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THE ESSENTIAL A-Z GUIDE TO  
INTERPERSONAL, MASS, AND  
NETWORKED COMMUNICATION

# Oxford



## DICTIONARY OF Media and Communication

DANIEL CHANDLER AND ROD MUNDAY

## **How to search for terms in** ***A Dictionary of Media and Communication***

To find an entry in this e-book you can:

- Browse the [Alphabetical List of Entries](#) and select the entry you would like to view  
or
- Use your Search function to be taken to a complete list of references to your search term in the *Dictionary*
  - If your search term has its own entry, it will usually be listed at the top of your results
  - In cases where your search term appears in more than one entry heading, the results will be listed alphabetically

### **A note on special characters**

While most e-readers can display special characters (such as é and â), many cannot search for words containing them, unless the special characters themselves are typed into the search box. If you are unable to type these characters, please browse for your term using the [Alphabetical List of Entries](#).

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zoning

zoom

# A Dictionary of Media and Communication

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A Dictionary of  
**Media and Communication**

THIRD EDITION

DANIEL CHANDLER  
*and*  
ROD MUNDAY

**OXFORD**  
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‘Only connect ...’

E. M. Forster

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## Preface

The third edition represents the return of this dictionary to print. A distinctive feature is its significantly greater coverage of social media, already featured in our supplementary online *Dictionary of Social Media*. Raising the profile of networked communication is in harmony with our aspiration to stimulate relational thinking. As the epigraph suggests, a key mission from the start has been to make connections across this highly multidisciplinary field, in support of which an extensive network of cross-references serves as a conceptual map. We hope that readers will find the book to be a useful analytical toolkit in the study of interpersonal, mass, and networked communication. It covers both academic theory and professional practice and reflects a variety of paradigms. Specialists will thus encounter terms and concepts with which they are unfamiliar or which may even seem alien: a sobering reminder of the bewilderingly diverse discourses confronting the neophyte. Seeking connections between disparate perspectives could hardly be a more pressing imperative in this ‘post-truth’ era: the future of our networked society depends upon us all communicating beyond our own echo chambers.

Our thanks go to friends and colleagues who have commented on drafts for this edition, especially Ed McDonald, Jamie Medhurst, and Paul Merrett; however, they are not implicated in our final editorial decisions.

**Note:** This is not a biographical dictionary; however, the life details of those named in entries, where available, are provided in the appended [Biographical Notes](#).

Daniel Chandler and Rod Munday  
Aberystwyth, April 2019

**abduction** A form of logical *\*inference* involving the generation of a *\*hypothesis* that, if true, would be a plausible explanation for some otherwise unexplained phenomenon. Peirce argues that abduction is necessarily prior to both *\*induction* and *\*deduction*. In *\*artificial intelligence*, abduction is commonly employed in detecting faults in systems. *See also* HEURISTICS.

**aberrant decoding** Making sense of a *\*message* or *\*text* in terms of a different *\*code* from the one used to encode it (Eco). This can be the basis for cultural misunderstandings: for example, the hand *\*gesture* made by joining the thumb and forefinger into a circle signifies ‘OK’ in the UK and the USA but in France it signifies ‘worthless’ or ‘zero’ and in Brazil it is an obscene gesture. *See also* ENCODING–DECODING MODEL; HEGEMONIC READING; INTERPRETIVE REPERTOIRE.

**above-the-fold** *Compare* BELOW-THE-FOLD. **1.** (print journalism) The top half of a *\*newspaper*, visible when folded in a vendor’s rack—the place occupied by the *\*masthead* and main headline. **2.** (web design) The area of a webpage visible without scrolling—where the most important *\*content* goes.



<http://www.bboxesandarrows.com/view/blasting-the-myth-of>

- Blasting the myth of the fold

**above-the-line** **1.** A business *\*model* for creating mainstream *\*advertising*, distributing it through *\*mass-media* *\*channels*, and charging clients a commission. This model is predicated on the logic of *\*mass communication*

where one *\*advertisement* reaches millions of *\*consumers* simultaneously. However, it is being challenged by the rise of *\*digital \*broadcasting* and the *\*internet* which have led to a more fragmented media *\*audience*. *See also* AUDIENCE FRAGMENTATION; DIGITAL TRANSMISSION; *compare* BELOW-THE-LINE. **2.** (film-making and television) Expenditure prior to filming, including the salaries of those on individual *\*contracts*.

**absent presence** *See also* PRESENCE. **1.** In *\*poststructuralist* theory, a concept most closely associated with Derrida, for whom it refers to the mythical status of the supposed hub of any system of ideas (*see also* DECONSTRUCTION; DIFFÉRANCE; FOUNDATIONALISM; TRANSCENDENT SIGNIFIED). **2.** An author's physical detachment from a (circulated) *\*text*. In Plato's *Phaedrus* (c.370 BCE), Socrates argues that this leaves it open to misinterpretation, in contrast to *\*co-presence* in *\*face-to-face interaction* (*see also* PHONOCENTRISM). This is in fact a feature of all *\*mediated communication* where the participants are spatially and/or temporally separated. **3.** The notion of the use of (present) *\*sign vehicles* to refer to (absent) *\*referents*, which is a *\*design feature* of *\*language* (*see also* DISPLACEMENT), and of all *\*representation*. **4.** The mass-mediated presence of onscreen personalities and *\*events* which can generate the illusion of almost immediate presence or even (particularly with *\*television*) *\*parasocial interaction*. **5.** Some important and relevant term, concept, factor, question, or issue that is 'conspicuous by its absence' in a *\*discourse* ('the elephant in the room' phenomenon). The avoidance involved is often based on embarrassment or social taboo (e.g. in the case of disability). **6.** The *\*symbolic erasure* of a particular sociocultural group (e.g. females, gay people, or *\*ethnic* minorities) in a *\*text*, *\*genre*, or *\*medium*, or in a particular social *\*context*. **7.** The discernible influence of a particular individual on some social or textual practice even when they are not present (especially when they are no longer alive), e.g. in *\*film*, when one discerns the absent presence of Hitchcock in the *\*style* of a contemporary thriller.

**absent signifier** **1.** A particular feature which is perceived as missing from a *\*representation* in any *\*medium*, especially where it is 'notable by its absence', breaching *\*expectations*. *See also* COMMUTATION TEST;

DECONSTRUCTION; PARADIGM; MARKEDNESS. 2. A medium, tool, or \*representational code which is \*phenomenologically \*transparent. *See also* IMAGINARY SIGNIFIER; SIGNIFIER.

**A/B testing (split testing)** Running two live versions of a webpage or a video (the original and a variant) with \*viewers automatically divided between them, to see which leads to a better conversion rate (such as more sign-ups, downloads, or sales). *See also* RETARGETING.

**Academy aperture** Named after the Academy of Motion Pictures Arts and Sciences, this is the standard size of the 35 mm aperture plate of \*film projectors and printers. It produces an \*aspect ratio expressed as 1.37:1 (or sometimes 1.33:1), which is roughly equivalent to 4:3. It is associated with Hollywood films of the 1930s and 1940s and with \*television programmes from the 1950s to the 1990s. *See also* ASPECT RATIO.



<http://www.widescreenmuseum.com/widescreen/evolution.htm>

- Aspect ratios

**access 1. (accessibility)** General availability for use: e.g. the percentage of a given population owning or having access to a communications \*medium/\*technology. Policy-makers have argued that \*public service broadcasting or the \*internet should be universally available (*see* REITHIANISM). Both social factors and the \*affordances or \*biases of particular \*communication technologies can have implications for access. Access to particular \*mass media outlets is socially differentiated: elites often have privileged access to mainstream \*news outlets, while minorities rarely do. *See also* CIRCULATION; DIFFUSION; DIGITAL DIVIDE; DISINTERMEDIATION; DOMINANCE MODEL; FREEDOM OF THE PRESS; GATEKEEPING; GLOBAL VILLAGE; PRIMARY AND SECONDARY DEFINERS; REACH. 2. (accessibility) The availability of \*information: *see* INFORMATION FLOW. 3. (access television) In pay-TV, a special timeslot or \*channel devoted to non-commercial use. *See also* COMMUNITY

**BROADCASTING.** **4. (accessibility)** (semiotics) The extent to which the \*codes employed in texts and communicative practices are available to those \*interpreting them. *See also* **ABERRANT DECODING**; **BROADCAST CODES**; **ENCODING—DECODING MODEL**; **INTERPRETIVE REPERTOIRE**; **NARROWCAST CODES**; **SYMBOLIC CAPITAL**. **5. v.** To extract \*data from a computer.

**accommodation** **1.** (optics) The process where the eye changes focus to keep near or distant objects clearly in view. **2. (communication accommodation theory, CAT)** In \*interpersonal communication, the conscious or unconscious modification of verbal and/or nonverbal features to be more like those of others present (*see also* **MIRRORING**; **POSTURAL ECHO**). In \*linguistics, **accommodation theory** postulates that people adjust their speaking styles in order to fit in with others. **3.** (sociology) The efforts made by a minority group to conform publicly to the cultural \*expectations of a dominant group (while actively resisting becoming assimilated to its \*values); *compare* **ASSIMILATION**. **4.** (psychology) For Piaget, the process of modifying our existing \*knowledge or \*schemata in order to integrate new \*information; *compare* **ASSIMILATION**.

**account handler** In \*advertising and web design agencies, the person who acts as the intermediary between the agency and the client, whose job is to interpret the client's brief and manage the process of its realization.

**acculturation** *See* **ASSIMILATION**.

**acoustic flow** *See* **SPEECH PERCEPTION**.

**actant** *See* **NARRATIVE GRAMMAR**.

**action theory** *See* **INTERACTION**.

**active audience theory** The view (particularly associated with \*mass-media usage) that \*audiences are not merely passive receptacles for imposed \*meanings (*see* **EFFECTS TRADITION**; **HYPODERMIC MODEL**) but actively (albeit often unconsciously) involved—both \*cognitively and emotionally—

in making sense of *\*texts*. This active involvement has several interrelated dimensions: *\*perception*, *\*comprehension*, *\*interpretation*, *\*evaluation*, and response (*see also* *BEHOLDER'S SHARE*; *ELABORATION*). Proponents of active audience *\*theory* claim that scholars cannot assume that the meaning of a text is fixed in advance of its *\*reception* because meaning is the product of a negotiation between the audience and the text in a particular *\*context of reception*. They argue that, rather than being used by the media, people use the media for their own *\*purposes* (*see* *USES AND GRATIFICATIONS*): a stance critics refer to as *\*cultural populism*. *See also* *AUDIENCE PARTICIPATION*; *BRICOLAGE*; *CONSTRUCTIVISM*; *ENCODING—DECODING MODEL*; *HIGH AND LOW INVOLVEMENT*; *INTERACTIVE TELEVISION*; *INTERACTIVITY*; *PARTICIPATORY CULTURE*; *RECEPTION MODEL*; *SAVVY CONSUMER*; *TEXTUAL POACHING*; *USER-GENERATED CONTENT*.

**active picture** (television) The portion of a transmitted *\*image* containing picture information as opposed to *\*signal* data. *See also* *SAFE AREA*.

**actor** *See* *SOCIAL ACTOR*.

**actor–network theory** (ANT) In social *\*theory*, a relational perspective (stemming from Latour) that counters the *\*dualism* of the *\*agency* vs (social) *\*structure* debate in sociology. The attributes of entities (people, things, and ideas) are seen as inseparable from their *\*production* in relational *\*networks*—a concept inspired by radical semiotics (*see* *RECIPROCAL DELIMITATION*). *\*Technologies* and *\*social actors* are thus inseparable parts of a sociotechnical system.

**actuality** *See* *REALITY*.

**actual sound** *See* *NATURAL SOUND*.

**ad** *See* *ADVERTISEMENT*.

**adaptors** In *\*nonverbal communication*, acts involving physical manipulation that serve to manage stress or tension. These include **self-adaptors** (see *SELF-TOUCH*); **alter-adaptors** (adaptations to others), including protective arm movements and arm-folding; and **object adaptors**, such as tapping a pencil on a table. One of five types of nonverbal acts according to Ekman and Friesen (the others being *\*affect displays*, *\*emblems*, *\*illustrators*, and *\*regulators*).

**ADC** See *DECODER*.

**addition 1.** One of the four logical ways in which *\*perception*, *\*memory*, or *\*representation* can transform an experience that is ostensibly merely reproduced. Addition involves adding one or more elements which were not identifiably part of the original source material. For example, in eyewitness testimony, we might innocently recall a particular observation or *\*event* which would normally be part of a similar situation but which did not occur on the particular occasion in question. See also *DELETION*; *LEVELLING AND SHARPENING*; *SELECTIVE PERCEPTION*; *SELECTIVE RECALL*; *SUBSTITUTION*; *TRANSFORMATION*; *TRANSPOSITION*. **2.** In *\*rhetoric*, *adjectio*, one of Quintilian's four types of rhetorical *\*figures* of speech involving deviation (*mutatio*): in this case, the addition of elements.

**additive colour** A process of generating *\*colours* by combining the additive primaries of red, green, and blue light—as in photography, stage-lighting, computer graphics, video, and (originally) *\*film*. Mixing the *\*primary colours* of red and green produces the *\*secondary colour* yellow; similarly, green and blue produce cyan, and blue and red produce magenta. The more that colours in light are mixed together, the lighter they become. Mixing every colour produces white light. See also *COMPLEMENTARY COLOURS*; *RGB*; compare *SUBTRACTIVE COLOUR*.

**additive primaries** See *PRIMARY COLOURS*.

**additive secondaries** See *SECONDARY COLOURS*.

**addresser and addressee** 1. Alternative terms to *\*sender* and *\*receiver* originated by Bühler and employed in *\*Jakobson's model* of *\*communication*. *See also* ENCODER. 2. *\*Roles* implied within a *\*text* and/or inferred by *\*readers*: **addresser** refers to an authorial *\*persona*, while **addressee** refers to an *\*ideal reader*.

**adjacency pairs** In *\*conversation analysis*, two successive *\*utterances* where the second (e.g. an answer) is required by the first (e.g. a question). *Compare* INTERCHANGE.

**admin (administrator)** In an *\*online forum*, *\*chatroom*, *\*game*, or Facebook group, someone who is in charge (often as part of a team) of the management, maintenance, and *\*content* of the chatroom, group, site, *\*wiki*, or server, who also acts as a senior *\*moderator*, typically including the power to ban individual *\*users* and to delete or lock content. *See also* MODERATION.

**ADR (automatic dialogue replacement)** A process in audio *\*post-production* where an actor records lines of dialogue roughly in synchrony with a character's onscreen lip movements, which are then digitally manipulated to achieve a closer match.

**ad retention (retention, retention level, adstock)** (market research) The percentage of *\*consumers* who recall a specific *\*advertisement* or *\*brand* even after exposure to the *\*advertising* has ceased. Advertisements thus have a residual 'half-life'. *See also* ADVERTISING EFFECTIVENESS; AIDED RECALL; FORGETTING RATE; MESSAGE DECAY; WEAROUT.

**adversarial journalism** A *\*model* of reporting in which the journalist's role involves adopting a stance of opposition and a combative style in order to expose perceived wrongdoings. This *\*style* is sometimes criticized as being aggressively antagonistic or cynically divisive. *See also* FOURTH ESTATE; WATCHDOG; *compare* ADVOCACY JOURNALISM; INVESTIGATIVE JOURNALISM.

**advertisement (ad, advert)** An *\*attention*-grabbing presentation in any *\*medium* which typically serves the *\*marketing* function of persuading

**\*consumers** to purchase a product or service but which may also function to raise or maintain awareness of a **\*brand** and of the distinctive **\*values** with which it seeks to be allied (part of the way a brand is positioned against its rivals: *see* **BRAND POSITIONING**). In terms of **\*communicative functions**, although the advertisement is primarily a persuasive **\*genre**, ads are not limited to commercial **\*purposes** (e.g. political ads); they may also be **\*informational** (notably in advertisements from public bodies) and in the context of the **\*clutter** of competing claims for attention, they often seek to be entertaining. *See also* **ABOVE-THE-LINE**; **ADVERTISING APPEALS**; **ADVERTISING FORMATS**; **COMMERCIAL**.

**advertising** **1.** The process and means by which products, services, ideas, and **\*brands** are promoted through **\*mass-media** **\*messages** with the intent to **\*influence** **\*audience** **\*behaviour**, awareness, and/or **\*attitudes**. *See also* **ABOVE-THE-LINE**; **ADVERTISEMENT**; **ADVERTISING AGENCY**; **ADVERTISING APPEALS**; **ADVERTISING CAMPAIGN**; **ADVERTISING EFFECTIVENESS**; **ELABORATION LIKELIHOOD MODEL**; **MARKETING COMMUNICATIONS**; **PROMOTIONAL CULTURE**; *compare* **PUBLIC RELATIONS**. **2.** The manipulative generation of ‘false needs’ which can be met by **\*consumption**, promoting capitalist **\*values**. *See also* **COMMODIFICATION**; **CONSPICUOUS CONSUMPTION**; **CONSUMER CULTURE**. **3.** The business of linking specific commodities or brands to existing values among **\*target audiences**, producing new **\*commodity** signs. *See also* **MEANING TRANSFER**. **4.** The shaping of lucrative target audiences around which commercial **\*media content** is planned. *See also* **PUBLICITY MODEL**. **5.** A cultural currency of **\*lifestyle** **\*imagery** reflecting dominant social values upon which **\*consumers** draw in the construction of personal **\*identities**. *See also* **BRICOLAGE**; **CONVERSATIONAL CURRENCY**; **SOCIALLY ORIENTED ADVERTISING**; **USES AND GRATIFICATIONS**.



<http://www.hatads.org.uk/>

- History of Advertising Trust

**advertising agency (agency)** A commercial service organization *\*contracted* by clients to promote products, services, or ideas to their *\*target audiences* using the most effective media. Ad agencies thus act as a link between advertisers and media owners (the so-called **advertising triangle**), or as a *\*medium* between *\*senders* and *\*receivers*. *See also* ABOVE-THE-LINE; ACCOUNT HANDLER; ADVERTISING CAMPAIGN; ART DIRECTOR; COPYWRITER; CREATIVE BRIEF; CREATIVES; FULL-SERVICE AGENCY; MEDIA BUYING; MEDIA PLANNING.

