Media Studies

A LEVEL

MEDIA STUDIES

Delivery Guide

A2 Level: Contemporary Media Regulation

Version 2

OCR
Oxford Cambridge and RSA

A Level Media Studies
Delivery Guide

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Introduction

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- Content: A clear outline of the content covered by the delivery guide;
- Thinking Conceptually: Expert guidance on the key concepts involved, common difficulties students may have, approaches to teaching that can help students understand these concepts and how this topic links conceptually to other areas of the subject;
- Thinking Contextually: A range of suggested teaching activities using a variety of themes so that different activities can be selected which best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resourcesfeedback@ocr.org.uk.

KEY

Click to view associated resources within this document.

Click to view external resources

Curriculum Content

Contemporary Media Regulation is one of the six compulsory topics in Section B of G325 (Critical Perspectives In Media).The activities in this Delivery Guide reflect that Section B of G325 is synoptic and is assessed under AO1 and AO2, and therefore students are required to be able to debate critically, and show an awareness of how media texts operate within the contexts of changing media landscapes and technologies. Students need to be able to debate the contemporary within the context of historical practice and academic research and possible future practice.

It is also worth noting that this Delivery Guide was written in 2015 – since then new and different examples should have emerged that would be interesting to use in the classroom.

In terms of Contemporary Media Regulation students are required to be able to show engagement with regulatory practice within the industries of at least 2 of the following: film, advertising, the Press, computer / video games, online media, social networking and virtual worlds, contemporary television and/or radio broadcasting.

Students are guided by the four prompt questions found in the Specification:

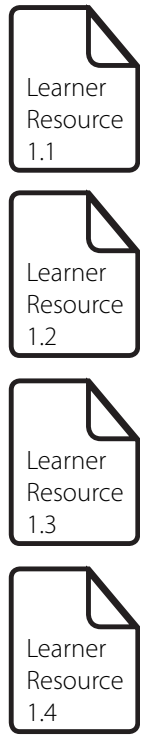
1. What is the nature of contemporary media regulation compared with previous practices?
2. What are the arguments for and against specific forms of contemporary media regulation?
3. How effective are regulatory practices?
4. What are the wider social issues relating to media regulation?

Although this Delivery Guide does not provide explicit exam questions, there are plenty of questions to draw on from past papers which can be found at http://www.ocr.org.uk/qualifications/as-a-level-gce-media-studies-h140-h540/

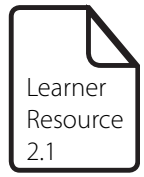
Activity 1 and Activity 2 are basic introductory tasks that allow students to gain an awareness of regulatory bodies operating in the UK. However, they also provide a starting point for teachers to encourage students to compare the historical with the contemporary in terms of regulatory practice.

Once the students are considered confident in the debates around regulation, they could start to consider the past papers and exemplars that can be found on the OC A level Media Studies: http://www.ocr.org.uk/qualifications/as-a-level-gce-media-studies-h140-h540/

Curriculum Content

Activities	Resources
Activity 1: Investigating historical vs. contemporary practice • As part of this task, students are introduced to the main organisations that regulate media content in the UK (Ofcom, BBFC, PEGI, ASA, IPSO) to give overall awareness of 'regulatory bodies' in this session before the teacher narrows down case studies to at least two areas as required. • Students are to work individually and match the logos from the main regulators to the information about who they are and what they do.(Learner Resource 1.1). • Students are then required to work in groups of three or four. They are given definitions of 'regulation', 'censorship', 'free speech', 'self-regulation' on A3 paper (Learner Resource 1.2). Students are then given three basic case study prompts (Learner Resource 1.3 uses example case studies for Film) set by the teacher based on regulation and censorship that has occurred in each traditional industry. At least one is historical, the other two are contemporary • The students are then asked to write responses to the following questions which will test basic evaluative skills and give opportunity to interact with requirements of examination questions: 1. Using the first resource to help, which organisation regulates this industry? 2. For the first case study, what justification was there for the regulation of the content /censorship imposed? 3. For the first case study, would the same regulation/censorship still apply today? Why? 4. For the remaining case studies, what justification was there for the regulation of the content /censorship imposed? 5. For the remaining case studies, do you agree with the regulation of the content/censorship imposed? Why? 6. In the future, what is the main problem this regulator might face? Students are to complete worksheet with their answers (Learner Resource 1.4) and are then required to feedback to class. Students are encouraged to show understanding about key terms in Learner Resource 1.3 by including them for use in their feedback and answers.	

Curriculum Content

Activities	Resources
Activity 2: Self-assessment This activity allows students to assess their own consumption of media content. Students are to mindmap (Learner Resource 2.1) their consumption of/interaction with media products. The students are prompted to note any regulation (e.g. 15 certificate, post watershed) that they encounter and their preferred method of access to the content by referring to some or all of the following prompt questions: • What are at least five names the names of the media products have you used in this medium over the past year? • How did you hear about these media products? • What time of day do you access / interact with these media products? • Who regulates this content? • How do you access this content? If you are not old enough to buy/watch this content, how do you access it? Students are then to work in pairs to discuss and are then to come up with similarities and differences, and investigate whether their consumption adheres or not to current methods of regulation. They are then to feedback to the rest of the class.	

Thinking Conceptually

Approaches to teaching the content

One of the main approaches to teaching the concept of regulation is to ensure that students are made aware of the relevance and importance of media regulation is to their own experience and interaction with media products. It is vital that an approach is taken that fully embraces the changing media and digital landscape of the 21st Century. Often approaches are taken that concentrate on learning of past theoretical arguments and archaic methods of textual analysis and have also been combined with focussing on examples that are at least 20 years old. A breadth of understanding of the development of theory and legislation is vital, but analysis of texts, many of which are now interactive, should be brought into the context of today's consumption. Hence introductory tasks are tailored to offer the students opportunity to position themselves among regulatory practice which begins with the audience member and operates at local, national and global levels across every medium.

Common misconceptions or difficulties students may have

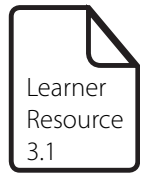
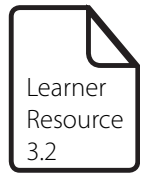
Students may find formulating arguments in order to debate regulation challenging. Therefore the activities are constructed to continually elicit a personal response and they are encouraged to work with others to discuss ideas. It is common that students find it difficult to link practice and texts to theoretical ideas, therefore the students are encouraged to connect any personal response they have with that of a key piece of commentary on regulation that is relevant to the text or industry they are analysing.

Conceptual links to other areas of the specification – useful ways to approach this topic to set students up for topics later in the course.

