may interpret the same media text in different ways.
- Reception theory (including Hall) Encoding & decoding, preferred, negotiated and oppositional readings.
- Fandom (including Jenkins) at A Level



Page 2: Task: How does 'Humans' target audiences?

Use the interactive resource to allow students to compare their ideas with those suggested.

Who is the audience for 'Humans'? Think about gender, age, psychographics (e.g. VALS), socio-economic group, interest. Is there more than one audience? Justify your response

- How does the text itself target audiences? Consider genre, narrative, star and character, representations, intertextuality
- How does the marketing target audiences? See Marketing notes

### ***Audiences and 'Humans'***

***Who are the different audiences and how are they targeted?***

Audience	How are they targeted?	
	Through the text	Through the marketing

Identifying the Audience: Who is the target audience for 'Humans'? Justify your response

- Primary Target Audience – fans of TV drama - C4 and aMC - mainstream audience. 15+ (post-watershed TV slot).
- Cross-gender and age appeal – audiences may identify with e.g. Leo, Joe, Laura, Karen (role models) - aspiration. Audiences may find characters attractive, e.g. Anita, Leo, Niska.
- Secondary audience - fans of science-fiction – hybrid generic elements in the text - more alternative/niche audience – young males. Alternative audience because of non-linear elements and enigma. Experiencers may enjoy the vicarious tension of the sci-fi/thriller.
- Tertiary audience – the box-set viewer- attracted by the marketing and publicity to a genre they may not normally watch.
- Inherited fan bases – from original e.g. 'Real Humans'; from aMC "The Walking Dead", "Breaking Bad", from Kudos : 'Life on Mars', 'Ashes to Ashes', 'Broadchurch'.
- Fans of stars – Will Tudor, Colin Morgan (younger TA – fantasy intertextuality with 'Game of Thrones' and 'Merlin'); older TA – William Hurt.



### Page 3: How do Audiences respond to 'Humans'?

Interactive resource and printable cards – group discussion which can be differentiated

- **Identification – Uses & Gratifications Model.** Link to context - Modern audiences identify with the characters as the different world is so similar to our own, mirroring our own fears and concerns. This is helped by the surface realism and verisimilitude within the text. Universal themes (love, loss, betrayal) are explored and the domestic, familiar, family drama strikes a chord with a range of audiences.
- **Diversion – Uses & Gratifications Model** – audiences use the text as escapism. There are elements of fantasy and the surreal in the text which divert us from our own mundane existences. The non-linear narrative with Anita's flashbacks also helps with this. There is diversionary appeal in the development of the relationships and the different lines of action. Leo's story is more action-based.
- **Enigma codes and narrative devices** – as most science fiction, 'Humans' is based on "what ifs?" In Episode 1, audiences are drawn by the hermeneutics surrounding Anita's past, and questions are raised throughout- will Laura and Joe regain their relationship? Why did Anita take Sophie into the night? Will Niska escape? Are the synths really sentient?
- **Two-step Flow.** Testimonial – on DVD cover – quotes from Mail on Sunday and Independent (BC1 audiences) The papers act as opinion leaders and audiences believe in the show's quality because of this.

### Page 3: Audience Response Factsheet and articles

- Imdb – 25,340 ratings with average of 8.1 overall
- Viewing figures – series 1 averaged 3.44 M on Sunday nights (4M if +1 included) The first episode of Humans attracted six million viewers, Channel 4's biggest drama audience in 20 years. Second series averaged around 2M.
- Read more at <http://www.campaignlive.co.uk/article/humans-ad-stunt-profound-effect-viewing-figures-says-c4-chief/1356055#5Fs5Ll1zbgKgsemT.99>
- Nominated for 4 BAFTAs and other awards
- The most-watched drama launch for Channel 4 since current figures began in 2002 <http://www.radiotimes.com/news/2015-06-15/humans-becomes-channel-4s-most-successful-drama-launch-with-4-million-viewers>

### Page 3: Audience interaction/ Fan responses

Use the interactive resource to allow students to view the sites and type a response.





Henry Jenkins argues that fans form part of a 'participatory culture' in which audiences are active and creative participants in a text.

Watch the fan contributor clip and look at some of the fansites for "Humans". How do fans "participate" actively and "creatively"? Are there examples of "textual poaching"?

- Fan contributor program on Fandom wikia : 4'05" – Fandom clips <http://fandom.wikia.com/fan-contributor>
- [http://humans-on-amc.wikia.com/wiki/Humans\\_on\\_AMC\\_Wikia](http://humans-on-amc.wikia.com/wiki/Humans_on_AMC_Wikia)
- <http://www.fanpop.com/clubs/humans>
- <http://gemma-chan.com/>
- <https://twitter.com/humansc4?lang=en>
- [https://archiveofourown.org/tags/Humans%20\(TV\)/works](https://archiveofourown.org/tags/Humans%20(TV)/works)
- <https://www.fanfiction.net/tv/Humans/>
- [https://www.youtube.com/watch?v=kCnol\\_ju9kw&list=PLm4XLke0iGpufVKNvaAUefKnkqiSXwLIm](https://www.youtube.com/watch?v=kCnol_ju9kw&list=PLm4XLke0iGpufVKNvaAUefKnkqiSXwLIm)

### Responses: "Active" & "Creative Audiences : Henry Jenkins

- ratings, overviews and videos
- fan fiction
- fan art
- memes
- podfiction
- social interaction
- fans build and contribute to sites
- competitions and Comic Con

Page 4: Audience Task: what pleasures might audiences gain from 'Humans'?