**advertising appeals** The *\*rhetorical* modes of *\*persuasion* underlying the implicit psychology of *\*advertisements*. Distinctive appeals contribute to *\*brand positioning*. For analytical purposes, ad appeals are often broadly categorized as rational (e.g. value for money) or emotional (e.g. ‘you deserve it’). This basic choice of ‘routes’ can be related to the *\*Elaboration Likelihood Model* of persuasion in which the focus is either on *\*argument* and *\*information* or on ‘the *\*peripheral route*’ (the subtleties of *\*connotation*, *\*symbolism*, and so on). Thus they are not always overt: *\*visual persuasion* can be implicit, leaving *\*viewers* to infer *\*propositions*. Most advertising appeals are *\*one-sided messages*. Appeals may also be related to *\*Maslow’s hierarchy of needs*. *\*Advertising* campaigns are designed around particular appeals—often encapsulated in a product *\*slogan*. *See also* ADVERTISING FORMATS; AFFILIATIVE APPEALS; APPEAL; COVERT APPEALS; EGO APPEALS; EMOTIONAL APPEALS; FEAR APPEALS; GUILT APPEALS; IMAGE-ORIENTED ADVERTISING; INFORMATION APPEALS; NEGATIVE APPEALS; OVERT APPEALS; PERSUASIVE APPEALS; POSITIVE APPEALS; PRICE APPEALS; PRODUCT-ORIENTED ADVERTISING; PROMOTIONAL CULTURE; RATIONAL APPEALS; REASON-WHY ADVERTISING; SOCIAL ACCEPTANCE APPEALS; SOCIALLY ORIENTED ADVERTISING; USER-ORIENTED ADVERTISING; UTILITARIAN APPEALS.

**advertising campaign** A series of *\*advertisements* for a product, service, or *\*brand* based around a single *\*theme*. Campaigns are carefully planned as part of an integrated *\*marketing* communication strategy to appear across different media over the same period so as to reach and *\*influence* a specific *\*target audience* as effectively as possible.

**advertising codes** 1. Formal, published \*ethical codes of professional practice within the \*advertising industry. 2. In \*semiotics, \*conventions of \*form and/or \*content regularly employed within \*advertisements. *See also* ADVERTISING FORMATS; CODES.

**advertising copy** The verbal (spoken or written) text in an \*advertisement, which is the responsibility of a \*copywriter.

**advertising cultures (commercial cultures)** The occupational \*contexts in which \*advertising is practised and the prevailing practices, \*value systems, and professional \*discourses within the advertising industry and \*advertising agencies. *Compare* PROMOTIONAL CULTURE.

**advertising discourse** 1. In \*linguistics and \*discourse analysis, the ways in which different forms of \*language and various linguistic (and sometimes also visual and aural) techniques—are deployed within the \*advertising genre, within individual ads or \*advertising campaigns, and/or more broadly in the advertising industry or in particular \*contexts within it. *See also* ADVERTISING APPEALS; ADVERTISING CODES; ADVERTISING FORMATS. 2. In Foucauldian cultural theory and in \*semiotics, a particular ‘regime of \*truth’—the world of advertising \*myths—which analysts seek to identify and deconstruct.

**advertising effectiveness** Whether, and to what extent, \*advertisements or \*advertising campaigns achieve their \*marketing goals (most importantly the effectiveness with which they reach and \*influence their specific \*target market in the desired ways). Traditional measures for assessing ad effectiveness include \*ad retention and \*aided recall. Within advertising agencies, an issue often seen as in tension with advertising creativity in the \*motivations of some agency staff; this is reflected in and reinforced by the separate awards that exist in advertising for effectiveness and creativity. *See also* COPY TESTING; EFFECTIVE FREQUENCY; EFFECTIVE REACH; FORGETTING RATE; MESSAGE DECAY; RATINGS; REACH; WEAROUT.

**advertising formats** 1. (advertising styles, executional formats) Widespread \*conventions of \*form and/or \*content that can be discerned in

ads within a particular *\*medium* (see also *PICTURE WINDOW*). This includes the use of *\*scenarios* featuring *\*stock situations* and *\*stock characters*. Different kinds of *\*advertising appeal* can be the basis for *\*structural \*forms*: for instance, *\*rational appeals* often employ demonstrations (including the before-and-after *\*format*), comparative advertising, endorsements, and the logical ‘problem–solution’ format. **2. (advertising styles)** The primary focus of an *\*advertisement*, such as on product, person, or *\*setting*. In *\*semiotics*, the identification and analysis of such formats is part of the broader study of *advertising \*codes* and *\*conventions*. See also *IMAGE-ORIENTED ADVERTISING*; *PRODUCT-ORIENTED ADVERTISING*; *SOCIALLY ORIENTED ADVERTISING*; *USER-ORIENTED ADVERTISING*. **3.** Sometimes a synonym for *\*advertising appeals*. **4.** In the buying of media space by advertisers, differentially priced options: e.g. in print publications, specific formats offered to advertisers by a *\*magazine* or *\*newspaper*—such as full-page, half-page, and so on. See also *MEDIA BUYING*; *RATE CARD*.

**advertising media** The *\*communication \*platforms* that can be used for *\*advertising*: such as *\*radio*, *\*television*, *\*newspapers*, *\*magazines*, billboards, and the *\*internet*. See also *MEDIA BUYING*; *MEDIA PLANNING*; *RATE CARD*.

**advertising styles** See *ADVERTISING FORMATS*.

**advertising triangle** See *ADVERTISING AGENCY*.

**advertorial** [*advertisement + editorial*] Material in any mass medium (such as a *\*magazine*) constructed to look like a journalistic feature (implying editorial *\*endorsement*) but which is actually a paid promotional *\*message*.

**advocacy journalism** A *\*style* of *\*journalism* that actively campaigns for a certain cause or adopts a particular perspective, sometimes derogatively contrasted with a journalistic ideal of *\*impartiality* and *\*objectivity*. This alludes to a spectrum of idealized journalistic roles ranging from neutral observer (see also *INFORMATIONAL COMMUNICATION*) to active participant (see also *PERSUASION*).

**aerial perspective (atmospheric perspective)** A *\*depth cue* in the *\*visual perception* of the world and a *\*pictorial depth \*cue* and *\*representational \*convention* in which *\*objects* appear less distinct (with less contrast) the further away they are. They also become less saturated in *\*colour* and more like the *\*background* colour (usually blue). *See also* PERSPECTIVE; SATURATION.

**aerial shot** *See* HIGH-ANGLE SHOT.

**aesthetic codes** In the *\*discourse* of *\*semiotics*, recurrent features of *\*form* and *\*style* within the various *\*expressive* arts (poetry, *\*drama*, painting, sculpture, music, etc.) or *\*expressive* and *\*poetic functions* (sometimes termed **aesthetic functions**) which may be evoked within any kind of *\*text*. These tend to celebrate *\*connotation* and diversity of *\*interpretation* in contrast to logical or scientific *\*codes* which seek to suppress these *\*values*. *See also* COMMUNICATIVE FUNCTIONS.

**aesthetic distance (psychical distance, distance)** 1. In literary and *\*aesthetic* theory, a psychological relationship between an *\*audience* and an artwork reflecting a certain degree of disinterest, or critical detachment from it. Some critics (influenced by Kant) have regarded **distancing** (or **distanciation**) as necessary in order to *\*background \*subjective* emotional responses and to cultivate an approach thought to be appropriate for an aesthetic construct as opposed to everyday experience. This is consonant with the formalist technique of *\*defamiliarization* (*see also* FORMALISM). 2. A similar detachment on the part of the creator of the work. 3. (**Brechtian distance**) The manipulation of *\*audience* detachment and involvement by the creator of an artwork (*see also* ALIENATION EFFECT). This is reflected in signs of *\*constructedness* in any kind of *\*text*. *See also* REFLEXIVITY. 4. In *\*reception theory*, the difference between how a work was regarded from the *\*horizon of expectations* of contemporary commentators at the time of its creation and how it is viewed at the current time (Jauss).

**aesthetic function** *See* POETIC FUNCTION.

**aestheticization (aesthetization)** 1. A cultural trend associated with \*postmodernism that involves an increasing personal concern with visual displays and/or a growing role for public \*spectacle in \*everyday life; sometimes a pejorative term. *See also* BAROQUIZATION; SPECTACULARIZATION; VISUAL IMPERATIVE. 2. A process where a set of \*values defined by \*ethics and based on principles and \*truth is replaced with a set of values defined by \*aesthetics and based on feelings and \*appearances.

**aesthetics** 1. (philosophical aesthetics) The philosophical study of the nature of art and the arts (e.g. what is art and what is its value?), of works of art in any \*medium, of the nature of beauty (in nature as well as art), of aesthetic experience and pleasure, and of \*theories of \*taste and criticism. It includes debates over such issues as whether the aesthetic value of an \*object is an inherent, \*objective property (Kant) or resides subjectively (Hume) ‘in the eye of the beholder’. 2. (psychological aesthetics) The study of the \*perception of art, music, and design and of \*subjective responses to its formal and \*stylistic features. We seem to be drawn towards moderately complex stimuli: for Gombrich, ‘aesthetic pleasure comes from a balance between boredom and confusion’. *See also* AUDITORY PERCEPTION; BEHOLDER’S SHARE; COLOUR CONNOTATIONS; COLOUR TEMPERATURE; CONNOTATION; EYE TRACKING; FIGURE AND GROUND; GESTALT LAWS; GLANCE CURVE; PICTURE PERCEPTION; SHAPE CONNOTATIONS; TYPEFACE PERSONALITY; VISUAL PERCEPTION. 3. Formal \*compositional or \*stylistic aspects of a \*production in any medium as distinct from its \*content or what it may \*depict or \*represent (*see also* FORMALISM; MEDIA AESTHETICS). 4. In design and \*advertising contexts, what are typically thought of as ‘artistic’ or ‘creative’ aspects of design (e.g. the ‘look’ of a product or \*advertisement)—stylistic rather than technically \*functional features. *See also* COMMUNICATION DESIGN; IMAGE-ORIENTED ADVERTISING; MARKETING AESTHETICS; PERIPHERAL ROUTE; PROMOTIONAL CULTURE; VISUAL PERSUASION.

**affect** 1. *v.* To have an \*effect on (‘It affected me’). 2. *n.* The \*subjective or \*evaluative dimension in human experience. In psychology, \*emotion or

feeling, mood, or desire which may be reflected nonverbally in **\*affect displays**. Psychology has sometimes been divided into the domains of affect, **\*behaviour**, and **\*cognition**, but affect leaks into all human behaviour and cognition.

**affect-based appeals** *See* EMOTIONAL APPEALS.

**affect blends** **\*Facial expressions** revealing two or more **\*emotions** simultaneously.

**affect displays (emotional expressions)** In **\*nonverbal communication**, **\*facial expressions** in particular, but also **\*gestures**, **\*postures**, or other body movements demonstrating **\*emotion**. One of five types of nonverbal acts according to Ekman and Friesen (the others being **\*adaptors**, **\*emblems**, **\*illustrators**, and **\*regulators**). **Display rules** are culturally variable; however, affect displays are not necessarily intentional.

**affective communication** **1.** Broadly, the emotional aspects of **\*communication**. **2.** A **\*communicative function** involving the **\*expression** of **\*emotions** to another person, in particular contrast to **\*instrumental communication**. This is a key factor in **\*nonverbal communication** and is frequently regarded as a primarily nonverbal function which is hampered by **\*cuelessness**. *See also* EXPRESSIVE COMMUNICATION. **3.** **\*Emotional appeals**.

**affective fallacy** A tendency to relate the **\*meaning** of a **\*text** to its **\*readers' \*interpretations**, which is criticized as a form of **\*relativism** by those literary theorists who claim that meaning resides primarily within the text (*see also* LITERALISM). Few contemporary theorists regard this as a fallacy since most accord due importance to the reader's **\*purposes**. *Compare* INTENTIONAL FALLACY.

**affective language** *See* EXPRESSIVE COMMUNICATION.

**affective meaning (emotional meaning)** *Compare* IDEATIONAL MEANING.  
**1. (expressive meaning)** The personal feelings **\*expressed** by a speaker or

writer; *see also* EXPRESSIVE COMMUNICATION. **2. (attitudinal meaning)** The personal feelings, *\*attitudes*, or *\*values* of an author or speaker inferred from their words and/or *\*nonverbal behaviour*. **3.** The *\*subjective* feelings aroused in *\*audiences* or *\*readers* by a *\*text* in any *\*medium* (*see also* CATHARSIS; EMOTIONAL APPEALS), or by particular words or *\*images* (which may be ‘emotive’). The *\*evaluation* of texts on this basis was condemned by Wimsatt and Beardsley as the *\*affective fallacy*. **4. (emotional connotation)** *See* CONNOTATION.

**affective stylistics** *See* READER-RESPONSE THEORY.

**affiliation 1. (liking, interpersonal attraction)** (social psychology) In both social and *\*parasocial interaction*, the primary factor in the *\*evaluation* of one person by another (*see* PERSON PERCEPTION). Often expressed in terms of the *\*opposition* of liking–disliking (or friendliness–hostility), this dimension is one of the most commonly identified interpersonal *\*attitudes* communicated by *\*nonverbal behaviour*. Affiliative *\*behaviour* can be observed in: *\*kinesics* and *\*oculesics*, where positive reactions can be detected in *\*cues* such as more *\*gaze* and *\*eye contact*, more smiling, *\*nodding*, open (and relaxed) *\*postures*, forward leaning, and *\*postural echo* (*see also* *\*mirroring*); *\*haptics* (e.g. greater touch, *\*tie signs*); and *\*proxemics* (e.g. closer *\*proximity*). It can be *\*expressed* in *\*verbal communication* through greater self-disclosure (*see* DISCLOSURE), and in *\*speech communication* through warm and soft tones of voice and/or higher vocal pitch. Perceived as relative ‘warmth’, it leads to a largely *\*unconscious bias*. Liking is of course not always mutual, whereas friendship is *\*reciprocal*. Research tends to show that the folk wisdom that ‘like attracts like’ (*see* HOMOPHILY, SIMILARITY), is more reliable than ‘opposites attract’ (*see* HETEROPHILY). In the *\*Yale model*, the likeability of the *\*source* is identified as a key factor in the effectiveness of persuasive *\*messages*. **2. Affiliative motivation** (also **affiliation need**) A human social *need* for close relationships with other people and for approval from them, especially those of a similar *\*age* and circumstances (*see also* HOMOPHILY). Social psychologists have reported that women tend to have

stronger affiliative needs than men. *See also* [EXTRAVERSION](#); [MOTIVATION](#).

3. A particular [\\*social tie](#); *see also* [IN-GROUP](#).

**affiliative appeals** [\\*Persuasion](#) based on one's desire to have close or intimate relationships with others. *See also* [ADVERTISING APPEALS](#); [APPEAL](#); [EMOTIONAL APPEALS](#); [PERSUASIVE APPEALS](#); [SOCIAL ACCEPTANCE APPEALS](#); [USER-ORIENTED ADVERTISING](#).

**affordances (affordances and constraints)** The different advantages and restrictions that a particular [\\*medium](#), tool, [\\*technology](#), or technique involves. J. Gibson introduced the term (which for him included constraints) in order to describe the interrelationship between an animal and its environment. Just as a particular environment is conducive to certain kinds of life, so a particular medium is conducive to certain kinds of [\\*communication](#) (due to its technical properties and the uses to which it is put): for example, the [\\*telephone](#) affords simultaneous [\\*interpersonal communication](#) at a distance, but constrains that communication to voice only. *See also* [BIAS](#); [COMMUNICATION TECHNOLOGIES](#); [DESIGN FEATURES](#); [MEDIA ENVIRONMENT](#); [MEDIUM THEORY](#); [NEUTRALITY](#); [TECHNOLOGY](#).

**after-image** 1. A ghost [\\*image](#) that appears in a person's vision after fixing their [\\*gaze](#) upon an area of flat [\\*colour](#) (such as a red triangle) for thirty seconds or more. It is caused by the eye's photoreceptors losing sensitivity to high contrast images that remain stationary in vision. **Hering after-images** are paler than the stimulus; **Perkinje after-images** are a [\\*complementary colour](#). 2. A phenomenon also known as **iconic memory** that forms the basis for the concept of the [\\*persistence of vision](#). The after-image described in this context is conceived of as a frozen instant of reality that remains stationary on the retina for a brief period before decaying. *See also* [PHI PHENOMENON](#).

**age** 1. The amount of time someone (or something) has existed, or a stage in someone's life (**age group**; *see also* [AGE COHORT](#)). A key feature in [\\*personal](#) and [\\*social identity](#), a factor in [\\*affiliation](#), a [\\*demographic](#) variable in research, and a basis for [\\*audience](#) [\\*segmentation](#). 2. (**era**) A

period in history widely regarded as having some distinguishing characteristic, such as the *\*information age*.

**age cohort** A group of people born in the same generation. In *\*marketing* and popular cultural history, distinctive labels are often retrospectively applied to distinguish the differing *\*values* and *\*lifestyles* of successive generations (such as *\*baby boomers*, *\*generation X*, *\*generation Z*, *\*millennials*). *See also* STRUCTURES OF FEELING; *compare* PEER GROUP.

**ageism** *\*Bias* or discrimination against a particular age-group. *See also* STEREOTYPING.

**agency** **1. (human agency)** (sociology) The relative freedom of action available to individuals (*see also* JOURNALISTIC AUTONOMY). A central thematic *\*opposition* with *\*structure* representing the scope for human freedom of action—versus the ways in which actions may be determined by *\*social structures* (*see also* INSTITUTIONS). *See also* CONSTITUTION OF THE SUBJECT; DETERMINISM; ETHNOMETHODOLOGY; PHENOMENOLOGY; SOCIAL ACTOR; STRUCTURAL DETERMINISM; SUBJECT; SYMBOLIC INTERACTIONISM. **2.** A process of *\*influence* by some factor; *see* MEDIATION. **3.** In Burke's dramatism, the means employed; *see* DRAMATURGY. **4.** *See* ADVERTISING AGENCY. **5.** *See* NEWS AGENCY.