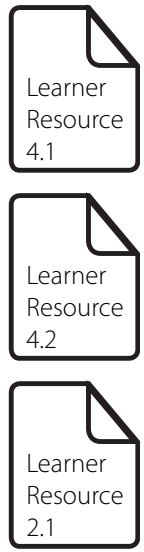
Although the focus is clearly media regulation, many of the activities and press/audio-visual resources can be used for topics Media in the Online Age and We Media and Democracy.

G325 is assessed against AO1 and AO2 and activities which reinforce skills of textual analysis. Offering personal responses also lend themselves to the requirements for writing a personal evaluation and reflection required in G324 (the Advanced Portfolio) and Section A of G325 whereby students are required to evaluate their own work against theoretical concepts.

Thinking Conceptually

Activities	Resources
Activity 3: Learning how to evaluate - for and against regulation • Students require access to the internet for this particular activity. • In this activity students will be introduced to material that will provide them with a theoretical and legislative basis to support evaluative commentary and debate required for AO1. • To enable students to access the content, two simple timelines (Learner Resource 3.1) allow all students to interact visually with case studies, academic ideas and key dates. This is for generic use for all lesson activities in order to provide students with an overview of media regulation, but teachers can eliminate industries/case studies if they have already decided which ones they want to utilise. Similarly others can be added. • Students are then required to look at Timeline 1 from Learner Resource 3.1 and pick one case study pre 2005 and one contemporary case study. They are to watch the clips/read the accompanying articles analysing media content as per requirements for AO2. • Students are then to give two arguments for and against regulation of the particular media industry/text using Timeline 2 (Learner Resource 3.1) to provide at least two academic ideas/pieces of legislation. There is a worksheet to help scaffold ideas and theory in a PDQ format (Learner Resource 3.2).	 

Thinking Conceptually

Activities	Resources
Activity 4: Debate for and against • Students require access to the internet for this activity. • In this activity students are encouraged to develop skills needed to build an argument as per requirements of AO1. • Using a contemporary news topic about media regulation that the teacher chooses and introduces to the class (it could be a recent one from the list provided in Learner Resource 4.1), students are required to debate arguments for and against regulation. • The class are split into two teams. One team is pro-regulation and censorship and one team against regulation and forms of censorship. • Students are to find resources on the topic (utilising Learner Resource 2.1 if necessary). They can then create a presentation to argue their case (Learner Resource 4.2). • The teacher can lead the debate by: A) asking students to create a structured presentation for delivery 1. Introduction to argument, 2. Theoretical/legal historical context supported by textual analysis of two media case studies, 3. Theoretical/legal context supported by textual analysis of three case studies. 4. Prediction for the future. **Or** B) both teams introduce and take turns to argue based on case studies in presentation.	

Thinking Conceptually

Activities	Resources
Activity 5: Effective vs. Ineffective? • The teacher will have given previous examples about how regulators have been 'effective' (e.g. banning of adverts, certification/banning of films and video games, possibly those discussed earlier on the timeline activity) in order to protect vulnerable audience members. • This activity offers students the opportunity to focus on the word 'effective' and apply it to their own experience in order to encourage independent evaluation skills required for AO1. • Students work in teams of four. In a box on the table, there is a contemporary statement made by an academic or commentator (Learner Resource 5.1) stating that regulation of a particular medium is 'ineffective'. Under the statement there are key words relating to the medium and specific media texts that will give the opportunity for students to discuss why the statement might have been made. • Students have one minute to work individually to come up with why the statement was made and then discuss as a group team. They are to also try and apply the statement to any other media text they have interacted with. The teacher is then to lead class feedback. **Extension work** Using a sample exam question, '*To what extent is contemporary media regulation considered effective?*' students are to write 200 words arguing why it is effective and why it is ineffective based one of the contemporary statements. They are also use the timeline (Learner Resource 3.1) and should aim to incorporate at least three theoretical ideas, and use key media terms including the following: • Moral Panics • Censorship • Desensitisation • Self-Regulation.	Learner Resource 5.1 Learner Resource 3.1

Thinking Conceptually

Activities	Resources
Activity 6: Ownership and Regulation This activity introduces students to ownership of broadcasting outlets, and how ownership, deregulation and politics might have an impact on content and social norms. Students will be required to use their knowledge of media institutions from AS level (*G322 Key Media Concepts – Institutions and Audiences*) to help with this task. Students also need a definition of PSB, which can be found here http://ask.ofcom.org.uk/help/television/what_is_psb The answers to the four tasks below (A,B, C, D) can all be recorded on to Learner Resource 6.1: A) In pairs, students should use the TV Guide UK http://www.tvguide.co.uk/, http://www.bbc.co.uk/tv and a montage of clips from the BBC *YouTube* channel https://www.youtube.com/user/ BBC to help give at least give five examples of BBC content that still might be considered as fulfilling the PSB remit. B) The students are then encouraged to compare BBC's ownership to the ownership of the BskyB and News International and 21st Century Fox, writing down three differences. Look at the 21st Century Fox under 'Businesses' for help http://www.21cf.com/#&panel1-3 C) Students are asked to write down all the companies that they recognise the names of that operate in the UK that the Murdoch empire owns. http://www.bbc.co.uk/news/uk-14030051 D) They are then required to analyse the content of BskyB broadcast output and compare one day to the BBC. http://www.tvguide.co.uk/, Students are to use the key terms of *technological convergence*, *globalisation and deregulation and monopolies* which can be found on Learner Resource 1.2 and consider the following questions before providing feedback to the class on their particular case study: 1) Is a PSB model is still important in the UK? State why in the context of contemporary regulation. 2) Put three bullet points for and against deregulation of the media.	Learner Resource 6.1 Click here Click here Click here Click here Click here Click here Learner Resource 1.2

Thinking Conceptually

Activities	Resources
Extension work In late 2013 Rupert Murdoch sold his share in Star TV in China to the Chinese government. In pairs highlight / take three points down from the Telegraph article that you think are important to the topic of ownership and regulation, then answer the questions below. http://www.telegraph.co.uk/finance/newsbysector/mediatechnologyandtelecoms/media/10547453/Rupert-Murdoch-gives-up-on-China-with-sale-of-Star-China-TV.html • Why does Rupert Murdoch think pursuing interests in Star TV in India a 'better option'? • What would be negatives of Chinese –style state censorship of the media in the UK? • Are there any positives to Chinese –style state censorship of the media in the UK? Commentator Bruce Dover (2011) said that Rupert Murdoch had initially been "*lured China with the prospect of one billion potential customers*". • What does this quote suggest about the way in which large media corporations make money? • Why is this at odds with systems of media regulation?	Click here

ACTIVITIES

It is a requirement of the Media Studies Assessment Objective AO1 that students have the ability to assess regulatory practice within the context of different eras and beliefs, and the context of changing technologies. The way in which media is accessed has changed dramatically in the 21st Century and it is vital that students are able to reflect on a number of challenging, and potentially personal, issues that this new accessibility represents within the wider contexts of media regulation.