Interactive resource Task: Create a word cloud of the pleasures we might gain from the text. Develop three of these points with examples from the text itself. Check against the list of potential pleasures.

- Audience expectations of genre – pleasure in seeing expectations fulfilled (Neale)
- Pleasure of intellectual puzzle – enigma codes



- Reality – creates audience empathy and identification (U & G)
- Escapism – diversion
- Star/character identification
- Moral messages – plays on contemporary fears
- Safety
- Catharsis
- Narrative
- Voyeurism, scopophilia – the ‘gaze’

### Page 4: Readings – Stuart Hall

#### Extended writing task:

Write a paragraph on each of the following questions

1. What is the preferred meaning of ‘Humans’?
  2. How is this encoded?
  3. What other readings might this text generate? Different readings – Remember to refer IN DETAIL to the text to support your ideas on readings – e.g. what do the characters do/say etc?
- An oppositional reading may struggle to find anything new in the story – it ‘s simply a re-worked “Frankenstein”
  - A feminist audience may oppose the representation of Anita and Niska as subservient to the males and feel that despite their self-aware and ‘ironic’ treatment, there is no place for “reinforcement” of these dated ideas in a modern text.
  - Audiences may be critical of the representations of ethnicity within the text – whilst the cast is ethnically diverse, almost all non-white characters are synths, “serving” the mostly white humans.
  - There will obviously be many potential readings of the text – these are merely examples.

### Page 5: Negotiated and oppositional readings for debate

<http://www.sfgate.com/tv/article/TV-AMC-s-Humans-is-stuck-in-idle-6344725.php>

‘The show is OK but rather lifeless, and, no, that isn’t a reference to the Synths. There are moments of actual drama, but they emerge only briefly out of the overall torpor.’ *David Wiegand San Francisco Chronicle*



<https://www.washingtonpost.com/graphics/entertainment/2015-summer-tv-preview/#humans>

*Washington Post* Hank Stuever 'quite possibly the least original drama on TV...appallingly derivative'

### Extended work: Independent activity

- Ask students to think about how they watch television programmes. They could keep a viewing diary, thought shower as a class activity or create a word cloud of how they watch television. How has this changed?
- Student research into science fiction/tech noir/cyberpunk/steampunk might also be beneficial.

Some research into current thinking on artificial intelligence – e.g. Japan's "robot hotel", Stephen Hawking's comments. This could be online or through teacher-led debate.

### Page 5-7: DVD cover analysis (repetition and differences)

Analyse the front and back covers of *Humans*, use the interactive resource to discuss covers

#### Front cover

- Beauty of cropped female face – perfect hair and skin – unreal. Post-modern simulacrum – a copy of a copy? Cropping half-face signifies duality – is she what she seems?
- Objectified through gaze – she is the only image on the cover – "to-be-looked-at-ness".
- TA – 15 certificate – teen + audience.
- 2 step flow – Mail on Sunday/The Independent act as opinion leaders and their testimonial attracts audiences.
- Genre – "drama" – contemporary relevance. Colour codes connote sci-fi – blue/green palette. Artificially green eyes connote something alien.
- Font of title and branding "A" – a world turned upside-down. It's identifiable, but alien.
- C4 brand as mark of quality.

#### Back cover

- The perfect family image in top left thumbnail – but mother Laura is replaced by synth Anita.
- "suburban sci-fi with a dark underbelly – Steve Neale – repetition and difference. Blurb – "action-packed thriller" offers escapism.
- DVD extras – "Being a Synth" suggests immersive experience; "Making of.." offers audiences exclusive insight.
- Images have strong family focus with hierarchies implied through foregrounding etc. Creates enigmas.



- Joe and Laura are divided by curtain in frame – a foundering relationship? Creates enigmas.
- Testimonials continue with comments and star ratings.
- Cast and previous work – targets audiences – “Game of Thrones”, “The IT Crowd”
- Website – [www.channel4.com](http://www.channel4.com) appeals to interactive target audiences.
- Kudos and aMC – branding and quality marks (reputation emphasised – “from the makers of Utopia and Broadchurch”)
- Anita’s stance is demure – the “perfect” woman?
- Leo’s costuming and setting are evocative of adventure – enigmas. Described in blurb as “on the run” – Circe/chase root story attracts audience.
- Lighting – high contrast and shadowed faces of synths reflect theme of duality.
- Implied multi-strand narrative through variety of thumbnails. Danger sign connotes thrills, offering escapism to audiences.
- Blurb : clear Todorovian disruption with implied “Tristan” root story of love triangle. Different narrative strands are offered. Enigmas created through interrogative language “But who, and why?”
- Generic codes – “robotic”, “synth engineer”. Convention of AI becoming “human” – “more like a son than a piece of machinery”

### Television resources

- *For a historical overview of TV*
- *Imagine UK - Season 7 Episode 9 - And Then There Was Television Dec 19, 2006*  
<https://www.youtube.com/playlist?list=PLD511F39E7FF8C5BC>
- *The Media Student’s Book Fifth Edition (Gill Branston & Roy Stafford, 2010. Routledge) has print-based and online resources including ‘The Future of Television’*  
<http://www.mediastudentsbook.com/content/chapter-9-future-television>
- *The BBC’s own homepage has a wealth of information, timelines, factsheets and clips including “The Digital Revolution”, information about PSB, funding and the Licence Fee on its “Inside the BBC” section*
- <http://www.bbc.co.uk/historyofthebbc>
- *A potted history of UK commercial TV - Campaign*
- <http://www.campaignlive.co.uk/article/509198/potted-history-uk-commercial-tv>



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