**agenda setting** A situation where critics perceive inexplicit political motives (or an institutional tendency to overlook underprivileged perspectives) to lie behind the choice of *\*topics* covered (e.g. in *\*news*, *\*current affairs*, and *\*documentaries*), their relative importance (inferred from sequence and/or the relative amounts of space or time devoted to them), how they are presented, and what issues are backgrounded or excluded (*see also* SELECTIVE REPRESENTATION). Media agendas are often set by 'authoritative sources' in government and industry upon which news organizations rely. The primary concern is that those in *\*power* thus call *\*attention* to issues that suit their agendas and distract attention from those that undermine them. It is usually argued that this *\*influences* or determines the terms and scope of public debate—not by telling people what to think but by telling them what to think about, and influencing the *\*salience* for them of

particular issues. Chomsky famously declared: ‘The smart way to keep people passive and obedient is to strictly limit the spectrum of acceptable *\*opinion*, but allow very lively debate within that spectrum’. *See also* [FRAMING](#); [GATEKEEPING](#); [HALLIN’S SPHERES](#); [HIDDEN AGENDA](#); [NEWSWORTHINESS](#); [PRIMARY AND SECONDARY DEFINERS](#); [PROPAGANDA MODEL](#).

**agent** *See also* [AGENCY](#). **1. (human agent)** Anyone performing deliberate, meaningful actions; *compare* [SOCIAL ACTOR](#); [SUBJECT](#). **2.** An intervening or mediating factor that *\*influences* a process; *see* [MEDIATION](#).

**aggregation (content aggregation)** *Compare* [DISAGGREGATION](#). **1.** The editorial or curatorial role of bringing together diverse elements as a unified collection; *see also* [CONTENT CURATION](#). **2.** The automated process of collating material from multiple *\*online* sources. *See also* [NEWS AGGREGATOR](#).

**agon** *See* [GAME](#).

**ahistorical** *adj.* Pertaining to a *\*theory* or a research claim that is not anchored in a specific historical *\*context* or that does not account for change over time. *See also* [HISTORICITY](#).

**AI** *See* [ARTIFICIAL INTELLIGENCE](#).

**aided recall** In *\*market research*, a technique to determine how well an *\*advertisement* is recalled by a *\*subject* prompted with hints or clues. In contrast, **unaided recall** elicits subjects’ recollections of a specific ad without prompting: for example, by asking them to recall any ads to which they had been exposed within the last 24 hours. *See also* [AD RETENTION](#).

**airbrushing** **1.** Altering the appearance of a *\*photograph* using paints or dyes which were often applied to photographic prints with an airbrush. Airbrushing was routinely used to remove unwanted blemishes in fashion *\*magazine* shoots, hence the *\*connotation* of presenting an unattainable

idealized *\*image*. In Stalin's Russia, dissidents were removed from photographs altogether and thus airbrushed from history. **2.** Loosely, any photographic alterations, including those done digitally. *Compare* **PHOTOSHOPPING**.



<https://www.newyorker.com/culture/photo-booth/the-photo-book-that-captured-how-the-soviet-regime-made-the-truth-disappear>

- How the Soviet regime made the truth disappear

**alea** *See* **GAME**.

**algorithm** *Compare* **HEURISTICS**. **1.** Most broadly, any step-by-step procedure used in problem-solving or decision-making. **2. (computerized algorithm)** An automated set of rules for sorting *\*data*. Commonly used as a brute force, but finite, method in domains where the options are vast (as in chess). Computerized algorithms are used widely in *\*online* and *\*mobile media*, such as for text prediction or phrase completion (as when *\*users* type *\*search queries* or compose *\*SMS* text messages). *\*Content filtering* algorithms are used for *\*data analytics*, such as in displaying search results and *\*newsfeed \*posts*, and in *\*online behavioural advertising* (*see also* **FILTERED FEED**; **INFERENCE ENGINE**; **PREDICTION ENGINE**; **PREDICTIVE ALGORITHM**; **PREDICTIVE ANALYTICS**; **RETARGETING**).

Recommendations based on what other users 'also liked' are used in many algorithms: a popularity principle which can skew results (*see also* **MATTHEW EFFECT**; **PERSONALIZATION FILTERS**; **RECOMMENDATION ENGINE**). This *\*feedback* effect can generate a *\*filter bubble* (*see also* **CONFIRMATION BIAS**). The use of personal data in algorithms raises issues of *\*privacy*. *See also* **ARTIFICIAL INTELLIGENCE**; **BIG DATA**; **PRINCIPAL COMPONENT ANALYSIS**; **REGRESSION MODELS**.



[http://www.ted.com/talks/kevin\\_slavin\\_how\\_algorithms\\_shape\\_our\\_world](http://www.ted.com/talks/kevin_slavin_how_algorithms_shape_our_world)

- 'How algorithms shape our world': A TED talk

**algorithmic accountability** *See also* GATEKEEPING; REGULATION; TRANSPARENCY. **1.** An expectation that providers of public \*information who employ automated \*content filtering systems should be under some obligation to make such processes explicit to their \*users. **2.** The investigative goal of uncovering the nature of such \*algorithms.

**algorithmic marketing** The application of \*algorithms to \*online \*big data generated by \*consumer behaviour in order to adjust \*targeting or pricing in \*real time.

**aliasing** **1.** An \*artefact of the process of \*rasterization in \*television and \*quantization in \*digital media which results in the rendering of curves or diagonal lines as a series of steps; *see also* ANTI-ALIASING. **2.** In digital audio, a characteristic \*distortion caused by a low sample rate, which is unable to approximate higher frequencies.



<http://www.earlevel.com/Digital%20Audio/Aliasing.html>

- Digital audio aliasing

**alienation effect (Brechtian alienation, distancing)** A theatrical technique intended to remind \*audiences that the \*drama is a \*performance, the characters are actors, and the \*events are taking place on a stage. For example, an actor may suddenly break character and speak directly to the audience. Brecht believed it is important for audiences to maintain a sense of critical distance and not to get swept up in the drama. This runs counter to the goal of audience involvement in the \*classic realist text. *See also* HIGH AND LOW INVOLVEMENT; *compare* AESTHETIC DISTANCE; DEFAMILIARIZATION; SUSPENSION OF DISBELIEF.



<http://beautifultrouble.org/theory/alienation-effect/>

- Alienation effect

**alignment** 1. (semiotics) The relation of one pair of culturally widespread oppositional concepts (such as male–female) to another pair (such as mind–body)—reflected in the thematic *\*structure* of texts and/or cultural practices as revealed by *\*structural analysis*. Lévi-Strauss illustrated a human tendency to relate such *\*oppositions* to each other by *\*analogical thinking*. If we imagine commonly paired oppositions as a horizontal dimension, then associating such pairs with each other generates vertical relationships also—forming a conceptual basis for cultural *\*codes* and *\*myths*. An *\*advertising campaign* launched in 2005 for the washing powder Persil in the UK was ‘dirt is good’. This provocative inversion of the Christian folklore that ‘cleanliness is next to godliness’ can be seen as part of a deliberate strategy of conceptual realignment which has a distinctly Lévi-Strausseau flavour. *See also* **BINARY OPPOSITION**. 2. In document design, the *\*layout* of the text on the page or onscreen—left- or right-alignment referring to which side of a textual block is uniformly aligned with a margin on that side (the other side being consequently ‘ragged’). 3. In *\*interpersonal communication*, strategies of *\*metacommunication* used to indicate how *\*messages* are intended to be *\*interpreted*.

**allusion** An indirect reference within a *\*text* or *\*utterance* to a person, place, *\*event*, or another text or utterance. (*see also* **INTERTEXTUALITY**). This either presupposes that such references will be generally recognized or favours a particular *\*target audience* (e.g. a classical allusion for the well-educated, an in-joke for friends, or an allusion to *\*popular culture* for a youth *\*audience*).

**alterity** 1. In *\*postmodern*, *\*poststructuralist* cultural theory, ‘*\*otherness*’ or a radical sense of *\*difference*. *See also* **EXOTICISM**. 2. In existentialist *\*discourse*, a sense of alienation or separation from other people.

**alternate reality game (ARG)** A *\*game* that can take place in both physical locations and *\*online*, utilizing a variety of media such as websites and *\*mobile phones*.



SEE WEB LINKS

<http://www.guardian.co.uk/film/2001/apr/30/mediaguardian1.digitalmedia>

- Kubrick's strange afterlife

**alternative facts** *See* FAKE NEWS.

**alternative media** **1. (community, alternative, underground media, press)**

Non-mainstream *\*media forms* such as graffiti, street theatre, *\*fanzines*, pamphlets, and community newsletters—especially when used by minority groups for campaigning on particular issues. *See also* COMMUNITY

BROADCASTING. **2. (radical media, press)** *\*Newspapers*, *\*magazines*,

*\*radio* stations, or *\*online* media which are not corporately owned and which circulate political *\*messages* felt to be under-represented in

*\*mainstream media* (seen as geared towards maximizing profits and

supporting a *\*market model*). **3. (alternative)** A *\*marketing* category—particularly associated with cinema, music, and *\*writing*—that defines its product as being other than mainstream—either because its form is more challenging, or it *\*expresses* nonconformist *\*values*, or both.

**alternative social media** A term used by critics of mainstream *\*social networking sites* to refer to services with different priorities. These include being more *\*transparent* to *\*users* and more under their control (*\*open source*, more decentralized, federated, untied to venture capital) and being less open to corporate and government *\*surveillance* and the invasion of *\*privacy* (encrypted, allowing pseudonyms, less *\*advertising*). *See also* COMMONS-BASED SOCIAL MEDIA.



[http://openaccess.city.ac.uk/14331/1/FuchsSandovalam\(1\).pdf](http://openaccess.city.ac.uk/14331/1/FuchsSandovalam(1).pdf)

- Alternative social media: Christian Fuchs and Marisol Sandoval

**always-already given** **1. (givenness)** Broadly, in cultural theory, a key concept that is *\*taken for granted* as an essential starting point for any *\*theory*—often inexplicit but nevertheless the philosophical foundation on which subsequent theorizing is built. This is the *\*ontological \*foundationalism* that Derrida criticizes as being at the heart of all *\*metaphysics* (*see also* DECONSTRUCTION; TRANSCENDENT SIGNIFIED). *\*Structuralists* give priority and determining power to *\*language*—which pre-exists all

individuals and determines the consciousness of human *\*subjects*. 2. In *\*Marxist theory*, a term coined by Althusser [French *toujours-déjà-donné*] and used by those influenced by his inflection of Marxism. For him, it refers to the way in which *\*ideology* is a determining force shaping consciousness. He claims that an individual is always-already a subject, because their *\*gender identity*, their place in a family, and their *\*roles* and responsibilities as 'free citizens' are *\*ideologically* determined even before they are born. *See also* CULTURAL DETERMINISM; IDEOLOGICAL STATE APPARATUS. 3. In *\*phenomenology*, the irreducible essence of a thing. Phenomenologists claim that being is always-already given: i.e. that thought (in the form of an awareness of our being) comes before *\*language*. Husserl argues that the study of that which was already given was a method of bypassing *\*metaphysics* by focusing on the essence of things rather than on ideas about them.

**ambient optical array** *See* FIELD

**ambiguity** *Compare* POLYSEMY. 1. Broadly, the property of being open to more than one *\*interpretation*. *See also* TOLERANCE OF AMBIGUITY. 2. In *\*intentional communication*, a state of affairs where the *\*intended meaning* is not immediately apparent or is *\*indeterminate*. When ambiguity is noticed by an *\*audience* (e.g. 'This door is alarmed'), the *\*preferred reading* may be inferred by drawing on relevant *\*social knowledge* (in particular *\*contextual cues*) and *\*representational codes*. In *\*instrumental communication*, this is a pejorative term identifying a communicative fault; in literary and *\*aesthetic* contexts (where this may also be called **plurisignation**), a richness of *\*connotations* may be positively valued as a source of divergent interpretations.



<http://xtf.lib.virginia.edu/xtf/view?docId=DicHist/uvaBook/tei/DicHist1.xml;chunk.id=dv1-08;toc.depth=1;toc.id=dv1-08;brand=default;query=Dictionary%20of%20the%20History%20of%20Ideas#1>

- Ambiguity as an aesthetic principle

**amplification of deviance** A version of *\*labelling theory* explaining *\*moral panics* in terms of a negative *\*feedback* loop that spirals out of control when the strength of social condemnation of a criminal act leads to more reported instances of that act (or apparently similar acts) which leads to more condemnation, and yet more instances. Although the phenomenon is a social one, the *\*mass media* are often blamed for increasing the power and range of the amplification effect. *See also* AGENDA SETTING; FOREGROUNDING; FRAMING; NEWSWORTHINESS; PRIMARY AND SECONDARY DEFINERS; SALIENCE.

**amplitude** *See* SOUND.

**amplitude modulation (AM)** In *\*analogue* media, a method of encoding information in the wave of a carrier *\*signal* by increasing and decreasing its height but not altering its length. The height of a wave (**amplitude**) is measured as the distance between its peak and trough. *See also* MODULATION.

**AM radio** *See* RADIO WAVES.

**analepsis** *See* FLASHBACK.

**analogical thinking** *Compare* RELATIONAL THINKING. **1. (analogical reasoning, metaphorical thinking)** Generating ideas through making analogies between different phenomena. *See also* METAPHORIC MEANING. **2.** According to Lévi-Strauss, the way that people make connections between the fundamental *\*binary oppositions* that they encounter, perceiving *\*metaphorical \*resemblances* between paired *\*categories* (notably ‘similar *\*differences*’ connecting more concrete with more abstract *\*oppositions*). For example, raw is to cooked as nature is to culture. *See also* ALIGNMENT; STRUCTURALISM. Oppositions like these are argued to be the basis for universal *\*myths* that cut across cultural distinctions and *\*contexts*.

**analogic communication** **1.** Any *\*communication* through modalities based on graded relationships on a continuum rather than being based on discrete elements such as words. *See also* ANALOGUE; MEDIA FORMS; *compare*

**DIGITAL. 2.** *\*Meaning* ‘given off’ (Goffman) through *\*body language*. Such communication is typically unintentional, and unavoidably ‘gives us away’, revealing such things as our moods, *\*attitudes*, intentions, and truthfulness (or otherwise). *See also* **COMMUNICATIVE BEHAVIOUR**; **LEAKAGE. 3.** In some contexts (e.g. therapy), an emphasis on process rather than on *\*content*—on *how* people are saying things rather than on *what* they say. *Compare* **INTERACTION-ORIENTED COMMUNICATION**; **PROCESS-ORIENTED COMMUNICATION**.

**analogue 1.** A *\*modality* based on graded relationships on a continuum: e.g. *\*body language*, paralinguistic *\*cues*, *\*emotions*, pictures, and *\*photographs* (regardless of whether they were produced using *\*digital* technology) rather than on discrete, recombining elements (as in verbal *\*language* and mathematics). *\*Analogic communication* can signify infinite subtleties which seem ‘beyond words’. On the other hand, analogue modes lack the *\*syntactic* complexity or *\*semantic* precision that is achievable with digital modes (notably with verbal language). *See also* **DEGREE VS KIND. 2.** A *\*technological* means of encoding *\*information* in different media: for example, the modulations in air pressure caused by sounds can be converted into electrical *\*signals* by matching the pressure differences of the former to the voltage differences of the latter. *See also* **ANALOGUE TRANSMISSION**.

**analogue-to-digital converter** *See* **DECODER**.

**analogue transmission** A method of sending *\*information* by encoding it as an *\*analogue \*signal*. This involves creating a signal with a precise oscillation in an electromagnetic *\*field* (most commonly in the form of *\*radio waves* but also microwaves and visible light sent through fibre-optic cables) and then modulating its oscillations, by altering either the amplitude or the frequency of its waves. Analogue signals are so called because they are modulated in ways that are directly proportional (analogous) to changes in the source material. Signal changes consist of smooth transitions between states (slopes) rather than abrupt changes (steps). There are three main disadvantages of analogue transmission compared with *\*digital transmission*: firstly, analogue processes encode unwanted information: *\*artefacts* such as audio ‘hiss’ and picture ‘snow’. Secondly, analogue signals consist of

continuous temporal segments transmitted in *\*real time*, which means that a dedicated frequency band has to be allocated for them in advance of any transmission taking place. Thirdly, analogue signals cannot be compressed, which means that media which encode large amounts of information (such as *\*television*) require a correspondingly large amount of signal *\*bandwidth*.

*See also* CHANNEL; ELECTROMAGNETIC SPECTRUM; SPECTRUM SCARCITY; TRANSMITTER.

**analogy** A comparison between two different things based upon some *\*similarity*, in the interests of clarification or explanation. Typically the illustration of an unfamiliar or abstract concept by comparison to a more familiar or concrete one. Rhetorically these may be expressed in the form of *\*metaphors* or *\*similes*. *See also* ANALOGICAL THINKING.

**anamorphic image** 1. An *\*image* that appears distorted or even unrecognizable unless viewed from a particular point or with a correcting mirror or lens. A mild everyday example is the elongated image of a bicycle on a road surface (indicating a cycleway). **Anamorphosis** is the process involved. 2. A recorded image compressed along the horizontal axis and then expanded for viewing. Standard definition 16:9 *\*television* is recorded as a 4:4 anamorphic image.

**anaphora** (*adj.* **anaphoric**) 1. In *\*rhetoric* and poetry, emphasis created through the repetition of an initial word or phrase. For example, the phrase ‘let freedom ring’ from King’s ‘I have a dream’ speech. 2. (linguistics) An element of referral in a sentence that links it with a *\*referent* identified earlier. Most commonly a pronoun performs this function: for example, ‘Jane was happy: *she* passed the test’. In **zero anaphora** the element of referral is omitted entirely: for example, in a recipe you might be asked to ‘dice the carrot and simmer for 6 minutes’. *See also* ELLIPSIS.

**anchorage** (semiotics) A function whereby linguistic elements in a *\*text* (such as a caption) constrain the *\*preferred readings* of an *\*image* (Barthes). Conversely, the illustrative use of an image can anchor an ambiguous verbal text.