The contexts and themes of the activities are done so to provide a range of ideas. Whilst students only have to investigate two industries, it is good to have a range of source links and discussion topics that allow students to fully appreciate the nature and significance that cross platforms will have on their argument and assessment.

A variety of sources/links have been used, not only as the main theme for an activity, but embedded as optional choices for the teacher, that allow students to discuss a range of contemporary issues ranging from the Page 3 debate to Twitter trolls to the banning of Hatred. Ultimately it is hoped that students will find the opportunity to debate music videos, soap opera and social media not only engaging but show that regulation is heart of everything they interact with.

Thinking Contextually

Activities	Resources
Activity 7: Copyright, UGC content and regulation • This activity gives students the opportunity to investigate copyright laws as a means of regulating creative content. Much of the content that students watch and create is UGC or uploads of content to VoD sites such as *YouTube* and *Vimeo*. • Many of these videos feature mash-ups of other peoples' work, cover of songs, parodies https://www.youtube.com/watch?v=O7zdr-82WAo . The use of other peoples' work is regulated under copyright law and in the technological age it is difficult to understand where the boundaries lie. In 2014 the IPO amended copyright law so that the parody of material such as is allowed as long as it isn't produced to compete with original work. • Individually students are to write down whether they have ever shared or uploaded photography, music, video material online that wasn't their own work. They are then to answer the following questions: - Did the piece of media have copyright attached? - Did you contact the copyright holder? - Do you know how to contact the copyright holder? In pairs students are then to read the articles from Wired and BBC the use of music on *YouTube* and answer the following questions. http://www.wired.co.uk/news/archive/2012-05/03/cover-song-licensing-on-youtube - What arguments does Wired use to give its opinion on copyright laws? - Do you think UGC artists covering songs should be subjected to copyright law? http://www.bbc.co.uk/news/technology-28418449 - Why is this video maker being sued? - Why do you think the opinions of the artist and the record label differ? For further reading use Copyright User.org's guidance text http://copyrightuser.org/using-and-reusing/	Click here Click here Click here Click here

Thinking Contextually

Activities	Resources
Extension Work The following Telegraph and Guardian articles demonstrate that illegal downloading is unenforceable and the original plans of the *Digital Economy Act (2010)* are being watered down and that regulating online infringement is ruining the industry. http://www.telegraph.co.uk/technology/news/10979918/Illegal-downloading-four-strikes-and-then...-nothing.html http://www.theguardian.com/film/2014/jul/17/digital-piracy-film-online-counterfeit-dvds Reflect back on earlier examples and try and give three reasons why online infringement might not just affect an industry. What are the potential other dangers?	Click here Click here
Activity 8: Regulating TV today This activity further introduces students to the issues of 'offence', 'bias' and 'protection'. The teacher is to split the class into groups giving each one a case study from the list below (these are contemporary and cover a range of issues). Students are to watch the clip and read the article. Students are to pick three reasons why audience members may have complained about the television content and when students do this they should aim to be using key audio-visual textual analysis terms. Students are also to pick one quote from the article to support and feedback reasons to class. 1. In December 2010, Ofcom received 2750 complaints about sexualised dancing on ITV's The X Factor. **Clip/Article links** https://www.youtube.com/watch?v=tXUYOzE_BLU http://www.bbc.co.uk/news/entertainment-arts-12048903 2. In August 2013 Ofcom investigated Hollyoaks for violent train death scene aired in March . **Clip/article links** https://www.youtube.com/watch?v=LB4smDhjuUo http://www.dailymail.co.uk/news/article-2403152/Ofcom-raps-Channel-4-Hollyoaks-train-death-scene.html	Click here Click here Click here Click here

Thinking Contextually

Activities	Resources
3. In January 2015, Ofcom received 250 complaints about racist remarks on Channel 5's Celebrity Big Brother. **Clip/article links** https://www.youtube.com/watch?v=zeWo69m-SvM http://www.dailymail.co.uk/tvshowbiz/article-2906738/Ken-Morley-second-star-booted-Celebrity-Big-Brother-house.html 4. In February 2015 Ofcom received 1000 complaints about the Channel 4's UKIP: First 100 Days docu-drama. **Clip/article links** https://www.youtube.com/watch?v=h2-ssv6Q6x0 http://www.theguardian.com/media/2015/feb/17/channel-4-ukip-first-100-days-docudrama-complaints-ofcom **Extension work** In December 2014, former head of Ofcom said that 1970s comedies would probably be banned. http://www.telegraph.co.uk/culture/tvandradio/11316397/Racist-1970s-comedies-would-be-banned-now-says-head-of-Ofcom.html Students are to watch the clip from *Love Thy Neighbour* and use textual analysis to give three reasons why this would be banned today. https://www.youtube.com/watch?v=ch1sB4NueQo Students are then to find one example for themselves, relating to race, gender or sexuality. Write 400 words, using sample question, *'Is media regulation effective in reflecting wider social change?* With specific reference to TV programmes and film, give arguments for and against as to whether regulation is effective.	Click here Click here Click here Click here Click here Click here

Thinking Contextually

Activities	Resources
Activity 9: Twitter, Crime and Regulation This activity further introduces students to the argument of 'public v. private' information. A) In February 2012, Ryan Giggs conceded that his press injunction about an element of his private was unenforceable. http://www.bbc.co.uk/news/uk-17114875 B) In October 2012, two Twitter users were prosecuted for naming the girl in the Ched Evans case. http://www.bbc.co.uk/news/uk-wales-19878428 C) In October 2014 Chloe Madeley received rape threats on Twitter after her mother commented on the Ched Evans case. http://www.bbc.co.uk/newsbeat/29648755 In bubble/mindmap format, students are to write down the three case studies. They are to read the articles and write a quote from the BBC for each bubble/case study. They should then write their own assessment of each of the case studies (ABC) around the bubble/on the mindmap they have created. This assessment should reflect the following questions for each individual case study: A 1) Do you think that celebrities should be able to take out press injunctions, or does the information belong in the public domain? 2) Should Twitter users be subject to the same IPSO rules as the press concerning the banning of naming those who have taken out press injunctions? B Do you agree that the offenders naming the girl in the Ched Evans case should have been prosecuted, or should users have free speech to comment on publicised and high profile crime? C. 1) Do you think Judy Finnegan (Chloe Madeley's mother) had the right to express her opinion on national TV without the threat of internet bullying? 2) As an global institution and platform which has an audience of 250 million users, is Twitter doing enough to stop online bullying and 'trolling', as evidenced by the Chloe Madeley case?	Click here Click here Click here