**anchoring bias** (**anchoring heuristic**) (psychology) An *\*unconscious bias* in which we rely too heavily on one trait or detail in decision-making.

**angle** (**news angle**) A particular journalistic focus or perspective (rather than any conscious *\*bias*), typically adopted with the primary intention of appealing to the *\*target audience*. *See also* NEWS FRAMES; SELECTIVE REPRESENTATION; *compare* POINT OF VIEW.

**animation** A *\*film-making* technique that traditionally involved photographing a series of drawings or inanimate objects, adjusting them each time a new *\*photograph* is taken so that they appear to move when the film is run through a projector. In **cell animation**, individual characters are painted and the animator draws onto sheets of clear acetate (or cells), the transparency of which allows multiple elements to be combined and photographed over the same *\*background* drawings. Until the rise of computer animation, this technique was used extensively in the creation of cartoon films. **Stop-motion animation** is the technique of photographing three-dimensional models and moving them frame by frame: as seen in films such as *Jason and the Argonauts* (1963). **Computer animation** combines individual *\*frames* that are digitally created in the computer or captured using software tools. This allows for the complex mathematics involved in such effects as *\*motion parallax* and *\*depth of field* to be routinely incorporated into the *\*mise-en-scène* of cartoon films. In addition, realistic-looking *\*images* can be created using sophisticated texture-mapping, image-tracking, and lighting—which has led to computer animation being incorporated in live-action films such as *Jurassic Park* (1993).

**announcement lists** *See* ELECTRONIC MAILING LISTS.

**anomalous motion or movement** *See* APPARENT MOTION.

**anonymity** [Greek *anōnumos* ‘nameless’] A state where a person’s name or other identifying characteristics are not known. A characteristic of *\*internet \*communication* of the kind that takes place in *\*online forums* such as *\*chatrooms* or *\*bulletin boards*, or in *\*virtual worlds*. *See also* DISCLOSURE.

**ANT** See ACTOR—NETWORK THEORY.

**antagonist** The main character opposing the \*protagonist in a \*drama or \*narrative. Often a cruel or evil villain, but where the protagonist is a cruel or evil \*anti-hero, the antagonist may have admirable qualities.

**anti-ads** A \*genre of \*advertisements that emerged in the 1980s and drew attention to discrepancies between \*advertising and \*reality. Although anti-ads were created by commercial companies to sell products, they did so by being critical of traditional advertising techniques: \*targeting \*savvy consumers using gritty visuals, no-nonsense \*voiceovers, or by deconstructing other advertising \*styles through parody. See also CULTURE JAMMING; SUBVERTISING.

**anti-aliasing** In computer graphics, \*typography, and \*television, a method of smoothing out the jagged appearance of diagonal or curved lines by blurring their edges. See also ALIASING.

**anticlimax** (*adj.* **anticlimactic**) In \*drama and \*narratives, an \*event or revelation that either does not live up to \*expectations, or diminishes the impact of what has gone before. The shift in tone signalled by an anticlimax can be used deliberately: for comic or ironic effect, as is the case when Indiana Jones nonchalantly shoots a sword-wielding adversary in *Raiders of the Lost Ark* (1981). Sometimes this effect is termed **bathetic**. Compare CLIMAX.

**anticlimax order** See CLIMAX.

**anti-essentialism** The denial that things have inherent properties ('essences') independent of our ways of defining and classifying them, because of the \*contingency of concepts and the importance of sociocultural and historical \*contexts (see also CATEGORIZATION). Anti-essentialists include \*relativists, and \*structuralist and \*poststructuralist semioticians. For \*constructionists, many concepts which \*common sense regards as having essential properties are socially constructed. 'Nature vs nurture' debates reflect \*essentialist vs constructionist positions. \*Materialism is an

anti-essentialist position which counters essentialist abstraction and **\*reification** with a focus on the material conditions of lived existence.

*Compare* **STRATEGIC ANTI-ESSENTIALISM**; **STRATEGIC ESSENTIALISM**.

**anti-hero** A central character in a **\*narrative** or **\*drama** who lacks the admirable qualities of fortitude, courage, honesty, and decency that are usually possessed by traditional heroes. Examples include Alex in *A Clockwork Orange* (novel 1962; film 1971). Note that the anti-hero is not the **\*antagonist** or villain.

**aporia** (*adj.* **aporetic**) **1.** In literary theory, an **\*ambiguity** that makes **\*meaning** undecidable. *See also* **INDETERMINACY**. **\*Deconstruction** can be seen as the identification of aporia—deep contradictions arising from the inadequacy of **\*binary oppositions** and that lead to the unravelling of a **\*text**. **2.** In **\*rhetoric**, the deliberate **\*expression** of doubt or uncertainty by an author or speaker (e.g. Hamlet's 'To be or not to be' soliloquy). **3.** Originally in philosophy, the perplexity induced by **\*propositions** that seem plausible taken separately but which are logically inconsistent when taken together. **4.** In **\*videogame** theory, Aarseth's term for an obstacle that prevents the player from completing a **\*game** and that can only be overcome with effort. *See also* **ERGODIC**.

**apparatus** **1.** As in **state apparatus** (Marxist theory) *See* **IDEOLOGICAL STATE APPARATUS**. **2.** As in **apparatus theory** (film theory) *See* **CINEMATIC APPARATUS**.

**apparent motion** (**illusory** or **anomalous motion** or **movement**) A sensation of movement in a context where neither the observer nor the stimulus are physically moving. **Real motion** is the continuous physical displacement of an **\*object** from one location to another. In apparent motion the movement is caused by a **\*perceptual** illusion: for example, moving pictures in the cinema are actually a series of rapidly photographed still **\*images** shown in quick succession. Shimmering anomalous 'motion illusions', such as those produced by Kitaoka, are variously attributed to blending **\*after-images**, **\*colour** and brightness contrasts, eye movement (*see* **SACCADE**), neural fatigue, and peripheral drift (*see* **PERIPHERAL VISION**); such illusions are

most striking on the printed page, where the *\*viewer* knows that they are not actually animated. *See also* BETA MOVEMENT; PHI PHENOMENON.

**appeal 1.** A persuasive strategy employed in a *\*message*. Aristotle listed three *\*argumentative* appeals: logical appeals (*logos*), *\*ethical appeals* (*ethos*), and *\*emotional* appeals (*pathos*). *See also* ADVERTISING APPEALS; COVERT APPEALS; INFORMATION APPEALS; NEGATIVE APPEALS; OVERT APPEALS; PERSUASIVE APPEALS; POSITIVE APPEALS; RATIONAL

APPEALS. **2. (audience appeal)** (television and radio) A loose reference to the predicted popularity of a *\*programme* invoked in commissioning and scheduling. *\*Audience* appeal is often used as a justification by the makers of popular *\*television programmes* criticized by highbrow critics as *\*targeting* the ‘lowest common denominator’. **3. (charity appeal)** A short *\*radio* or television spot or campaign asking for donations for a particular cause.

**appearance 1.** The way something seems on the surface, as opposed to some underlying *\*reality*. In relation to representation, *see also* MIMESIS; NATURALISM; REFLECTIONISM; SPECTACLE; in relation to perception, *see also* PERCEPTUAL CONSTANCY. **2.** In *\*nonverbal communication*, the way someone looks to an observer (e.g. *\*body type*, style of dress)—a key feature of initial *\*impression formation* and visual *\*stereotyping* (*see also* LOOKING-GLASS SELF; LOOKISM).

**appellation** *See* INTERPELLATION.

**appellative function** *See* CONATIVE FUNCTION.

**appreciation index** *See* RATINGS.

**appropriation 1. (cultural appropriation)** The adoption by one *\*cultural* group of some of the *\*cultural forms* of a different cultural group (including *\*subcultures*). For instance, ‘metrosexual’ fashions can be seen as a cultural appropriation of gay culture by heterosexual men. **2. (advertising)** A ‘cannibalistic’ process drawing on widespread cultural and subcultural *\*imagery* and recontextualizing this in *\*advertisements* for *\*target audiences* for whom such imagery may be particularly meaningful. For example, the

imagery associated with existing *\*representations* of nostalgia, *\*feminism*, and homosexuality has been widely appropriated in this way. In *\*semiotic* terms, this is the appropriation of *\*signifiers* and their *\*recontextualization* in advertisements, where they acquire new *\*signifieds* and thus become new signs. *See also* MEANING TRANSFER; METAPHOR; *compare* CONDENSATION. **3.** *See* MASHUP.



### Cultural appropriation

- Cultural appropriation

**apps** *See* SOFTWARE.

**arbitrariness** **1.** In *\*semiotics*, the lack of any inherent basis for the relation between a *\*sign vehicle* and a *\*referent* in the world beyond the *\*sign system*, especially in *\*language*, where (for instance) the word ‘apple’, whether spoken or written, does not resemble an apple and is not part of one. Many semioticians refer to this as a *\*symbolic* relationship, although, in everyday usage, *\*symbols* generally have some basis in *\*resemblance*. In classical Greek philosophy, the ‘*\*conventionalist*’ position is that the connection between names and what they *\*represent* is purely a matter of *\*convention* or established usage (as opposed to the claim that such a relation is ‘natural’). For Hockett, arbitrariness is a fundamental *\*design feature* of human language that contributes to its power and flexibility. In the *\*structuralist* tradition, many argue that all *\*signs* (not just linguistic ones) are to some extent arbitrary and conventional. Peirce emphasizes the *\*relative arbitrariness* of different *\*sign relations*. **2.** In Saussurean *\*semiology*, a principle seen as fundamental in a linguistic *\*sign system*, where the relation between the *\*signifier* (the *\*form* of a sign, as in the sound of a word) and the *\*signified* (the concept with which it is associated) is ‘unmotivated’ other than by systemic constraints in a particular language (*see also* MOTIVATION). Saussure endorses the conventionalist position, but he does not regard this as relevant to the language system itself (*see* LANGUAGE AND PAROLE), which he seeks to separate methodologically from the study

of the use of language (including its use to refer to the world); *see also* [BRACKETING THE REFERENT](#).

[ARC](#) *See* [ASPECT-RATIO CONVERSION](#).

[archaic forms](#) *See* [RESIDUAL FORMS](#).

[archetype](#) **1.** An idealized [\\*model](#) of a typical example of some category (e.g. the standardized [\\*image](#) of a dog in ‘no dogs’ signs). **2.** A motif (such as a symbol, [\\*stock character](#), or [\\*stock situation](#)) widely encountered in mythology, folklore, dreams, literary works, [\\*films](#), or art—the most common archetypal characters being the hero, the villain, and the victim. **3. (Jungian archetype)** In Jung’s [\\*psychoanalytic theory](#), a recurrent and universal symbolic image found in the ‘collective unconscious’ of humankind, such as the ‘great mother’.

[arcing](#) *See* [ASPECT-RATIO CONVERSION](#).

[ARG](#) *See* [ALTERNATE REALITY GAME](#).

[argument](#) **1.** In modern [\\*rhetoric](#), [\\*discourse](#) that is intended to convince an [\\*audience](#). One of the four rhetorical modes of discourse identified by Brooks and Warren as fulfilling basic human [\\*communicative purposes](#) (*compare* [DESCRIPTION](#); [EXPOSITION](#); [NARRATION](#)). They further distinguish between argument (using [\\*rational appeals](#)) and [\\*persuasion](#) (using [\\*emotional appeals](#)), suggesting that persuasion is almost a fifth type. Aristotle lists three argumentative [\\*appeals](#): logical, [\\*ethical](#), and emotional. *See also* [CENTRAL ROUTE](#); [MESSAGE SIDEDNESS](#); [RATIONAL APPEALS](#); [REASON-WHY ADVERTISING](#). **2.** (logic) One of the three components of rational thought, along with terms and [\\*propositions](#).

[arousal](#) A state of heightened alertness or preparedness to act, reflected in physiological signs such as: increased heart rate, blood pressure, respiration, and skin conductance; [\\*pupil dilation](#); higher blinking rate and vocal pitch; and [\\*speech](#) hesitations. Arousal can reflect [\\*emotions](#) which are positive (e.g. liking, love, or relief) or negative (e.g. dislike, anger, embarrassment,

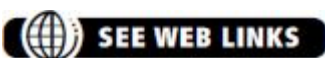
or anxiety). In *\*nonverbal communication* research, mutual gaze (see *EYE CONTACT*) has been found to be physiologically arousing and *\*gaze aversion* functions to reduce arousal. Discrepant signs of arousal are widely cited as indicators of deception (see also *LEAKAGE*). *\*Mass-media \*effects* researchers often refer to the role of arousal in relation to onscreen violence (see also *SHORT-TERM EFFECTS; VIOLENCE DEBATE*). According one *\*theory*, those already in a state of high arousal (which may itself have been *\*influenced* by TV viewing) are more likely to engage in aggressive *\*behaviour* in response to watching a violent incident on TV than are others. Berkowitz found that if *\*viewers* of a violent *\*film* were made angry or frustrated before they watched it, they *\*expressed* more aggression than those who were not already angry or frustrated. However, *\*heavy viewers* tend to be less emotionally aroused by violent TV itself than do light viewers. The *\*catharsis \*hypothesis* is that onscreen violence can actually *decrease* levels of arousal, defusing aggression.

**art director** In *\*advertising* agencies, a person involved in the creative production of ads who deals mainly with the visual *\*images*. See also *CREATIVES*.

**artefact (artifact)** 1. (cultural artefact) An *\*object* made by a human being. 2. (methodological artefact) In research, a phenomenon generated by the investigative procedure itself. 3. In *\*film* or video engineering, the manifestation of a fault in any given *\*medium*: for example, scratches on a film, crackle heard on the *\*radio*, *\*dropout* on videotape. Compare *NOISE*.

**articulation** 1. In oral communication, control of the voice so as to produce clear and distinct sounds in *\*speech*. 2. (semiotics) *\*Structural* levels within semiotic *\*codes*—which are divisible into those with **single articulation**, **double articulation**, or which are **unarticulated**. A semiotic code which has **double articulation** (as in the case of verbal *\*language*) can be analysed into two abstract structural levels: a higher level called the level of **first articulation** and a lower level—the level of **second articulation**. At the level of first articulation the system consists of the smallest meaningful units available (e.g. *\*morphemes* or words in a language). These meaningful units are complete *\*signs*, each consisting of a *\*signifier* and a *\*signified*. At the

level of second articulation, a semiotic code is divisible into minimal *\*functional* units which lack meaning in themselves (e.g. *\*phonemes* in speech or *\*graphemes* in *\*writing*). They are not signs in themselves (the code must have a first level of articulation for these lower units to be combined into meaningful signs); *see also* SEMIOTIC ECONOMY. If a code cannot be decomposed into minimal re-usable elements which are in themselves non-meaningful then the code lacks the double articulation found in verbal language. No-one has been able to identify any basic, recurrent, and rearrangeable non-meaningful units into which paintings, *\*photographs*, or *\*films* could be wholly decomposed and thus such media are said to lack double articulation (*see also* FILM GRAMMAR; MODELLING SYSTEMS; VISUAL LANGUAGE). In *\*linguistics*, the use of the term articulation in the structural sense is largely abandoned, and double articulation is referred to as **duality of patterning**. In his list of the *\*design features* of human language, Hockett lists this as a feature not shared with the *\*communication* systems of any other species. **3.** Structural relationships between elements of a social *\*formation*. *See also* BASE AND SUPERSTRUCTURE; RELATIVE AUTONOMY. **4.** Broadly, in *\*cultural studies*, the intersection of different facets of *\*social identity* (such as *\*gender*, *\*ethnicity*, *\*class*, and *\*age*) at a particular moment (*see also* INTERSECTIONALITY). **5.** In *\*semiology*, the semiotic correlation of the *\*signifier* and the *\*signified*: *see* RECIPROCAL DELIMITATION.



<http://visual-memory.co.uk/daniel/Documents/S4B/sem08a.html>

- Articulation

**artificial intelligence (AI)** **1.** An interdisciplinary field, drawing upon cognitive psychology, computer science, philosophy, and *\*psycholinguistics*, which is concerned with modelling human *\*cognition* (including *\*perception*, *\*memory*, and problem-solving) through computer-based *\*simulation* (**weak AI**). **2. (strong AI, machine intelligence)** The elusive goal of producing autonomous systems that exhibit intelligent *\*behaviour* through performing problem-solving tasks. AI uses both *\*algorithms* and *\*heuristics*, enabling systems to exhibit apparent intelligence when they go beyond the given *\*data*,

drawing *\*inferences* by relating the current input to associated prior *\*knowledge* (see [INFERENCE ENGINE](#); [KNOWLEDGE REPRESENTATION](#); [PREDICTION ENGINE](#)). AI researchers develop systems that can learn from experience with as little human input as possible (see also [BOTTOM-UP PROCESSING](#)). Specialized, domain-specific systems are a stepping stone on the way to general-purpose systems, but so far such systems lack the human ability to adjust to novel *\*contexts* and tasks (see also [NEURAL NETWORKS](#); [SINGULARITY](#)). **3.** The application of AI principles to the development or enhancement of *\*technological* tools, as in algorithmic virtual assistants (designed primarily to generate appropriate responses to human questions), such as the **chatbots** used for customer support, Amazon's Alexa, Apple's Siri, Google Assistant, and Microsoft's Cortana (none yet based on *\*neural networks*). Such systems do not, of course, understand anything (see [COMPUTER-MEDIATED COMMUNICATION](#); [LANGUAGE PROCESSING](#); [SEMANTIC WEB](#); [TURING TEST](#)). See also [FACIAL RECOGNITION](#); [SPEECH RECOGNITION](#); [VOICE RECOGNITION](#). **4.** In *\*videogames*, the software that controls non-player characters.



*'Artificial intelligence':* [Hubert Dreyfus](#)

- *'Artificial intelligence':* [Hubert Dreyfus](#)

**asocial** *adj.* **1.** Pertaining to the absence of a social dimension in a *\*theory*. **2.** An individual trait of avoiding social *\*interactions* or of lacking social sensitivity. See also [THEORY OF MIND](#).

**aspect ratio** A standardized relationship between the width and height of an *\*image*. *\*Film* aspect ratios include 1.37:1 (also known as Academy ratio), 2.35:1 (the *\*anamorphic image \*format* Cinemascope), 1.85:1, and 1.66:1 (both non-anamorphic formats). *\*Television* at first adopted the Academy ratio, but since the 1990s widescreen sets of 1.77:1 (more commonly expressed as 16:9) have become the norm. See also [ASPECT-RATIO CONVERSION](#); [LETTERBOX FORMAT](#); [PILLARBOX FORMAT](#).

**aspect-ratio conversion (ARC)** In *\*television \*post-production*, ‘arcing’ typically involves *\*cropping*, ‘letterboxing’, or stretching the picture to accommodate different screen formats. *See also* **ASPECT RATIO**; **LETTERBOX FORMAT**; **PAN AND SCAN**; **PILLARBOX FORMAT**.



<http://www.pjdaniel.org.uk/afd/>

- Digital widescreen TV

**assemble editing** A method of linear video *\*editing* in which the *\*shots* are joined together in chronological order, one after the other. To edit out of sequence using this method would result in a picture disturbance, since *\*control track* information is recorded along with the picture, audio, and *\*timecode*. *Compare* **FINAL CUT**; **INSERT EDITING**.

**assimilation 1.** (psychology) Incorporating new *\*information* into a pre-existing *\*schema* (Piaget); *compare* **ACCOMMODATION**. **2. (assimilation bias, biased assimilation)** (psychology) A form of *\*confirmation bias* favouring *\*information* that is consistent with existing concepts, *\*knowledge*, or beliefs. It includes the *\*influence* on *\*perception* of habits, interests, and sentiments, a concept introduced by Allport and L. Postman in 1945 (*see also* **LEVELLING AND SHARPENING**). Assimilation by *\*condensation* involves fusing several details into one. Assimilation to *\*expectation* involves transforming details into what one’s habits of thought suggest they usually are. Assimilation to linguistic habits involves fitting phenomena into the familiar frameworks of *\*conventional* verbal *\*categories*. Assimilation to interest involves giving primary attention to details which reflect one’s occupational interests or *\*roles*. Assimilation to prejudice may simply involve assimilation to expectation or to linguistic categories, but it may also involve deep *\*emotional* assimilation to hostility based on *\*racial*, *\*class*, or personal prejudices. *See also* **ECHO CHAMBER**; **FILTER BUBBLE**; **SELECTIVE EXPOSURE**; **SELF-SERVING BIAS**. **3.** (psychology) Modifying one’s own *\*attitude* to reduce its dissonance with a persuasive *\*message* from a credible *\*source*. **4. (acculturation)** (sociology) A process in which a

subordinate group adopts the *\*cultural* norms of a dominant group and internalizes its *\*values*; *compare* ACCOMMODATION.

**associative editing** (associational or relational editing) (film or video) The *\*juxtaposition* of two contrasting *\*images* which can be *\*interpreted* as having an analogous thematic *\*meaning*: for example, a *\*shot* of a passionate kiss followed by a shot of fireworks exploding signifies explosive passion. Eisenstein's term is **dialectical montage** (*see* KULESHOV EFFECT). *Compare* CONTINUITY EDITING.

**associative meaning** 1. Broadly, any intended or inferred *\*meaning* that goes beyond that which is explicit in a *\*sign* or *\*message*, but which is experienced as 'going together' with it, especially by cultural familiarity of *\*connotation* or *\*metaphor* (such as the respectively positive and negative connotations of 'high' and 'low'); *see also* ANALOGICAL THINKING; COLOUR CONNOTATIONS; IMPLICIT MEANING; METAPHORIC MEANING; SHAPE CONNOTATIONS; SIGNIFICANCE; WORD ASSOCIATION. 2. What is meant (or inferred) where this is related *\*contextually* or by *\*contiguity* to what is explicitly said or represented: e.g. where an *\*image* of a knife and fork signifies an eating-place (*see also* COLLOCATION; CONTEXTUAL MEANING; JUXTAPOSITION; MEANING TRANSFER; METONYMY; SYNECDOCHE). Such *\*indexical representation* is commonly distinguished from both more direct and more abstract forms of *\*representation* (*see* ICONIC REPRESENTATION; SYMBOLIC REPRESENTATION). 3. In *\*semiotics*, *\*relational meaning*.

**associative relations** *See* PARADIGMATIC RELATIONS.

**assumptions** *See* TAKEN-FOR-GRANTEDNESS.

**asymmetrical relationships** *See* COMPLEMENTARY RELATIONSHIPS.

**asynchronous communication** A *\*communication* exchange that does not take place at the same time for its participants. Any communication where responses are significantly delayed is considered to be asynchronous. Some

forms of communications media render communication more asynchronous than others: for instance, communication through the printed word is asynchronous whereas *\*telephone* conversations are synchronous. *Compare SYNCHRONOUS COMMUNICATION.*

**asynchronous sound** *Compare SYNCHRONOUS SOUND.* **1.** In audiovisual media, diegetic sound that is heard prior to the *\*depiction* of the action that produces it or that continues after that action is no longer onscreen. *See DIEGESIS; SOUND BRIDGE.* **2.** A technical fault in which the sound is unintentionally out of sync with the screen *\*image*. **3.** Intentional background sounds not directly related to onscreen actions.

**asyndeton** *See DELETION.*

**atmos** A *\*post-production* term for background noises and ambience heard on a *\*film*'s soundtrack. *See also SOUND.*

**atmospheric perspective** *See AERIAL PERSPECTIVE.*

**attention** **1.** The process of selecting what is attended to and what we become conscious of in the welter of *\*sensory data* received simultaneously, so as to make efficient use of limited processing capacity. Current theories suggest that sensory data undergoes an initial process of pattern analysis and then a *\*filtering* mechanism blocks some of the results from consciousness (as when we realize that we have driven for a while without awareness); and/or a perceptual *\*bias* (or *\*perceptual set*) makes us aware of what might be expected based on *\*context*, probability, recent experience, and importance to the individual. While relevance to current concerns is one key reason for features in a *\*perceptual \*field* 'standing out' for individuals, another is that, all things being equal, our attention is drawn to intense stimuli such as bright lights, loud noises, saturated colours, and rapid motion (*see also SALIENCE*). *See also SELECTIVE ATTENTION.* **2.** In traditional *\*models* of *\*persuasion*, an essential prerequisite for persuasive *\*communication*. 'Grabbing' and 'holding' attention has long been seen as the advertiser's first priority, though some theorists suggest that *\*advertising* can work very effectively when it is *not* the primary focus of attention. *See also CENTRAL*

ROUTE; CLUTTER; ELABORATION LIKELIHOOD MODEL; HEADLINE; HIERARCHY OF EFFECTS; HIGH AND LOW INVOLVEMENT; HOOK; PROMOTIONAL CULTURE; PUBLICITY MODEL; SENSATIONALISM; YALE MODEL.

**attitude measurement** Any attempt to survey and measure people's *\*attitudes* in relation to a *\*topic*, whether by academic social scientists, market researchers, *\*media* industry researchers, or *\*public opinion* pollsters. Attitude *\*surveys* typically take the form of *\*questionnaires* asking people to agree or disagree with a series of statements and to *\*express* the strength of their *\*opinion* (see **LIKERT SCALE**), though Osgood's *\*Semantic Differential* scale is more open-ended. The drawbacks of attitude surveys include the issue that not everyone will have well-developed attitudes to the topic and that they have not been found to be reliable predictors of *\*behaviour*.

**attitudes** 1. Long-term **beliefs** (or systems of beliefs) that reflect deeper *\*values*, may be *\*expressed* as *\*opinions*, and may or may not be reflected in a tendency to behave in accord with these (e.g. as reflected in *\*nonverbal behaviour*). Attitudes may be conscious or unconscious, and they may conflict with each other (see also **COGNITIVE DISSONANCE**; **PREFERENCE**). Some social scientists regard attitudes as predictive of *\*behaviour*; others argue that they can only be inferred from behaviour. They are traditionally identified as having *\*cognitive*, *\*affective*, and behavioural components. Deeply held beliefs include prejudices and may be regarded as key features of personality but attitudes may be positive, negative, or neutral. **Interpersonal attitudes** are attitudes towards others (including liking and disliking, friendliness and hostility); see also **AFFILIATION**; **BIG FIVE**. 2. For Schutz, *\*frames* of mind. See **CRITICAL ATTITUDE**; **NATURAL ATTITUDE**.

**attitude scale** See **LIKERT SCALE**.

**attitudinal effects** Compare **BEHAVIOURAL EFFECTS**; **COGNITIVE EFFECTS**. 1. Any changes in the *\*attitudes* of individuals or groups attributed

to specific causes. **2.** In relation to the *\*mass media*, *\*influences* of the use of particular media on the attitudes of *\*users*—one focus of academic media research within the *\*effects tradition*. *\*Cultivation theory*, for instance, emphasizes attitudinal effects of *\*television* viewing on *\*viewers* rather than *\*behavioural effects*. Heavy watching of television is seen as ‘cultivating’ attitudes which are more consistent with the world of *\*television programmes* than with the everyday world.

**attitudinal meaning** *See* AFFECTIVE MEANING.

**attraction** *See* AFFILIATION.

**audience** **1.** The *\*receiver(s)* of a *\*message*. A core concept in *\*rhetoric*, in which writers and speakers are urged to ‘consider the audience’. *See* RECEIVER-ORIENTED COMMUNICATION. **2.** Those viewing and/or listening to *\*broadcast media*—*\*radio* and/or *\*television* (**mass-media audience**)—or to a particular station, *\*channel*, *\*programme*, *\*series*, or *\*advertisement* (*see also* RATINGS). Note that the plural term **audiences** in relation to the *\*mass media* sometimes alludes to *\*audience fragmentation*. **3.** Targeted *\*users* of *\*mobile* and/or *\*online* media; *see* DESKTOP AUDIENCE; MOBILE AUDIENCE. **4.** The assembled *\*spectators* or listeners at a public *\*event*, such as a *\*film* at a cinema, or a live *\*performance* such as a play at a theatre—or the studio audience for a broadcast programme. *See also* FILM AUDIENCE. **5.** The *\*readership* of a book or of a *\*newspaper* or *\*magazine*. *See also* AUDITED CIRCULATION. **6.** The group at whom a product, service, advertisement, or *\*advertising campaign* is directed—also *\*target audience*. *See also* DUAL AUDIENCE; MINORITY AUDIENCES; NICHE AUDIENCE; PRIMARY AUDIENCE; SECONDARY AUDIENCE. **7.** A broad *\*reception* concept employed by researchers (both academic and within the *\*media industry*) involved in the analysis of patterns of mass-media usage and responses to productions and performances. *See also* AUDIENCE FLOW; AUDIENCE MEASUREMENT; AUDIENCE RESEARCH; AUDIENCE STUDIES; CUMULATIVE AUDIENCE; INHERITED AUDIENCE. **8.** A polemical construct in public debate in relation to the mass media, in which ‘the audience’ is represented as an undifferentiated mass—often also being seen

as passively manipulated by the media (*see also* EFFECTS TRADITION; FRANKFURT SCHOOL; HYPODERMIC MODEL; MANIPULATIVE MODEL; MASS AUDIENCE). This view ignores \*segmentation, audience fragmentation, and the diversity of responses to media output. *See* ACTIVE AUDIENCE THEORY; BEHOLDER'S SHARE; NOMADIC AUDIENCES; RECEPTION MODEL. **9.** In \*active audience theory, \*readers, \*viewers, or listeners as determinants of the \*meaning of texts.

**audience commodity** The treatment of a targeted group of \*users of any \*communication medium as a market to be sold to advertisers. *Compare* PROSUMER COMMODITY.

**audience determinism** *Compare* AUTHORIAL DETERMINISM; TEXTUAL DETERMINISM. **1.** In relation to the \*interpretation of texts that are separated from their \*authors (e.g. published books and \*broadcasts), the notion that the last word rests with the \*readership, since, as Socrates notes in Plato's *Phaedrus* (c.370 BCE), the author cannot answer back. Ultimately, then, \*readers rather than authors determine the \*meaning of texts. However, texts cannot mean whatever we want them to mean—a reader needs textual \*evidence and support from an \*interpretive community for their interpretation to be taken seriously. **2.** An extreme \*social determinist position relating to the \*decoding of texts which reduces individual decodings to a direct consequence of social \*class position. A more moderate stance is that \*access to different \*codes is \*influenced by social position and that this might influence how texts are interpreted (Morley). **3.** With regard to the \*mass media, the voluntarist stance opposed to \*media determinism, whereby instead of the media being presented as doing things to people the emphasis is on people doing things with media. *See also* ACTIVE AUDIENCE THEORY; USES AND GRATIFICATIONS.

**audience effects** **1.** (psychology) The \*influence on \*performance of the presence of an \*audience. This applies both to public performances and to everyday \*behaviour in \*synchronous communication, especially in \*face-to-face interaction. **2.** In \*discourse within the \*effects tradition, consequential influences of \*mass-media use on individuals or groups. *See* EFFECTS.

**audience factors** 1. In \*models of \*communication or \*persuasion, specific \*variables associated with the \*audience (e.g. education) that research has identified as among those that can affect the effectiveness (e.g. the persuasiveness) of a \*message. In the \*Yale model these are normally called \*receiver factors. 2. In \*market research, all relevant factors relating to the \*target audience. 3. In audience research (both by academics and \*media industry researchers), audience variables (e.g. \*demographic factors) that are identified by researchers and used to analyse patterns of media use and responses to productions. 4. In technical \*writing, one of the main factors that writers are advised to bear in mind from the outset: for whom are they writing?

**audience flow** 1. The carry-over of \*audience members from one \*radio or \*television programme to another or from one time period to another. This is used strategically by television companies to plan \*programme schedules and boost ratings. *See also* INHERITED AUDIENCE. 2. The changing pattern of audiences for a particular television channel or radio station throughout the day.

**audience fragmentation** 1. The break-up and dispersal of the \*mass-media \*audience since the shift to \*digital media that began in the later 1980s. *See also* DEMASSIFICATION; DEMASSIFIED MEDIA; NARROWCASTING; *compare* HOMOGENIZATION; MASS AUDIENCE. 2. Especially in relation to \*television, the idea that multiple channels have led to a loss of widely shared experiences of the same \*programmes (a potential threat to social \*cohesion). This view may underestimate the appeal of core, \*mainstream \*media content.

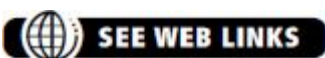
**audience measurement** Primarily applied to \*quantitative research into \*audience size and \*demographics for particular \*broadcasting media, individual \*channels, stations, or \*programmes, or for particular \*newspapers or \*magazines. Typically undertaken by independent, industry-wide bodies. *See also* AUDIENCE SHARE; AUDITED CIRCULATION; RATINGS; REACH; TELEVISION VIEWING PATTERNS.

**audience needs** *See* MASLOW'S HIERARCHY OF NEEDS; MOTIVATION; PERSONAL FUNCTIONS; USES AND GRATIFICATIONS.

**audience-oriented theory or criticism** *See* READER-RESPONSE THEORY.

**audience participation** **1.** Any active involvement of *\*audience* members in a live public *\*performance*, whether or not planned as part of the performance. **2.** The involvement of audience members in a *\*broadcast \*programme*—usually referring to either: a studio audience (for instance, asking questions or providing contestants in game shows); phone-ins; or, in *\*interactive television*, making choices by button-pressing. *See also* HIGH AND LOW INVOLVEMENT; INTERACTIVITY; TWEET. **3.** The contribution made by *\*readers*, *\*viewers*, and listeners to making sense of a *\*text* in any *\*medium*. *See also* ACTIVE AUDIENCE THEORY; BEHOLDER'S SHARE; CONVERGENCE; CONVERGENCE CULTURE; PARTICIPATORY CULTURE.

**audience research** **1.** Broadly, empirical studies of *\*mass-media* usage undertaken by academics (*see also* AUDIENCE STUDIES) or those in the *\*media* industry (*see also* AUDIENCE MEASUREMENT; USES AND GRATIFICATIONS)—though the functions and research methods often differ considerably. Such research may be *\*quantitative* or *\*qualitative*. **2.** *\*Market research* into a *\*target audience*.



<https://cadair.aber.ac.uk/dspace/handle/2160/595>

- *Lord of the Rings*: film audience research

**audience share (share)** In *\*media* industry research, the percentage of all households tuned to a particular *\*radio* station, TV *\*channel*, or *\*programme* at a particular time. A programme's share is affected by factors such as competing programmes. *Compare* RATINGS; REACH.

**audience studies** Usually academic (rather than *\*media* industry) research into culturally significant aspects of the use of particular *\*mass media* (e.g. the domestic politics of *\*television* use) or into relationships between media

texts or *\*genres* and their interpreters. They tend to be primarily *\*qualitative* and may also be *\*ethnographic*. Compare AUDIENCE RESEARCH.

**audiovisual communication** Any form of *\*communication* employing both auditory and visual *\*channels*, such as *\*film*, *\*television*, and video chat systems. The term usually refers to the use of such **audiovisual media**, but *\*face-to-face interaction* also involves audiovisual communication (as well as other *\*modalities*). In mediated *\*interpersonal communication*, the use of audiovisual media is associated with high *\*social presence* because of the relative richness of interpretive *\*cues*.

**audited circulation** Industry-standard figures for the average number of copies of each issue of a particular *\*newspaper* or *\*magazine* in *\*circulation*. The actual *\*readership* is likely to be larger. These figures are independently verified to provide reliable *\*data* for *\*media buyers* in *\*advertising*. *\*Demographic* data has not traditionally been an integral element of such audits but is increasingly being made available to advertisers (and thus more in accord with other *\*mass media*). The process of verification is overseen in the UK and the USA by the Audit Bureau of Circulations (ABC)—an independent body paid for by media owners.

**auditory perception (sound perception)** (psychology) The recognition, discrimination, and *\*interpretation* of sounds, including: frequency, pitch, timbre, loudness, *\*speech*, and music, together with sound localization, temporal analysis, and the *\*perceptual organization* of auditory phenomena. Also a designation for this field of study in the psychology of *\*perception* and of hearing. See also COCKTAIL PARTY EFFECT; SPEECH PERCEPTION; SPEECH RECOGNITION.