Thinking Contextually

Activities	Resources
Extension work In August 2014, Cliff Richard's home was raided by police. The police had cooperated with the BBC who had prior knowledge of the raid. Whilst the BBC had done nothing illegal, it raises questions about 'trial by media'. http://www.ibtimes.co.uk/police-leak-bbc-over-cliff-richard-raid-caused-irreparable-damage-1471559 Do you think that live reporting on criminal investigations/raids is acceptable if we are to abide by democratic law of innocent until proven guilty? If so, then does this suggest that Twitter will eventually need to comply, or was the BBC simply taking a lead from social media outlets of instant gratification to gain audiences? http://www.bbc.co.uk/news/entertainment-arts-31053900 Using the past exam question, '*Does the regulation of media reflect broader social changes?* Write 200 words, with specific reference to public v. private and changing new technologies and Twitter, give arguments for and against as to whether regulation reflects broader social changes. Use key terms: - Technological convergence - Censorship - Gatekeepers - Self-regulation - Public v. private.	Click here Click here

Thinking Contextually

Activities	Resources
Activity 10: Scrapping of 'Page 3' and banning pornography This activity further introduces students to the argument of regulating content that is considered 'offensive' vs. the concept of freedom of speech. After 44 years, in January 2015, The Sun newspaper seemingly took the decision to eliminate topless models from its Page 3. However this was then revoked after three days on 22nd January in 2015. • Students are to read and watch the extracts and embedded video content from the three articles below: http://www.u.tv/News/The-Sun-clarifies-Page-3-return/63ef6795-36e6-4e7c-8ee3-783156fbf40b http://www.dailymail.co.uk/wires/pa/article-2917547/Sun-ends-page-3-topless-pin-ups.html http://www.digitalspy.co.uk/showbiz/news/a622873/page-3-models-lead-backlash-at-ban-blaming-no-bra-wearing-man-haters.html • Students are then to write down three points which give an overview of the arguments for and against the scrapping of Page 3. • Students should then work in pairs to discuss, and visit the timeline resource in 3.1 to apply any relevant media theory and feedback. • Students are then to give their point of view in terms of the 'protectionism' debate answering the following question: - Do you think banning Page 3 would offer women, and children, protection from sexualised images of women? - Are the images in Page 3 anymore harmful than audio-visual media that is not regulated? Use the resource http://www.bbfc.co.uk/education-resources/education-news/bbfc-discusses-online-music-video-age-ratings-pilot-girlguiding to help. **Extension work** ISPs (Talk Talk and Sky) blocked pornography websites in the same month as the Page 3 ban was called for. http://www.independent.co.uk/life-style/gadgets-and-tech/news/porn-blocks-talktalk-joins-sky-in-blocking-adult-content-by-default-9998317.html • Do you think that banning pornography will have a significant impact on protecting children in the online age? http://www.bbc.co.uk/news/technology-26783483 Using the past exam question, '*Discuss the need for media regulation*'. Write 200 words arguing for and against based on indecent and sexualised images in the media specifically.	Click here Click here Click here Click here Click here Click here

Learner resource 1.1

See page 5

Acronym stands for:

Acronym stands for:

Replaced the Press Complaints Commission (PCCP in 2014. This is an independent regulator that handles complaints and seeks to address concerns about editorial content in newspapers and magazines, and about the conduct of journalists.

Has regulated the content of advertisements since 1962. This covers TV broadcast, print, radio, direct mail and online adverts. It is non-statutory but serves to guide the content of industry broadly reflecting legislation.

Acronym stands for:

Acronym stands for:

Acronym stands for:

Introduced in 2003, this organisation regulates broadcast TV and radio content across PSB and commercial outlets. It also licenses all UK commercial television and radio services in the UK.

The Video Standards Council have regulated games in the UK under this system since 2012. The VSC was appointed by government to do. This systems gives guidance to the audience in terms of age and content. This system also applies to online gaming content.

Introduced in 1912.

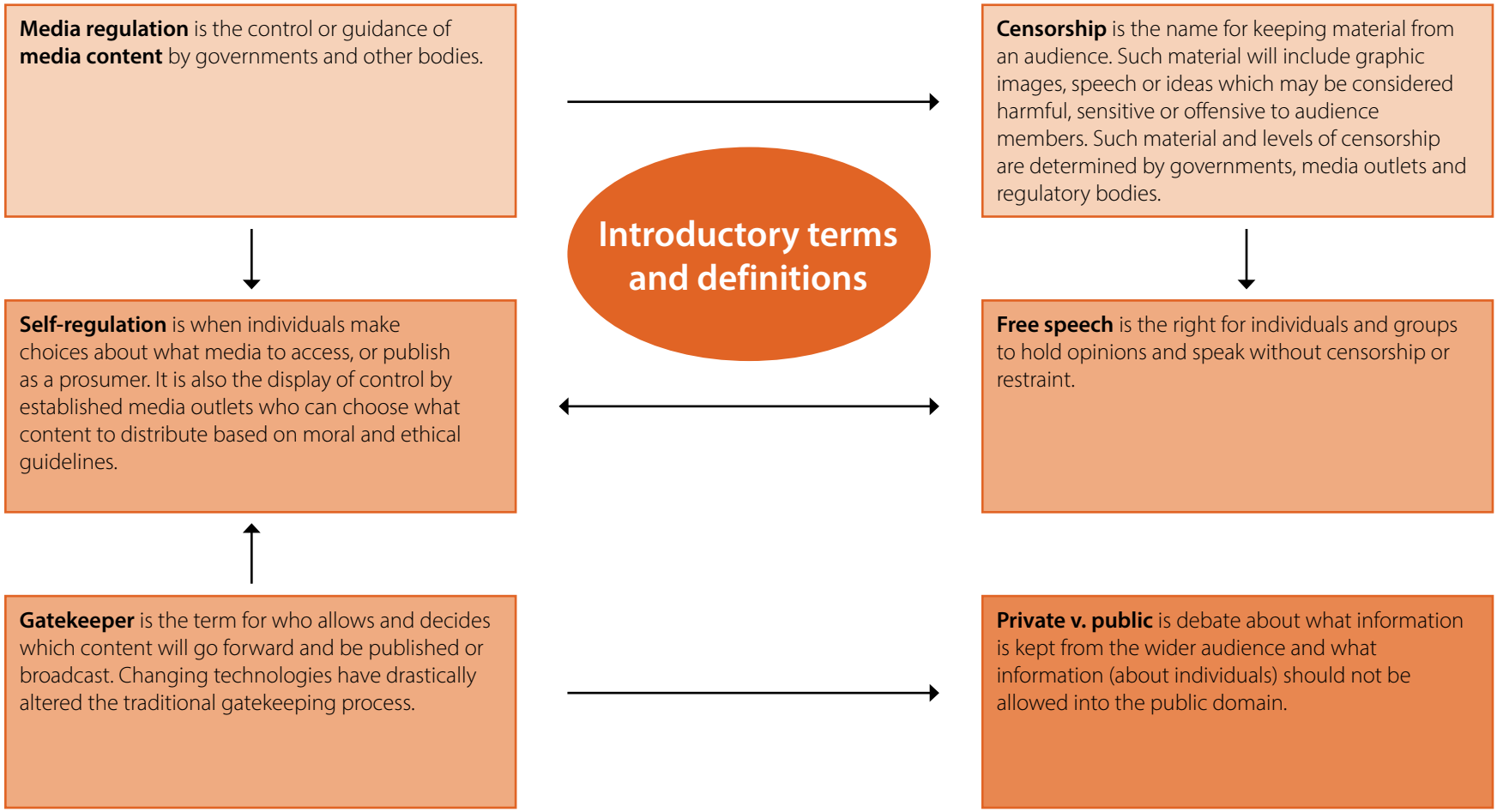
Legally backed by the Cinematography Act 1909.