**auditory perspective** See SOUND PERSPECTIVE.

**auditory phonetics** The study of the *\*perception* of *\*speech* sounds.

**augmented reality** Vision *\*technologies* that superimpose computer-generated *\*information* on real-world visuals: for example, Google Glass.

**aura** According to Benjamin (1936), the distinctive singularity of an original work of art, the potency of which he attributes to its *\*authenticity*, *\*presence*, uniqueness, and historical *\*context*. He argues that *\*mechanical reproductions* of artworks had none of the aura of the originals (although he sees radical potential in photography and *\*film*).

**aural–oral channel** The physical, sensory, and physiological *\*medium* or mode through which one hears (aural) and produces sound (oral). A *\*design feature* of human *\*language* (labelled by Hockett the **vocal–auditory channel**): in this case one that is not unique to human beings but which is found in the *\*communication* systems of other species.

**aural perspective** See SOUND PERSPECTIVE.

**authenticity** 1. In relation to human character, the quality of being genuine or ‘true to oneself’. 2. The issue of whether an *\*artefact* (especially an artwork) is a genuine original rather than a copy or an imitation (*see also AURA*) and/or whether it is in fact the work of the person who seems to be (or who is claimed to be) its maker (**authentication** being a formal process of establishing the authenticity of works of art). 3. A quality sometimes attributed to *\*artefacts* that are handmade or traditional, simple and uncomplicated, homely rather than sophisticated. 4. A quality sometimes associated with a style of *\*communication* that is simple, honest, *\*transparent*, without hype or *\*spin*, meaningful and not superficial and/or personal rather than faceless. 5. (marketing) An *\*emotional appeal* to nostalgia that seeks to associate a *\*brand* with uncomplicated, traditional *\*values* and methods, history and heritage, and a rejection of hype and artificiality in favour of the natural. Also reflected in the use in *\*advertisements* of ‘real’ (ordinary) people rather than perfect models. 6. In the romantic philosophy of Rousseau, the true, natural self, which he regards as essentially good but corrupted by society. In existential philosophy, not an essential state but a process towards a goal. For Kierkegaard, the personally chosen self as opposed to one’s imposed public *\*identity*; for Heidegger, a movement towards one’s individual being-in-the-world as distinct from the dehumanized inauthenticity of one’s public or *\*social identity*; for Sartre, true being, which involved choosing our own path, not behaving according to imposed *\*roles* and avoiding self-deception or ‘bad faith’. Adorno later

criticized all this as ‘the jargon of authenticity’. 7. A quality of genuineness claimed for some phenomenon (seen as being natural, pure, or true—especially in contrast to commercialized forms), which **\*poststructuralist** and **\*postmodernist** critics see as an illusory and **\*essentialist** claim.

**author** 1. The title given to the creator of a **\*text** in any **\*medium**—although traditionally associated with the writer of a literary work. 2. The romantic notion of an individual artistic voice that brings unity to a work either explicitly or implicitly. In the former sense the **authorial voice** is a typical feature of 19th-century literature (e.g. Charles Dickens). The validity of this definition has been called into question, notably by Barthes (who proclaimed ‘the death of the author’). 3. A **\*culturally** privileged term for a writer of conventionally published books—sometimes reserved for literary work and ‘**\*high culture**’ rather than popular published writing. 4. Legally, the creator of any **\*copyright** work. 5. (**implied author**) The authorial **\*persona** inferred from a **\*text** by its **\*readers**, as distinct from the actual author or the **\*narrator** (Booth).

**authorial determinism** The notion that the creator of a **\*text** is the sole arbiter of its **\*meaning**.

**authorial intention** The **\*purposes** or **\*motivation** of the creator of a **\*text**. *See also* INTENTIONAL COMMUNICATION; INTENTIONAL FALLACY.

**authorial voice** *See* AUTHOR.

**autocomplete** *See* PREDICTION ENGINE.

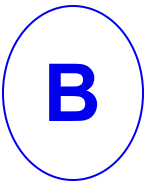
**Automatic Dialogue Replacement** *See* ADR.

**availability heuristic** (psychology) A phenomenon where instances of one type of **\*event** come to mind more easily than another type (Kahnemann and Tversky). This can lead us to overestimate the frequency of such easily recalled instances in the world. *See also* HEAVY VIEWERS; *compare* SALIENCE.

**avatar** [Sanskrit *avatara*, ‘descent’—the human form Hindu deities take when they appear on earth] **1.** Broadly, any self-representation in an *\*online* location, such as a *\*user*’s *\*social media \*profile*. **2. (icon)** A graphical *\*image* (such as a cartoon character) which a user adopts to identify themselves visually in an *\*online* forum. **3. (av)** A figure controlled by the user in a 3D graphical environment such as a *\*virtual world*.

**average frequency** (advertising) The average number of times a *\*consumer* within a *\*target audience* is exposed to an *\*advertisement* (in any *\*medium*) within a particular period during an *\*advertising campaign*. *Compare* EFFECTIVE FREQUENCY.

**axis of action** *See* CROSSING THE LINE.



**baby boomers** A loosely defined generation cohort born between the end of the Second World War in 1945 and the mass introduction of the birth control pill in 1964. They are sometimes divided into **leading edge** (1946–55) and **trailing edge** (1956–64). As a demographic, baby boomers are characterized as more *\*ethnically* diverse, wealthier, and better educated than their forebears. They also had fewer children and higher rates of divorce and remarriage. *See also* **AGE COHORT**; **DEMOGRAPHIC VARIABLES**; **TARGET AUDIENCE**.

**back-channel** In *\*nonverbal communication*, *\*feedback* signals from an *\*audience* to a speaker—usually functioning as small reinforcements that increase the rate of production of whatever was reinforced, but also used as *\*cues* in conversation *\*turn taking*. The main back-channels are *\*head nods*, short *\*vocalizations* (e.g. ‘uh-huh’, ‘mm-hmm’, ‘yeah’), glances, and *\*facial expressions* (e.g. smiles). The absence of back-channel signals is usually interpreted as a negative audience reaction. Providing such feedback is called **back-channelling**. The *\*conventions* vary greatly from *\*culture* to culture.

**back-channel communications** Private messages between individuals during *\*online* public chats or conferencing.

**background** 1. *n.* In visual *\*images* which involve the *\*representation* of spatial depth, the *\*depicted* area that appears to be farthest from the *\*viewer*. One of the three *\*zones of recession* lying behind the *\*picture plane* in the *\*visual representation* of depth. The term was originally applied to paintings, but it can also be applied to *\*photographs*. *See also* **PICTORIAL DEPTH**

**CUES**; *compare* **FOREGROUND**; **MIDDLE DISTANCE**. **2. n. (ground)** (perception) In **\*gestalt** theory, *see* **FIGURE AND GROUND**. **3. n.** In **\*interpretation**, that which is **\*taken for granted**. **4. n.** A secondary or peripheral concern; v. to relegate to such a status (**backgrounding**). *See* **FOREGROUNDING**; **SELECTIVE REPRESENTATION**. **5. n.** (journalism) Prior circumstances seen as leading up to a current **\*event**. **6. n.** In a **\*narrative**, the **\*setting**. **7. n. (background sound)** *See* **ATMOS**. **8. n. (social background)** The **\*categorization** of an individual or group in terms of common social, **\*cultural**, or educational circumstances; *see also* **CLASS**.

**back stage** **1.** In the theatre, an area behind the stage or performance space that is not visible to the **\*audience**. **2. (back region)** Goffman's **\*metaphor** for a private place where a person does not have to keep up appearances. He likens a person's public **\*persona** to a **\*performance**. **Front stage (or front region)** areas are places where a person is performing under the scrutiny of others and backstage areas are private spaces where a person can either relax or rehearse future performance strategies: for example, in a restaurant the kitchen is the backstage area where the staff can drop the veneer of politeness. *See also* **DRAMATURGY**; **PRIVATE SPHERE**; **PUBLIC SPHERE**; **PUBLIC VS PRIVATE**.



<http://cdclv.unlv.edu/ega/>

- Erving Goffman archives

**back-story** **1.** In fictional **\*narratives** (in print, on stage or on screen), the untold story of significant **\*events** leading up to the situation at the outset of the narrative. **2.** (journalism) Either fuller details of the story behind the headlines and the short bulletins, or 'behind-the-scenes' **\*information** and updates released by a **\*news** organization regarding how its reporters have been investigating a story. **3.** At the start of an **\*episode** of a **\*television** **\*serial** or **\*film** sequel, a brief summary of previous events—primarily for the uninitiated. **4.** A prequel.

**backward integration** *See* **VERTICAL INTEGRATION**.

**balance** 1. In the \*mass media (more particularly the \*broadcast media, and especially in \*public service broadcasting), an ideal of \*impartiality, fairness, and representativeness reflected in editorial and journalistic policies such as: covering a broad spectrum of subjects; offering a wide range of different (and often opposing) views on controversial subjects; avoiding \*bias by giving equal weight to conflicting viewpoints and being fair to all sides. Even-handedness includes offering a 'right of reply'. The 'avoidance of imbalance' applies to the \*content of individual \*programmes, to the overall coverage of a \*topic, to individual journalists and presenters (who should never take sides), and to programming in general (*see* **BALANCED PROGRAMMING**). In \*news journalism, balance is closely aligned with a goal of \*objectivity. Where different viewpoints are fairly easily identifiable (as with different political parties) balance may be sought through an equal (or at least equitable) allocation of airtime (or column inches) to each of the parties. However, only rarely can \*arguments be fairly represented as having 'two sides' with tidily opposing \*points of view, and \*opinions can seldom be reduced to a single 'spectrum'. *See also* **MESSAGE SIDEDNESS; POLITICAL BIAS**. 2. In \*aesthetic contexts, a \*subjective dimension of \*composition referring to a sense of equilibrium in the relative 'weights' of its elements. A work could be judged 'one-sided' if the main areas of interest were on one side only. *See also* **HEMISPHERIC LATERALIZATION; READING DIRECTION**.

**balanced programming** In \*television and \*radio scheduling, a policy of offering diverse \*content consisting of \*information, entertainment, and educational material that caters for a broad spectrum of \*tastes and \*opinions, including those of minorities. It also includes issues of timing, seeking to avoid the imbalances created when \*peak time viewing is dominated by \*programmes aimed at the 'lowest common denominator'. The provision of balanced programming is a condition of many \*public service broadcasting mandates. The rationale behind this is that balanced programming provides for a plurality of views and ensures that there is equal \*access to \*information across the population. However, some public service broadcasters have been criticized as interpreting this as a licence to give the public what it 'needs' (in terms of highbrow programming), rather than what it wants. *See also* **MARKET MODEL**.

**Balkanization (social Balkanization)** A tendency for people to favour interacting with like-minded people and to be less willing to participate in the *\*public sphere*. Some suggest that the ubiquity of *\*mobile phone* use plays a part in this, encouraging people to withdraw from the immediate *\*social situation*. *\*Social media* have been criticized for generating an *\*echo chamber* effect. *See also* CONFIRMATION BIAS; DISCONNECTEDNESS; FILTER BUBBLE; HOMOPHILY; IMAGINARY COSMOPOLITANISM; NETWORKED INDIVIDUALISM; NETWORKED PUBLIC SPHERE; SOCIAL TIES; *compare* TRAGEDY OF THE COMMONS.

**bandwagon effect** ‘Herd mentality’ in which people to whom social acceptance is important adopt some widespread pattern of *\*behaviour* purely because ‘everyone else is doing it’, as in the Facebook phenomenon in which each person who accepts a challenge nominates others to do the same. The chain *\*effect* boosts the popularity of trends. *See also* MATTHEW EFFECT; NETWORK EFFECT; VIRAL CONTENT; VIRALITY.

**bandwidth** 1. A technical measure of the frequency range of a *\*signal* or the *\*data* capacity of a *\*channel*, commonly conceptualized as a limited resource, the scarcity of which determines the policy and engineering decisions for *\*technologies* such as *\*radio*, *\*television*, and the *\*internet*. *See* SPECTRUM SCARCITY. 2. In the transmission of a communications signal, *\*analogue* bandwidth is the measure of the width of a carrier signal that is taken at the halfway point between the peak and trough of the signal wave. This is more commonly expressed as a frequency (e.g. 50 Hz), or the numbers of waves that can be counted in a second. 3. (computing) The amount of data that can be transmitted across a *\*network*. *\*Digital* bandwidth is a colloquial name given to **baud rate**, which is measured in bytes per second (bps).

**baroquization** A neo-baroque *\*aesthetic* trend in design since the 1990s that arose in relation to the *\*stylistic minimalism* of the 1980s and 1990s (*see also* FUNCTIONALISM). It is characterized by *\*forms* that are dynamic, open, and organic (rather than stable, closed, and linear). It is reflected in such trends as the softening of the Citroën *\*logo*. The distinction arose from that between baroque and classical styles in art history (Wölfflin). *See also*

AESTHETICIZATION; DIAGONALITY; OPEN FORMS; SHAPE  
CONNOTATIONS.

**base and superstructure** In classical \*Marxist theory, a \*metaphor representing \*social structure and social change, in which economics (more specifically the mode of \*production) is the \*structural base and material foundation of society as well as the driving force behind social change, while \*culture (including politics, art, and philosophy) is the dependent **superstructure**. Marxists claim that in capitalist societies, private ownership of the means of production determines social \*class relations, which then determine consciousness. In contrast to this kind of \*structural determinism, Gramscian neo-Marxist \*theory allowed more scope for human \*agency. *See also* ARTICULATION; ECONOMISM; MARXISM; OVERDETERMINATION; *compare* CULTURAL MATERIALISM; RELATIVE AUTONOMY.

**baseband** *See* DIGITAL TRANSMISSION.

**bathos** *See* ANTICLIMAX.

**baton (baton signal, baton movement)** A \*gesture that accompanies \*speech and functions to emphasize particular points being made (sometimes regardless of whether the other party can see it). A baton is a type of \*illustrator giving visual form to the rhythms of thought: stressing and orchestrating speech. Usually referring to movements of the arms and hands, but sometimes also to other \*bodily movements that fulfil the same function.

**baud rate** *See* BANDWIDTH.

**BBS** *See* BULLETIN BOARDS.

**BCU** *See* BIG CLOSE-UP.

**behaviour 1. (social behaviour, interpersonal behaviour)** How people act (or particular actions). Alongside \*cognition and \*affect, one of the three domains of psychology, and the focus of \*behaviourism. *See also*

BEHAVIOURAL EFFECTS; BONDING BEHAVIOUR; COMMUNICATIVE BEHAVIOUR; CONSUMER BEHAVIOUR; COPYCAT BEHAVIOUR; EXPRESSIVE BEHAVIOUR; INTERACTION; NONVERBAL BEHAVIOUR; PERFORMANCE. **2.** How something functions.

**behavioural advertising** *See* ONLINE BEHAVIOURAL ADVERTISING.

**behavioural communication** *See* COMMUNICATIVE BEHAVIOUR.

**behavioural contagion** *See* CONTAGION EFFECT.

**behavioural effects** *Compare* ATTITUDINAL EFFECTS; COGNITIVE EFFECTS. **1.** Any changes in the *\*behaviour* of individuals or groups attributed to specific causes. **2.** In relation to the *\*mass media*, *\*influences* of the use of particular media (or particular kinds of *\*media content*) on the behaviour of *\*users*—one focus of academic media research within the *\*effects tradition*. *See also* NARCOTIZATION. Antisocial behaviour has been the focus for much of the research in this area: specifically the attempt to find *\*evidence* for causal connections between the viewing of violence in the mass media and increased aggression or violent behaviour. *See* VIOLENCE DEBATE.

**behavioural targeting** *See* ONLINE BEHAVIOURAL ADVERTISING.

**behaviourism** A doctrine in psychology that rejects theories based on *\*inferences* about internal psychological processes—focusing instead on observable and quantifiable *\*behaviour* and on the role of environmental factors (*see* CONDITIONING; *compare* MENTALISM). Critics accuse it of being *\*reductionist* and dehumanizing in its bracketing-out of human *\*subjectivity*. In media research, behaviourism has been influential in the *\*effects tradition*.

**beholder's share** Gombrich's term for what *\*viewers* bring to pictures in order to make sense of them. He refers in particular to the need to draw upon prior *\*knowledge* of possibilities in order to separate the *\*message* from the

**\*code.** Where **\*representational \*images \*depict** what is familiar from **\*social knowledge** and employ familiar **\*representational codes**, viewers tend to be unaware of the contribution they are making to the process of **\*representation** (see TRANSPARENCY). *See also* AESTHETICS; ACTIVE AUDIENCE THEORY; CONVERGENCE; CONVERGENCE CULTURE; PARTICIPATORY CULTURE; PICTURE PERCEPTION.

**beliefs** *See* ATTITUDES.

**below-the-fold** *Compare* ABOVE-THE-FOLD. **1.** The bottom half of a **\*newspaper** page (particularly the front page). **2.** The part of a webpage that can be seen only by scrolling down.

**below-the-line** **1.** **\*Marketing** through sales promotions that typically do not involve **\*mass-media \*advertising** (e.g. **\*email**, direct mail). **2.** Advertising for which no commission is paid to an **\*agency**. **3.** (film-making and television) A usually fixed production budget excluding the costs of the 'creative' talent.

**Berliner format** A print **\*newspaper \*format** slightly taller than the **\*tabloid** and shorter and narrower than the **\*broadsheet**.

**beta movement** A kind of **\*apparent motion** which produces a realistic sensation of light moving from one position to another: for example, when two lights stationed at different positions are flashed on and off alternately at intervals of between 30 and 60 Hz. Beta movement and the **\*phi phenomenon** have supplanted the **\*persistence of vision** theory as the most plausible explanation of how motion pictures appear to move.

**bias** **1.** Broadly, the conscious or unconscious **\*interpretation** or **\*representation** of a phenomenon in a way that (typically recurrently) favours (or is perceived as favouring) one particular **\*point of view** rather than another. *See also* COVERT BIAS; EMOTIVE CONJUGATION; LOADED LANGUAGE; LOGOCENTRISM; MARKEDNESS; OBJECTIVITY; OBSERVER BIAS; ONE-SIDED MESSAGE; PHONOCENTRISM; SELF-SERVING BIAS; SUBJECTIVITY; UNCONSCIOUS BIAS; TRUTH BIAS; VISUALISM. **2.** A

conscious or unconscious *\*attitude* towards an individual or group that can be interpreted as a (positive or negative) prejudice and that may be manifested in *\*behaviour* as discrimination; or in *\*representation*, the *\*evaluative* loading of *\*description* or *\*depiction* so that *\*connotative* *\*meanings* become definitive characteristics: for example, in *\*stereotyping*. While many insist that there can be no *\*denotation* without *\*connotation*, such loading is often potentially reducible where this is deemed desirable. *See also* AGEISM; CULTURAL BIAS; EMOTIVE CONJUGATION;

ETHNOCENTRISM; EUROCENTRISM; EXNOMINATION; EXOTICISM; GENDER BIAS; HETERONORMATIVITY; HETEROSEXISM; HOMOPHILY; HOMOPHOBIA; INSTITUTIONAL BIAS; LOOKISM; MALE NORM; OTHER; RACISM; SEXISM; SYMBOLIC ERASURE. **3. (cognitive bias)** Unconscious mental processes involved in human judgment and decision-making that lead to common errors and *\*distortions* (Tversky and Kahneman); *see also* AVAILABILITY HEURISTIC; HEURISTICS. This includes *\*unconscious bias* in *\*perception* and *\*memory*. *See also* ASSIMILATION; CONFIRMATION BIAS; FRAME OF REFERENCE; FRAMING; HALO EFFECT; NONVERBAL BIAS; SELECTIVE EXPOSURE; SELECTIVE INFLUENCE; SELECTIVE RECALL; SELECTIVE RETENTION; SELF-SERVING BIAS. **4. (perceptual bias)** More specifically, the unconscious selectivity of *\*attention* that is an intrinsic feature of *\*perception*. Many theorists argue that perception and *\*interpretation* (or *\*evaluation*) are inseparable (*see also* GESTALT LAWS; PERCEPTUAL CODES; PERCEPTUAL SET; RECEIVER SELECTIVITY; SALIENCE; SELECTIVE ATTENTION; SELECTIVE PERCEPTION). **5.**

**(journalistic or news bias)** In *\*journalism*, a personal or institutional stance that is perceived to be reflected in factual reporting (e.g. a *\*news* report, overall news coverage of a *\*topic*, an *\*interview*, or a *\*documentary*)—especially in its apparent pattern of selectivity; a professional lapse in the journalistic goals of *\*impartiality*, *\*objectivity*, and/or *\*balance* (regardless of intention). *See also* AGENDA SETTING; GLASGOW MEDIA GROUP; HALLIN'S SPHERES; HIDDEN AGENDA; IDEOLOGICAL BIAS; INSTITUTIONAL BIAS; INTERVIEWER BIAS; MANUFACTURE OF CONSENT; METROPOLITAN BIAS; NEWS VALUES; POLITICAL BIAS; SELECTIVE REPRESENTATION; SPIN. **6. (technological bias)** The contention that the

various ways in which different media encode *\*information* favour differing intellectual and *\*emotional* responses. N. Postman argues that the accessibility and speed of their information gives them *\*political biases*, their physical *\*form* gives them sensory biases (*see also SENSE RATIO*), the conditions in which people attend to them give them social biases; and their technical and economic structure give them *\*content* biases. Where such stances ignore social frameworks, they are a form of *\*technological determinism*: the *\*functions* of *\*technologies* can always be overridden by the *\*purposes* of their *\*users*. Compare *AFFORDANCES*; *NEUTRALITY*. 7. In sound recording, the addition of an inaudible high-frequency *\*signal* that increases the quality of the audio. Recording a raw audio signal to electromagnetic tapes produces a lot of *\*distortion* at low frequencies. Bias has the effect of boosting the whole signal so that this is counteracted.



<https://implicit.harvard.edu/implicit/>

- Project Implicit: check your own implicit biases

**big close-up (BCU, extreme close-up, ECU, XCU)** In photography, *\*film*, and *\*television*, a standard *\*shot size* which shows a detail of a *\*foreground* subject filling the entirety of the screen. A BCU of a person would show their face from forehead to chin. This mimics the extreme *\*proximity* of the *\*intimate* zone in *\*face-to-face interaction*. Where the *\*shot* is of a face the shot appears interrogatory and the *\*viewer*'s attention is focused on the feelings or reactions of the person *\*depicted*. In *\*semiotic* terms, such unusual shots are *\*marked*. *See also CLOSE-UP*.

**big data 1.** *\*Online \*data* which can be mined on a large scale and *\*algorithmically* analyzed to search for predictive patterns: for instance, data generated by browsers which can be used for *\*targeting \*purposes* in *\*marketing*. *See also ALGORITHMIC MARKETING*; *BOTTOM-UP PROCESSING*; *DATA ANALYTICS*; *OPINION MINING*; *PREDICTIVE ALGORITHM*; *PREDICTIVE ANALYTICS*. 2. A buzzword in IT management for the increasing volume, velocity, and variety of stored data, and for a need

for new software tools to process and analyse it. *See also* [DATA MINING](#); [INFORMATION OVERLOAD](#).



[http://www.ted.com/talks/what\\_we\\_learned\\_from\\_5\\_million\\_books](http://www.ted.com/talks/what_we_learned_from_5_million_books)

- ‘What we learned from 5 million books’: a TED talk

**Big Five** (psychology) Five fundamental personality dimensions identifying human *\*differences* and similarities: agreeableness, conscientiousness, extraversion, neuroticism, and openness to new experiences. These have been repeatedly identified using techniques such as *\*principal component analysis*.



<https://www.123test.com/big-five-personality-theory/>

- Big Five personality tests

**bi-media journalism** The practice of journalists submitting two versions of the same story, one tailored for *\*radio* and the other for *\*television \*news*. This was introduced as part of efficiency drives within the BBC in the 1990s. Media specialization gave way to multiskilling: news reporters and camera-persons also perform the roles of sound recordists and editors. *See also* [CONVERGENCE](#); [CROSS-MEDIA FORMS](#); [PLATFORM](#).

**binarism** 1. The *\*ontological* division of a domain into two discrete *\*categories* or polarities, e.g. mind–body or active–passive. *See also* [BINARY OPPOSITION](#); [GREAT DIVIDE THEORIES](#); [GENDER IDENTITY](#); [SEX](#). 2. A loaded term applied by critics to what they regard as the obsessive *\*dualism* of structuralists such as Lévi-Strauss and Jakobson. *See also* [STRUCTURALISM](#).

**binary opposition** (semiotics) A pair of mutually exclusive concepts in a *\*paradigm* set representing *\*categories* which are logically opposed and which together define a complete *\*universe of discourse*: for example, alive–dead. In such *\*oppositions* each term necessarily implies its opposite and

there is no middle ground. *See also* ALIGNMENT; ANALOGICAL THINKING; BINARISM; CONTRADICTION; DECONSTRUCTION; DUALISM; GENDER STEREOTYPES; GREAT DIVIDE THEORIES; MARKEDNESS; MYTH; PARADIGM; SEMANTIC DIFFERENTIAL; SEMIOTIC SQUARE; SHAPE CONNOTATIONS; STRUCTURALISM; VALORIZATION.

**binocular disparity** *See* RETINAL DISPARITY.

**binocular vision** Sight based on the simultaneous use of both eyes. Human vision is binocular: we see with two forward-facing eyes with widely overlapping *\*fields* of view. The integration of information from two slightly different angles offers two binocular *\*cues* for *\*depth perception*: **ocular convergence** (the turning inward of the lines of sight toward each other) and **stereopsis** (based on *\*retinal disparity*).

**biological determinism** *See also* DETERMINISM. **1. (genetic determinism)** The idea that an individual's personality or *\*behaviour* is caused by their particular genetic endowment, rather than by social or *\*cultural* factors—by nature rather than nurture. **2.** The stance that males are the naturally dominant *\*sex* by virtue of anatomy and genetics or that women are naturally carers by virtue of their reproductive capabilities. **3.** Often used synonymously with *\*biological essentialism* though the focus of determinism is on causes rather than essences.

**biological essentialism** The belief that 'human nature', an individual's personality, or some specific quality (such as intelligence, creativity, homosexuality, *\*masculinity*, *\*femininity*, or a male propensity to aggression) is an innate and natural 'essence' (rather than a product of circumstances, upbringing, and *\*culture*). The concept is typically invoked where there is a focus on *\*difference*, as where females are seen as essentially different from males: *see* GENDER ESSENTIALISM. The term has often been used pejoratively by *\*constructionists*; it is also often used synonymously with *\*biological determinism*. The *\*essentialist* notion that biological *\*sex* determines *\*gender identity* is rejected in *\*queer theory* and radical *\*feminism*; in relation to *\*sexual identity* in particular it is also rejected by

**\*transgender** activists (*see also* **CISGENDER**). *See also* **BIG FIVE**; *compare* **STRATEGIC ESSENTIALISM**.

**Birmingham school** *See* **CULTURAL STUDIES**.

**BITC** *See* **BURNT-IN TIMECODE**.

**black propaganda** *See* **DISINFORMATION**.

**bleed** **1.** *n.* An **\*image** that extends to one or more edges of a printed page; *see also* **GUTTER**. **2.** *v.* To print something so that trimming cuts off the edges of a printed area. **3.** *n.* and *v.* In **\*printing**, (usually unintended) leaking of colour into surrounding areas of the paper. **4.** *n.* and *v.* In **\*analogue** television engineering, soft or displaced colours caused by technical mismatches between the colour **\*signal** and the main picture signal.

**blind spot** **1.** (optics) An area of absence in the visual **\*field** where the optic nerve joins the sheet of photoreceptors covering the back of each eye. The blind spot is not perceived as a gap because the brain fills in the hole with the surrounding visual information. **2.** An area that does not receive **\*radio** reception. **3.** A blocked area in someone's field of vision. **4.** A **\*metaphor** for an area in which someone lacks understanding or is biased.

**blocking** **1.** In **\*broadcast \*programme** scheduling, creating a sequence of related programmes in order to retain the **\*audience**. **2.** In theatre and **\*film** production, choreographing the movements of cameras or performers in the rehearsal of a particular **\*scene**. **3.** In **\*interactive \*online** environments and on **\*mobiles**, a technical method of preventing specific **\*users** from contacting you. **4.** Restricting the **\*access** of specific users to certain online material.

**blog (weblog)** [*web + log*] **1.** *n.* A **\*genre** and **\*format** for **\*online** self-publishing and **\*social networking** that arose in the late 1990s. An individual or shared online journal with dated **\*posts** displayed in reverse chronology, often permitting **\*readers** to add comments. Some are like personal diaries and some focus on a particular **\*topic** (such as political blogs). The more

serious blogs are a form of *\*citizen journalism*. *See also* DEMASSIFIED MEDIA; DEMOCRATIZATION OF CONTENT; DIGITAL JOURNALISM; DISINTERMEDIATION; USER-GENERATED CONTENT; VLOG. **2.** v. The act of *\*sharing* content online in this form (**blogging**).

**blogosphere** The *\*virtual community* of bloggers.

**blue screen** *See* GREEN SCREEN.

**bodily communication** *See* NONVERBAL COMMUNICATION.

**body** **1.** Human physical form and physicality. Human *\*behaviour* is grounded in biology (*see also* SENSORY DATA), and the social sciences are concerned with the interplay between biological, psychological, and social factors in the formation of *\*identity* and the construction of *\*reality* (*see also* REALITY CONSTRUCTION). Since the 1980s, the influence of Foucault in particular has led to a new focus on the body in social and philosophical *\*theory*. In sociology and *\*cultural studies*, *\*modernity* and *\*individualization* have been associated with embodied *\*self-presentation* and the body as spectacle (*see also* BODY POLITICS; ETHNIC IDENTITY; GAZE; GENDER; GENDER IDENTITY; HABITUS; PERFORMANCE). *\*Feminist* theory has sought to undermine the mind–body split (*see* CARTESIAN DUALISM) and has emphasized the social construction of the body (*see also* CONSTRUCTIONISM; SEX; SEXUAL IDENTITY). For anthropological perspectives, *see* HIGH-CONTACT CULTURES; LOW-CONTACT CULTURES. In relation to *\*representation*, *see* APPEARANCE; BODY TYPE; FACE-ISM; FRAGMENTATION; LATERALITY; OBJECTIFICATION. In relation to *\*technological \*mediation*, disembodiment has also been a theme (*see also* CYBORG; VIRTUAL REALITY). For psychological perspectives, *see* BODY LANGUAGE; EMOTION; FACIAL EXPRESSION; FETISHISM; GESTURE; HAPTICS; KINESICS; OCULESICS; PERCEPTION; POSTURE; PROXEMICS; NONVERBAL BEHAVIOUR; NONVERBAL COMMUNICATION. **2.** The part of an *\*email* containing the *\*message*. **3.** The part of a webpage that appears within the *\*frame* of a

browser. **4. (body copy)** In *\*journalism* and *\*advertising*, the main part of an article or *\*advertisement*, not including any headlines, subheads, *\*callouts*, illustrations, captions, and so on. **5. (body text)** In text design, the main part of the text, as distinct from the *\*display text*: *compare* BODY TYPE. **6. (main body)** (typography) The part of lowercase letters apart from any ‘ascenders’ or ‘descenders’; **body size** is the length from the top of the highest ascender to the bottom of the lowest descender.

**body-ism** *See* FACE-ISM.

**body language** *\*Bodily \*nonverbal communication* (conscious or unconscious) through movement, *\*posture*, *\*gesture*, *\*facial expression*, and so on. Theorists have questioned the extent to which it is useful to think of *\*nonverbal behaviour* as reducible to a kind of *\*language* (though *see* KINESICS).



[http://www.ted.com/talks/amy\\_cuddy\\_your\\_body\\_language\\_shapes\\_who\\_you\\_are](http://www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are)

- ‘Your body language shapes who you are’: a TED talk

**body movement** *See* KINESICS.

**body politics** **1.** Broadly, an *\*ideological* struggle between individuals, groups, and social *\*institutions* over control of the human *\*body*. More specifically, the active struggle of socially disadvantaged groups against the social forces regulating the use and *\*representation* of their bodies, originally associated primarily with *\*feminism* (notably in association with rape, sexual abuse, *\*pornography*, violence, and abortion). A form or aspect of *\*identity politics*. **2.** Institutionalized social practices and policies through which the human body is regulated. **3.** The ways in which *\*power* may be communicated through *\*nonverbal communication*, particularly the power of men over women (discussed in Henley’s *Body Politics*). **4.** The attribution of social characteristics to individuals or groups on the basis of *\*bodily* features. *See also* GENDER STEREOTYPES; RACIAL STEREOTYPES. **5.**

Controversies in the **visual \*representation** of the body, particularly over visual **\*stereotyping**. *See also* **FACE-ISM**; **FRAGMENTATION**; **OBJECTIFICATION**.



<https://www.youtube.com/watch?v=JvJVUmJQ-j8>

- On Body Politics: Nancy Henley

**body type** 1. Typologies of human physical shape, the most influential being the three somatotypes: ectomorphic (slim), mesomorphic (the dominant Western ideal), and endomorphic (rotund). Often linked to **\*cultural \*stereotypes**. 2. In **\*printing** and in webpages, the **\*typeface** used in the **\*body** text (the main typeface used)—often as distinct from the **\*display type**.

**bold face** A heavier form of the standard version of a **\*typeface**, having thicker strokes.

**bonding behaviour** Patterns of **\*interaction** serving the social and psychological functions of strengthening **\*ties** in interpersonal relationships. These include **bonding talk** and nonverbal **\*tie signs**. *See also* **BONDING CAPITAL**; **HAPTICS**; **INTERACTION RITUALS**; **MIRRORING**; **POSTURAL ECHO**; **PROXEMICS**; **RECIPROCITY**; **RITUAL INTERACTION**; **STRONG TIES**.

**bonding capital** Close connections and support mechanisms within a social group, reinforcing homogeneity; one of two forms of **\*social capital**. *See also* **BONDING BEHAVIOUR**; **STRONG TIES**; *compare* **BRIDGING CAPITAL**.

**bookmarking** *See* **SOCIAL BOOKMARKING**.

**Boolean operators** Logical operations or relations (notably AND, NOT, OR) used in database searches, **\*search engines**, and computer programming. A search for “media OR communication” would produce more results than “media AND communication” (*see also* **SEARCH QUERY**).

**bottom-up communication** *See* UPWARD COMMUNICATION.

**bottom-up processing** A stimulus-driven mode of *\*perception* (or a phase in the *\*perceptual cycle*) which is *\*data-driven* rather than *\*hypothesis-led*. It is driven by salient *\*sensory data* that may modify one's current hypotheses or *\*schemata*, changing subsequent *\*expectations*. This is typical of lower levels of *\*attention*, without higher-level goal direction or *\*motivation*. It is the dominant mode when you misrecognize someone. Also, an analogous mode of inductive *\*inference*. Foregrounding this process reflects a *\*structuralist \*cognitive* perspective, as opposed to a *\*constructivist* one. *See also* ARTIFICIAL INTELLIGENCE; *compare* TOP-DOWN PROCESSING.

**boutique** *See* FULL-SERVICE AGENCY.

**bracketing the referent** The deliberate methodological exclusion from some theoretical *\*frame of reference* of any direct *\*reference* to an *\*object*, idea, or *\*event* in the world (a strategy derived from *\*phenomenology*). The phrase is sometimes used to refer to Saussure's *\*model* of how the *\*language* system works. Accusations of *\*idealism* ignore his methodological distinction between *langue* (the relational system) and *parole* (in which language may be used, among other *\*functions*, to refer to the world). *See also* EXTRALINGUISTIC; *LANGUE AND PAROLE*; *RELATIONAL MODEL*; *SAUSSUREAN MODEL*.