Responsible for classification and certification of films, DVDs.. This system is age rated.

Since 2011 have also provided a service to regulate online and mobile content (films and TV programmes).

Learner resource 1.2

See page 5



Learner resource 1.2

See page 5

Desensitisation is the idea that prolonged exposure to violent images numb the effects of them. The more you become accustomed to violent images, the less likely they are to have an impact on the audience. Arguably this had influenced more liberal regulation.

Moral Panic is a concept that demonstrates a particular type of overreaction to a perceived social problem/group of people/new technology. The problem is exaggerated and sensationalised in the wider press. Developed in the late 1960s, researchers wanted to expose the media processes involved in creating concern about a social problem.

Technological Convergence is the coming together of media technologies. A 'black box' is device that combines the function of a number of standalone devices. This means that a mobile phones now acts as a means to consume content anywhere, anytime but also produce content and upload it on the move.

Globalisation. We now communicate and share each other's cultures through travel and trade, transporting products around the world in hours or days. We are also able to send information instantly through new technologies, culture to culture. Arguably this is a realisation of Marshall McLuhan's (1964) 'global village'

Introductory terms and definitions

Media monopoly is when one media institution controls or owns a substantial amount of output across press, TV, radio and online media. It can be argued this occurs when deregulation of media occurs as many monopolies aim to eliminate competition.

Deregulation is the freeing of media from strict/state controlled regulation. It is the relaxing of regulation laws, which pave the way. The 1990/6 Broadcasting Act was said to signal deregulation of the media, with Murdoch's BskyB allowed to operate in the UK.

See page 5

Battleship Potemkin. Dir. Sergei Eisenstein (1925)

REGULATOR ARCHIVE REPORT

"The film was rejected when first submitted in September 1926, on the grounds that films should not address issues of 'political controversy' and that Potemkin's pro-Revolutionary message was therefore unacceptable for classification. It was suggested that the film was rejected for "inflammatory subtitles and Bolshevist Propaganda". The nine day British general strike in May 1926 had provoked fears amongst some quarters of society of a potential revolution in the UK. According to The Times, screenings of the film in Berlin had already led to unrest and a censorship battle began between left wing supporters of the film and right-wing efforts to have it banned. It was remarked by some at the time that, had violence been the real problem, cuts could have been made. However, the fact that no attempts were made to tone down the film suggested political motives. By the time the film was looked at the again, in 1954, silent films were no longer commercially viable and the film was therefore likely to appeal only to a very small and select audience. With its potential to cause political unrest diminished, especially after the death of Stalin in 1953, the film was finally classified X uncut (persons under 16 not admitted). Subsequently the film was reclassified PG uncut for a limited cinema re-release in 1987 and is now acknowledged as a classic."

https://www.youtube.com/watch?v=laJ_1P-Py2k Odessa Steps Sequence

The Dark Knight Dir. Christopher Nolan (2008)

NEWS ARTICLE

"Is The Dark Knight suitable for children?

The Batman sequel has been given a 12A certificate, although the BBFC strongly advises parents not to take under-12s. So why choose a classification that would admit them? Because of printing deadlines for press information, critics sometimes see movies without knowing the certificate they have been given. This allows us to play censor-for-a-day. During a preview of The Dark Knight, though, the game seemed too easy.

With its numerous shootings and knifings, persistent atmosphere of nihilistic morbidity and the terrifying appearance and speech of Heath Ledger's Joker, this was as surely a 15 as the last shirt on a rugby team. I lost. It was 12A, meaning that unaware parents are able to take a child of any age to see it.

The British Board of Film Classification (BBFC), in response to the incredulity of reviewers, has offered three justifications: 1) They are definitely not saying that the film is suitable for under-12s and strongly advise parents not to take younger children. 2) That the violence is discreetly presented. 3) The movie has a cartoon atmosphere, which lessens the impact of the aggression.

But the film's producers must be grinning like the Joker at what they've got away with. Though Batman is based on a cartoon, director Christopher Nolan has proclaimed his aim to make the cinema version more realistic: his Gotham City is indistinguishable from today's New York. And, while it's true that we are spared much gory detail of the damage done by bullets and blades, the film contains widespread use of knives, currently a sensitive issue.

If the BBFC really is not recommending that under-12s go, why choose a classification that could admit them? Its confused stance makes a case for the return of the strict 12 certificate, although even that would be too low. The number that fits is 15, although, as the movie industry is well aware, such toughness would cut its box office numbers."

https://www.youtube.com/watch?v=5K3E5tLoado Dark Knight Mob Scene

See page 5

The Woman in Black Dir. James Watkins (2011)

NEWS ARTICLE

"Daniel Radcliffe's The Woman In Black the most complained about film of 2012

Daniel Radcliffe horror movie - 'The Woman In Black' - is the most complained about film of the year so far according to regulators

It attracted 120 complaints, three times as many as 2011's most complained about movie, ballet drama 'Black Swan'.

On the regulator website they warn that the film - which sees Radcliffe play a young lawyer who visits a remote, haunted village - contains "a number of scenes of supernatural horror and threat".

The issue may have been the rating. 'The Woman In Black' had six seconds of cuts made to ensure it got a '12A'.

The regulator told us that they would not reveal the nature of complaints until next year, but admitted "some people felt the film was too scary at '12A'".

The controversial certificate was introduced in 2002 after school kids complained that the old '12' rating (i.e. no one under that age was allowed in) barred them from seeing 'Spider-Man'.

The regulator introduced the softer '12A', which allows youngsters under that age to see the film if accompanied by an adult.

The vague rating however has been a constant irritant to the BBFC, with the vast majority of their complaints reserved for '12A' films that were felt to be too grown-up for the age bracket.

These include 'Casino Royale', 'Terminator 3: Rise of the Machines' and 'Beowulf'.

The most complained about film of all time in Britain is 'The Dark Knight', which received 364 complaints in 2008. The rating? '12A'."

https://www.youtube.com/watch?v=dPYMUnJGURI Woman in Black trailer

Learner resource 1.4 Worksheet

See page 5

1. **Using the first resource to help, which organisation regulates this industry?**

2. **For the first case study, what justification was there for the regulation of the content /censorship imposed?**

3. **For the first case study, would the same regulation/censorship still apply today? Why?**

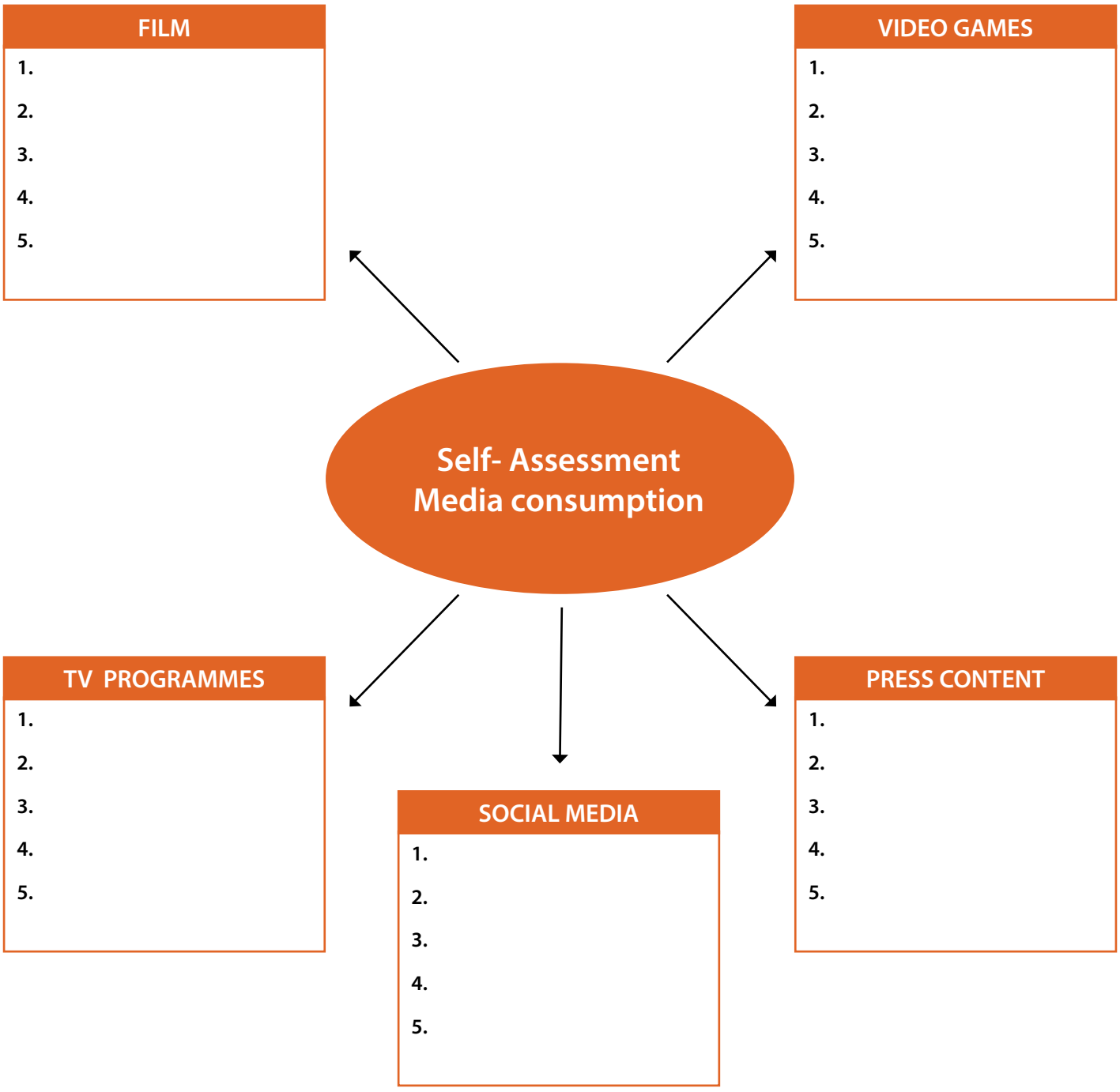
4. **For the remaining case studies, what justification was there for the regulation of the content /censorship imposed?**

5. **For the remaining case studies, do you agree with the regulation of the content/censorship imposed? Why?**

6. **In the future, what is the main problem this regulator might face?**

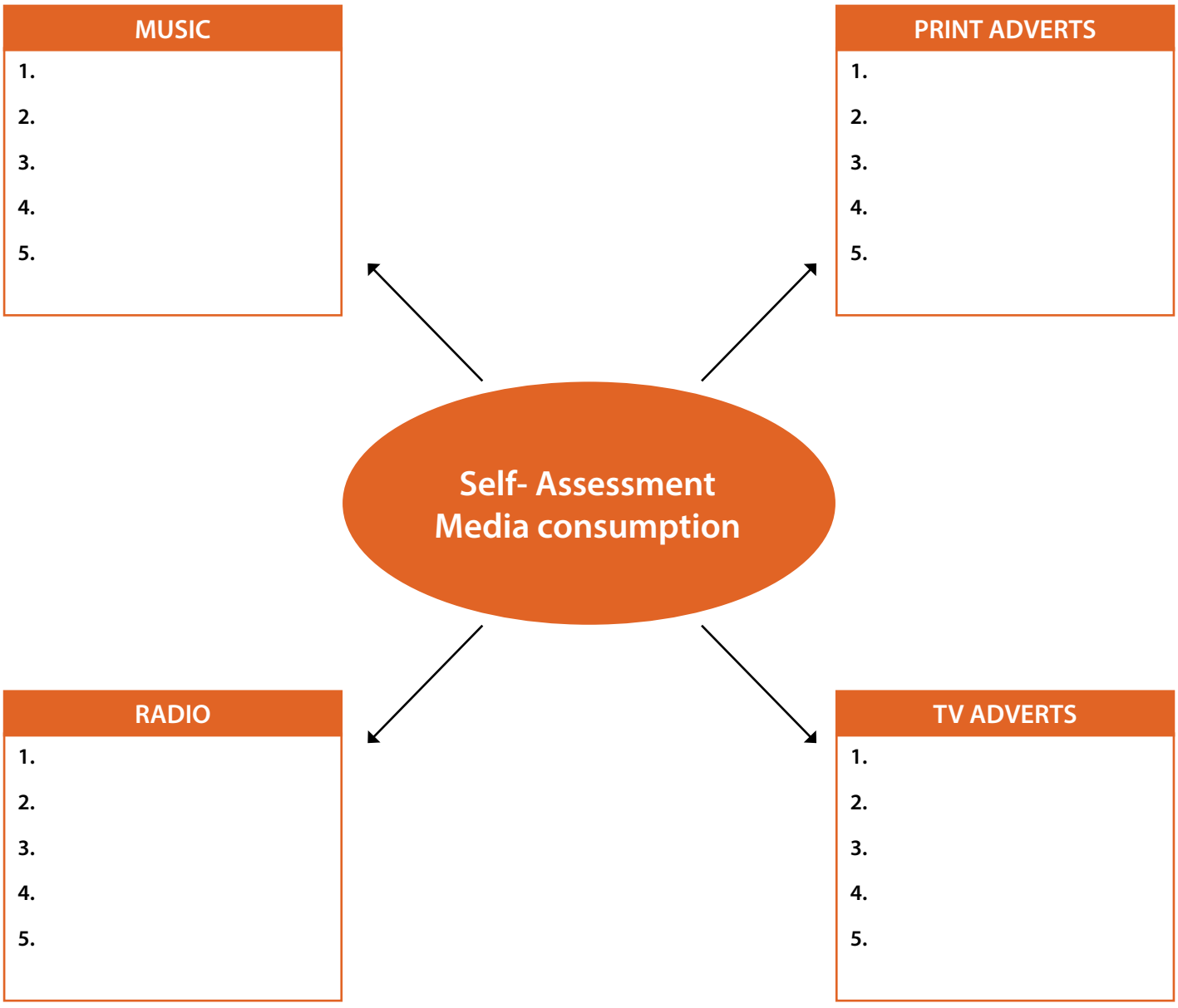
Learner resource 2.1 Worksheet

See page 6



Learner resource 2.1 Worksheet

See page 6



Learner resource 3.1

See page 8

1912 Formation of British Board of Film Censors (in 1985 became British Board of Classification). First banned/shelved film was The Life Story of David Lloyd George in 1918. Era of **moralistic paternalism**.

1953 voluntary Press Council established, industry self-regulation.

1962 ASA officially introduced by advertising industry. Code of advertising practice broadly reflects legislation. Covers print, broadcast (TV and radio).

1964 9pm Watershed introduced by parliament.

1979 BBFC Life of Brian AA classification challenged by local council authorities who said it was blasphemous and banned it.

https://www.youtube.com/watch?v=Zjz16xjeBAA

1984 Video Recordings Act. All video recordings offered for sale/hire must carry a certificate – BBFC to grant. Act was legislative reaction to 'video nasty debate of the 1980s. The Exorcist and Texas Chainsaw Massacre did not get home release until the 1990s.

1986/1987 First video games (Dracula and Jack the Ripper) certified by BBFC. Both games had numerous certificate stickers all over their covers to emphasise to parents and retailers that they were not intended for children, as computer games carrying BBFC certificates were previously unheard of.

1987 Hungerford Massacre. Rambo filmed blamed for Michael Ryan's actions. http://articles.latimes.com/1987-08-22/news/mn-1039_1_john-rambo

1990s BBFC still in period **protectionism** – but significant period of **liberalism** based under more acceptable based on cultural norms.

1991 PCC set up

1999 Columbine High School Massacre video games Doom and 3D Wolfenstein primarily (and film and music) blamed for Eric Harris's violent and extreme actions http://www.nydailynews.com/life-style/health/role-video-game-addiction-played-columbine-shootings-article-1.361104

June 2007 Manhunt banned http://news.bbc.co.uk/1/hi/england/leicestershire/6767623.stm.

2003 Ofcom established.

2005 - Ongoing GTA blamed for violence and sex related crimes. http://geekti.me/wp/2013/10/10-crimes-that-were-blamed-on-video-games/

http://www.mirror.co.uk/news/uk-news/grand-theft-auto-v-shocking-4659247

Clip of GTA: http://youtu.be/nVjuq1zF3Cs

Charlie Brooker commentary on violent video games: https://www.youtube.com/watch?v=slb8JdoWF00

2009 BBFC denies Japanese film Grotesque classification at all.

2011 BBFC denies Human Centipede II classification – needed heavy cuts to make an 18.

2011 L'Oreal adverts misleading and banned by ASA.

July 2012 PEGI takes over classification of videos games.

2012 Ryan Giggs injunction made unsustainable by Twitter posts.

http://www.telegraph.co.uk/sport/football/9095826/Ryan-Giggs-finally-gives-up-anonymity-over-Imogen-Thomas-affair.html

Dec 2014 Hatred banned from Steam. http://www.themarysue.com/steam-greenlight-hatred/

Clip of Hatred: http://youtu.be/5GWHTpqRyS8

2010 Bailey Review led to 2013 All ISPs have filtering system in place to protect children from pornographic and harmful images.

2014 IPSO introduced, new code of practice established based on findings in Sir Brian Leveson's report which was commissioned after the NoWs 2011 now infamous phone hacking scandals (Milly Dowler and celebrities http://edition.cnn.com/2013/10/24/world/europe/uk-phone-hacking-scandal-fast-facts/ Video about IPSO http://www.theguardian.com/media/video/2014/sep/08/head-press-regulator-ipso-alan-moses-video

2014 e-Cigarette adverts misleading and banned by ASA

http://www.bbc.co.uk/news/health-30595394

Learner resource 3.1

See page 8

1920/30s Hypodermic syringe theory – first to state that media has the ability to influence the audience directly. It is quite influential in terms of *the link between violence and impact on audience*. This became outdated quickly as it was not sufficient to explain the relationship between text and audiences.

1964 Mary Whitehouse – 'Clean Up TV Campaign' Impact that violence and sex on television would have on children in particular http://www.theguardian.com/culture/2008/may/24/features16.theguide12

1970s George Gerbner assessed effects of *violence on TV* and the audience. Looked at ideas of **desensitisation** and mean world syndrome.

Looked also at cumulation theory leading to desen-sitisation – which leads to a **cultural deregulation**.

1972 Active audiences Blumler et al. Uses and gratifications theory – 'pick and choose' what they want to do with the media.

1980 Stuart Hall looked at the notion of *press* as the 'fourth estate' as a means of social control or back door political force.

1972 Stanley Cohen – Moral Panics. Cohen's research was based around the idea that the press exaggerate the threat of a group of people. The way in which the press and broadcast report and sensationalise threats to the wider public have subsequently seen new technologies/ content of film and video game media emerge as 'folk devils'.

Clip Adam Curtis on moral panics: https://www.youtube.com/watch?v=ajUVsOuRQII

2000 Craig Anderson published 'Violent Video Games'. Video games have a negative impact on children. Link between aggression and gameplay found. **2003** Guy Cumberbatch argues against this.

1999 Stokes and Reading argued that that self-regulation of press encourages intrusion; ability to spy is more important than serious journalism. Also suggest that they should stand against above international law.

2004 Dan Gillmor.' We the Media'. We Media and Citizen Journalism challenges traditional ideas of *press censorship* via online content at 'grassroots' level.

2000 Denis McQuail argued that the internet changes role of audience. Audience not restricted to local content, no barriers, hard to regulate such freedom of activity.

2004 Web 2.0 and use of *internet as public sphere of information*, based on **Howard Rheingold's 1995** electronic agora.

2005 David Gauntlett. Disagrees with stereotype of vulnerable youth. 'Moving Experiences' Children are seen as **active audience members** and media literate as **digital natives.**

2008 Byron Review. Dr Tanya Byron produced a report which was concerned by use of *video games, internet* game sites and social networking by children. Key findings here: http://www.theguardian.com/media/2008/mar/27/digitalmedia.childprotection1

2008 Plunkett argued that a "new generation of UK media power players are ditching traditional **gatekeepers** and going straight to their audience via the web".

2006 Tapscoot and Williams proposed the theory of Wikinmonics. Lead to the ideas (part of a new media business model) peering, free creativity, democracy (press and journalism), thinking globally and perfect storm. These ideas, though, have an impact on regulation of content.

2010 Stephen Abell (formally director of PCC) said it cannot state regulate content on line as "content is so diffuse and not easily contained". Felt only self-imposed standards by press would work online.

2010 Richard Berger – Ofcom could supersede BBFC owing to online content and liberalisation of regulation.

2010 Ferguson and Reuda's Hitman study. Video games are cathartic, don't encourage violence.

2012 Leveson. Regulation of social media must occur. "We will have to think about how we ensure that the law is capable of equal application, and is applied equally and fairly, against the mainstream media and bloggers, tweeters and other amateur online journalists".

Learner resource 3.2

See page 8

Case study 1 (past, pre 2005) from timeline 1 (Point)

The media text/ industry …… is thought to ……

(Data) Write three bullet points from the clip/article which give an insight into the content of ……

–

–

–

(Question) Arguments for regulation/censorship of the piece of…… using academic ideas are:

–

–

–

(Question) Arguments against regulation/censorship of …… using academic ideas are:

–

–

–

Learner resource 3.2

See page 8

Case study 2 (contemporary, within the last five years)

The media text/ industry ..... is thought to .....

(Data) Write three bullet points from the clip/article which give an insight into the content of .....

–

–

–

(Question) Arguments for regulation/censorship of the piece of..... using academic ideas are:

–

–

–

(Question) Arguments against regulation/censorship of ..... using academic ideas are:

–

–

–

Learner resource 4.1

See page 9

Charlie Hebdo

On 7th January 2015 12 cartoonist were shot dead by three Muslims who were offended by the magazine printing a satire of the prophet Muhammed.

DEBATE TOPIC newspapers and magazines be allowed to print images which others may find offensive?

Hatred and GTAV

In December 2014 Steam banned controversial video game Hatred because of the central character narrative acting out a 'genocidal crusade'. It was also only the second game to be awarded AO by ESRC (US and Canada ratings board for video games).

DEBATE TOPIC: Should video games considered violent be banned from sale and have restricted trailer marketing from now on?

9pm Watershed

We live in a Web 2.0 age where audiences have 24 hour access to On Demand content services (BBC iPlayer, Netfix, YouTube).

DEBATE TOPIC: Should the UK 9pm Watershed be abolished?

Learner resource 4.2

See page 9

Debate planning sheet: regulation and censorship.

Three contemporary news articles that support regulation of the media.

Media texts to use as evidence.

Three pieces of academic theory that support the need for regulation of the particular medium.

Two pieces of legislation that have shown a need to move to a tighter, more conservative regulation.

Future prediction that would support regulation of the medium/s.

Learner resource 4.2

See page 9

Debate planning sheet: regulation and censorship.

Three contemporary news articles that oppose regulation of the media.

Media texts to use as evidence.

Three pieces of academic theory that oppose the need for regulation of the particular medium.

Two pieces of legislation that have demonstrated a move to more liberal regulation.

Future prediction that would promote liberalism, and deregulation of control of content and industry.

Learner resource 5.1

See page 10

In 2009 John Beyer of Mediawatch UK, said "The BBFC has become far too lax. in what it permits for public exhibition and there has been a gradual shift in what they regard as acceptable so that what would have been regarded as 18 a few years ago is now thought suitable for 15".

KEY WORDS:

12A, Illegal downloads, Desensitisation, Horror, Sex, Violence, IP address Parental responsibility, Dark Knight, Anarchist, Hunger Games.

In 2011 Prime Minister of UK, David Cameron, said "The PCC has failed. It is ineffective and lacking in rigour. It lacks public confidence."

KEY WORDS:

Phone hacking, Data Protection, Sensationalism, Stereotypes, Celebrity, News of the World, IPSO, J.K. Rowling.

In 2014 Professor David French, Manchester University said that, "the majority of the UK general public perceive alcohol adverts to breach the Advertising Standards Authority's Broadcast Committee of Advertising Practice (BCAP) Code suggesting that the current regulatory system for UK television is inadequate and ineffective".

KEY WORDS:

Glamour, Youth, Sexual success, Friendship, Wealth, Fashion, Beauty, Fosters, Absolut, Haig Club Whisky, Bulmers, WKD.

In 2012 Labour MP Keith Vaz said that, "the Pan European Game Information (PEGI) has been proved ineffectual. PEGI can only provide an age rating and not restrict ultra-violent content…in an era of ever-more sophisticated and realistic game-play, more robust precautions must be taken before video games are published".

KEY WORDS:

First-person shooter, Realism, Fantasy, Parents, Responsibility, Illegal downloads, Walkthroughs, Call of Duty, Norway.

Learner resource 6.1

See page 11

BBC

How does contemporary **BBC** content still fulfil the **PSB ethos** of producing media that **informs, educates and entertains?** Use a range of examples from their cross media portfolio. At least five examples

1.

2.

3.

4.

5.

News Corporation and 21st Century Fox

How does BBC's ownership structure differ from the two main conglomerates of the Murdoch empire. Give three differences.

1.

2.

3.

In the space below, write down all the companies you have heard of that Murdoch owns using the wheel resource from the BBC website.

Sky

How does content across the Sky channels compare to **BBC** content? Give five examples of programming.

1.

2.

3.

4.

5.

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