**brand 1. (brand name)** The distinctive name, *\*logo*, trademark, or design (or a combination of these) that signifies a particular company, product, or service. **2.** That which is signified by a brand name: the characteristics (both physical and *\*connotational*) associated with a particular company, product, or service that distinguish it from others.

**brand awareness 1.** *\*Consumer* familiarity with a particular company, product, or service and/or the extent of this familiarity. **2.** A measure of the target consumers' recall of a particular *\*brand*: *see* AIDED RECALL.

**brand image** Impressions of a company, product, or service that various groups of *\*consumers* have—not necessarily just those of its *\*target*

audience. *See also* PROMOTIONAL CULTURE.

**branding** The \*marketing processes by which a company, product, or service acquires a distinctive \*identity in the minds of \*consumers—becoming associated with particular \*values, \*lifestyles, and \*meanings. *See also* BRAND POSITIONING; CHANNEL BRANDING; PROMOTIONAL CULTURE.

**brand positioning (market positioning)** 1. Establishing a unique brand \*identity for a product or service (e.g. a \*television channel or a \*magazine) that distinguishes it from comparable rivals (*see also* COMPETITOR ANALYSIS; FOUR PS; REPOSITIONING; UNIQUE SELLING PROPOSITION). This is consonant with the \*semiotic principle that signs acquire \*meaning through their relationship to other signs (*see also* RELATIONAL MEANING; RELATIONAL MODEL). 2. \*Consumer perceptions of the place occupied by a company, product, or service within a given market, measured across a range of criteria and compared with its rivals. 3. A conceptual mapping of the position of a product or service in relation to its rivals in terms of key factors (e.g. \*target audiences and connotations). *See also* MARKETING SEMIOTICS; POSITIONING GRID. 4. Marketing initiatives that seek to \*influence consumer perceptions of the relation of the company and its products or services to its competitors.

**breaching experiments** *See* ETHNOMETHODOLOGY.

**break bumper** A brief graphical or video element in a \*television or \*radio \*programme to mark a transition into a commercial break. In television, its duration is usually 3–10 seconds. *See also* NON-PROGRAMME MATERIAL.

**breaking frame** *See* FRAMING.

**breaking news** An especially dramatic or significant \*event that is reported live as part of a \*news bulletin rather than in the standard form of a pre-edited report.

**Brechtian alienation** *See* ALIENATION EFFECT.

**Brechtian distance** *See* AESTHETIC DISTANCE.

**bricolage** The appropriation of pre-existing materials that are ready-to-hand to create something new (Lévi-Strauss). This creation both reflects and constructs the **bricoleur**'s *\*identity*. The term is widely used to refer to the *\*intertextual* *\*authorial* practice of adopting and adapting fragments from other texts and to the ways in which *\*consumers* make use of commercial products and/or their *\*advertising* for their own *\*purposes*, making them their own by giving them new *\*meanings* (*see also* DEMASSIFICATION). Turkle uses the term to refer to the way people use *\*objects* to think with. *See also* ASSOCIATIVE MEANING; JUXTAPOSITION; MASHUP; PARTICIPATORY CULTURE; RECONTEXTUALIZATION; TEXTUAL POACHING; *compare* COUNTERBRICOLAGE; PERSONALIZATION.

**bridge** In *\*social networks*, an individual in a *\*communication* network who provides a direct *\*link* from one group (or *\*network*) to another; *see also* BRIDGING CAPITAL; COMMUNICATION STRUCTURE; SOCIAL GRAPH; SOCIAL NETWORK THEORY; TRANSITIVITY.

**bridging capital** Horizontal connections to the wide community beyond one's own social group, bringing together different types of people. One of two forms of *\*social capital*. *See also* BRIDGE; WEAK TIES; *compare* BRIDGING CAPITAL.

**brightness** A *\*subjective*, psychological dimension of *\*colour* experience related to the intensity of light apparently emitted by an *\*object*. One of the three major psychological dimensions of colour, the others being *\*hue* and *\*saturation*. It corresponds to the physical dimension of *\*luminance*. *See also* BRIGHTNESS CONSTANCY.

**brightness constancy (lightness constancy)** A psychological mechanism that stabilizes relative shifts in the *\*brightness* of things. Light changes continuously and transforms *\*appearances*, but we rarely notice this. A white tee-shirt looks white whether it is brightly or dimly lit even though the

*\*wavelength* of light reaching the retina is different. *See also* PERCEPTUAL CONSTANCIES.

**broadband** 1. (**broadband internet access**) A continuous high-bandwidth *\*internet* connection offering *\*data* rates of 128 kbps and above. 2. In data transmission, a *\*medium* with the capacity to carry more than one *\*channel* simultaneously. 3. (telecommunications) Using *\*signals* across a wide range of frequencies.

**broadcast codes** *\*Conventions* of *\*form* and *\*content* tailored to a *\*mass audience* and widely employed in popular *\*media forms* (not restricted to the *\*broadcasting media*). In contrast to *\*narrowcast codes*, they are simpler—employing standardized conventions and ‘formulas’ in a repetitive and predictable way that tends to generate clichés and *\*stereotypes*. They are associated with entertainment rather than *\*aesthetics*. These codes are learned informally through experience rather than deliberately or institutionally. Following Bernstein, they are controversially described by Fiske as *\*restricted codes*. *See also* OVERCODING.

**broadcasting** v. 1. Communicating to a *\*mass audience* (*compare* *\*narrowcasting*). 2. Transmitting by *\*radio* or *\*television*. A method of *\*distribution* for *\*analogue* or *\*digital television* and radio *\*signals* via a *\*network* of a few powerful radio transmitters that operate in the very high (VHF) and ultra-high (UHF) frequency bands of the electromagnetic spectrum, and send a signal that is picked up by many less powerful receivers (televisions and radios) located mainly in homes. Broadcasting can be subdivided into *\*terrestrial* broadcasting and *\*satellite broadcasting*. *See also* DIGITAL TRANSMISSION.

**broadcast media** 1. The *\*technologies* by which electronic audio and video *\*content* is distributed, and the creative industries associated with them. In the contemporary world, these media are *\*radio*, *\*television*, direct-broadcast *satellite \*broadcasting*, and webcasting. Even *\*telephone* systems were used for broadcasting in the late 19th and early 20th century. *See also* PLATFORM. 2. *\*Mass media*—as distinct from narrowcast media (any *\*medium* which can be used for reaching specific *\*target audiences*); *see*

*also* **NARROWCASTING**. **3.** More loosely, any medium in which *\*messages* are scattered far and wide (as seeds are ‘broadcast’) for a large audience, or in which (in contrast to *\*face-to-face interaction*) the *\*author* is separated from the *\*text* (as in publishing).

**broadcast network (broadcasting network)** **1.** A *\*production* and/or *\*distribution* company which commissions or acquires the rights to *\*television* and/or *\*radio* programmes and *\*series* and distributes them to a group of affiliated *\*broadcasting* stations, which also supply local *\*content*. The term is mainly associated with the commercial broadcasting *\*model* found in the USA, where the five main broadcast *\*networks*, supported by *\*advertising*, are currently ABC, CBS, CW, Fox, and NBC. However, it can also be applied to *\*public service broadcasting* systems such as the BBC. *See also* **TELEVISION NETWORK**. **2.** Each of the available technical systems (*\*platforms*) for broadcasting radio and television programmes: traditionally, *\*analogue transmission*; currently *\*digital* satellite, digital terrestrial, and cable transmission (*see also* **CABLE NETWORK**; **SATELLITE BROADCASTING**; **TERRESTRIAL BROADCASTING**).

**broadcast quality** A set of standardized specifications by which *\*television* engineers judge whether a *\*programme* is technically fit or unfit to be *\*broadcast*.

**broadsheet** **1.** The largest *\*newspaper* page *\*format*, with long tall pages. *Compare* **BERLINER FORMAT**; **TABLOID**. In the UK, the term is synonymous with ‘the **quality** *\*press*’, characterized by serious and erudite *\*journalism* with an emphasis on politics and economics (*see also* **HARD NEWS**), *\*targeting* an *\*audience* of generally middle-class *\*readers*. Such newspapers have longer articles and a higher text-to-picture ratio than the more downmarket *\*redtops*, although the latter contrast is less dramatic since *\*tabloidization*. **2.** An *\*advertisement* or pamphlet printed on one side of an unfolded sheet of paper.

**brown goods** A traditional category of electrical *\*consumer* goods designed primarily for entertainment: a reference to early TVs, *\*radios*, and radiograms in wooden, wood-coloured plastic, or Bakelite cases. In contrast

to *\*white goods*, they have traditionally been marketed to males with a primary focus on technical specifications. *See also* **GENDERED TECHNOLOGIES**.

**browsing** A characterization of a *\*user*'s activity on the World Wide Web connoting a 'high breadth, low depth' style of engagement. *See also* **FLA^NEUR**; **SURFING**.

**bug** *See* **IDENT**.

**bulletin boards** Software that enables *\*asynchronous communication* among groups of people on the *\*internet* in the form of messages to which multiple persons can reply. These replies form lists or *\*threads*. A **bulletin board system (BBS)** enables *\*users* to log on to a *computer \*network* and to exchange *\*data*. *See also* **NEWSGROUP**; **ONLINE FORUMS**.

**burnt-in timecode (BITC)** A *\*timecode* display superimposed on a video *\*image*. *Compare* **VERTICAL INTERVAL TIMECODE**.

**burst campaign** (advertising) A campaign in which media expenditure is compressed into a series of brief periods, with relatively long gaps in between, in contrast to *\*drip* campaigns. This strategy is often used to increase *\*brand awareness* and *\*audience \*reach*.

**burying** **1.** (journalism) The knowing suppression of a story by relegating it to a less prominent position—not through lack of *\*newsworthiness* but because of pressure from outside parties. **2.** (PR) The tactic of releasing a potentially damaging story on a busy *\*news* day.

**byline** (journalism) The name (and often staff position) of the writer which typically appears immediately underneath the title of a *\*newspaper* story or *\*magazine* article (sometimes after the word 'by').

**CA** *See* CONVERSATION ANALYSIS.

**cable network** In the USA, a colloquial name for a *\*television channel* that is distributed via cable rather than being transmitted. *See also* TELEVISION NETWORK.

**caller hegemony** In a *\*telephone* conversation, a *\*role* imbalance or asymmetrical *\*power* relation between the caller and the answerer, in which the caller initiates and the answerer responds (*see also* COMPLEMENTARY RELATIONSHIPS). Callers invade the other's *\*privacy* at their own choice of time; the answerer is expected to respond and in doing so must make their own prior-to-call situation secondary. Callers know why they are calling; answerers seldom know at the outset why they are being called or whether it is important. The *\*conventional \*expectations* are that callers set the agenda and the initial *\*topic* and it is for them to terminate a call while the answerer must await release or make an excuse. At the outset answerers only know who is calling if they are using some form of call *\*screening* (as with a *\*mobile phone*). Callers are not obliged to identify themselves initially if they are known to the answerer; nor are they expected to speak first. The answerer may have to guess who is calling from *\*vocal cues* and *\*content*.

**callout** 1. In the *\*layout* of a printed page (typically in a *\*magazine* article), a quotation lifted from the *\*body* of the text that is reprinted larger or in bold face and strategically placed on the page to attract the *\*attention* and interest of the *\*reader*. 2. In manuscript preparation, an instruction to typesetters indicating where a table or illustration should be placed in the text (in this discourse the term **pull quote** is reserved for the previous sense).

**camera angle** Any tilted position representing a significant deviation from the horizontal default (in *\*semiotic* terms, ‘unmarked’) position of a level *\*shot* (in which the lens points in a direction parallel to the ground). *See* DUTCH ANGLE SHOT; HIGH-ANGLE SHOT; LOW-ANGLE SHOT.

**camera lucida** [Latin ‘light chamber’] An optical device for reflecting an *\*image* of a three-dimensional *\*scene* onto a flat surface where it can be traced by hand. There are two forms of this device—using either a prism or a half-silvered mirror. Adjusting the relative distances enlarges or reduces the image.

**camera movement** *See* PANNING; PED-UP OR -DOWN; TRACKING.

**camera obscura** [Latin ‘dark chamber’] **1.** A device that projects a two-dimensional *\*image* of a real-world *\*scene* onto a surface which, in its simplest form, consists of a darkened box with a small hole through which daylight passes, forming an inverted image on the facing side. Lenses and mirrors can be also be used to re-invert, brighten, and sharpen the image. The camera obscura is a precursor to photography and works on the same principle as a pinhole camera. **2.** A small building with an angled mirror in the roof that projects an image of the surrounding landscape onto a horizontal viewing surface inside.

**camerawork** *See also* CINEMATOGRAPHY; CRASH ZOOM; CROPPING; EXPOSURE; GENDERED CAMERAWORK; HEADROOM; OBJECTIVE CAMERAWORK; PRODUCTION; SUBJECTIVE CAMERAWORK. **1.** The art, craft, and techniques of using any kind of camera. **2.** A generic term for all the techniques used by camera operators to film moving *\*images*. **3.** Sometimes used to distinguish what is done ‘in camera’ from what may be done afterwards in *\*post-production*. It includes *\*framing*, camera position, *\*camera angle*, *\*shot size*, lens choice, focus (*see* DEEP FOCUS; DEPTH OF FIELD), *\*zooming*, and *\*camera movement*.

**campaign** *See* ADVERTISING CAMPAIGN.

**canon** (*adj.* **canonical**) **1.** In music, **\*film**, art, and especially literature, an elitist conception of an exemplary body of classic works—usually closely identified with a traditional conception of the **\*cultural** heritage of a particular country or **\*language** (such as ‘great works’ of English literature) or regarded as characterizing a particular historical era (e.g. Renaissance art). Study of the canon traditionally formed the basis of the curricula for the teaching of many humanities subjects. Heavily criticized by **\*Marxist**, **\*feminist**, **\*postcolonial**, and **\*queer** theorists for being almost exclusively the work of **dead white** (European) **males**. **2.** Books of Holy Scripture officially endorsed by religious authorities as genuine or of divine inspiration, other contemporary contenders being relegated to the Apocrypha. **3.** A body of writings regarded by specialists as authentic and genuine in their shared **\*authorship**: e.g. the Shakespeare canon.

**canted shot** (**canting**, **oblique angle**, **Dutch angle**) An oblique or ‘crooked’ **\*shot** in which the camera is angled clockwise or anticlockwise (*see also* **DIAGONALITY**). In **\*semiotic** terms, a **\*marked** shot connoting disorientation. *See also* **DUTCH ANGLE SHOT**; *compare* **ROLL**.

**capital** *See* **BONDING CAPITAL**; **BRIDGING CAPITAL**; **CULTURAL CAPITAL**; **ECONOMIC CAPITAL**; **SOCIAL CAPITAL**; **SYMBOLIC CAPITAL**.

**captionless master** (**titleless master**, **clean version**) A final version of a **\*film** or **\*television programme** recorded without any titles and captions which is used to make foreign language versions or for re-edits. *See also* **M&E**.

**Cartesian dualism** The mind–body **\*dualism** of Descartes that views human beings as a combination of two distinct substances: a non-corporeal mind and a corporeal **\*body**, which nevertheless interact causally. Descartes presented the **\*subject** as an autonomous individual with an **\*ontological** status prior to **\*social structures** (a notion rejected by **\*structuralist** and **\*poststructuralist** theorists). He established the enduring assumption of the independence of the knower from the known (*see also* **OBJECTIVITY**). Cartesian dualism also underpins a host of associated and aligned dichotomies: reason–emotion, male–female, true–false, fact–fiction, public–

private, self–other, and human–animal. Many *\*feminists* regard it as an ontological framework that endorses patriarchy.

**Cartesian subject** *See* **SUBJECT**.

**cartoon violence** **1.** Heavily stylized comic displays of aggression in which the perpetrators suffer every kind of abuse without being harmed. **2.** A pejorative term for any stylized action sequence that emphasizes the *\*spectacle* of violence while de-emphasizing its consequences. **3.** An issue in the *\*violence debate* that highlights the importance of the degree of *\*perceived reality* in children’s responses to violence in the media.

**casual game** A *\*videogame* which is modest in scope and does not take much time to play, which can thus be fitted around other activities.

**CAT (communication accommodation theory)** *See* **ACCOMMODATION**.

**catastrophe** *See* **FREYTAG’S PYRAMID**.

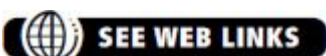
**categorization (classification)** **1. (linguistic/conceptual categorization)** Classifying things as being of the same kind, or as *\*functionally* equivalent, on the basis of relevant shared features (*see also* **DEGREE VS KIND**). Categorization can be seen as the primary *\*function* of *\*language*. Without categories things would be unthinkable and incommunicable (*see also* **PHILOSOPHY OF LANGUAGE**). Where a distinction is made between **linguistic categories** (in a language system) and **conceptual categories** (in the mind) this implies that not all conceptual categories have linguistic counterparts (and vice versa)—in contrast to notions such as that they are identical or reflect each other (*see also* **RECIPROCAL DELIMITATION**). In another sense, the term ‘conceptual categories’ refers to *\*lexical words* as distinct from *\*grammatical words* (linguistic or **functional categories**). Categories are learned as part of a relational linguistic system, which is based on *\*differences* rather than similarities (*see also* **RELATIONAL MEANING**; **RELATIONAL MODEL**). Linguistic categorization enables us to transform the natural world into a social one: it tailors the world to our social *\*purposes*, providing a socially shared *\*frame of reference* (*see also*

INTERSUBJECTIVITY; TYPIIFICATION). Each language has its own hierarchy of conceptual categories, upon which social *\*reality* depends (see LINGUISTIC RELATIVISM; SAPIR–WHORF HYPOTHESIS). A *\*cultural* repertoire of categories can thus be seen as reflecting a *\*worldview*. The culturally variable *\*markedness* of categories facilitates the production, maintenance, and reproduction of social *\*differentiation* and *\*power relations* (Zerubavel). The association of traits with **social categories** (such as *\*gender* and *\*class*) is a largely *\*unconscious bias* that underpins *\*stereotyping*, exaggerating similarities and differences. The *\*evaluation* of category membership is always within a *\*context* of alternatives, from some *\*point of view*. **Taxonomy** is the name given to the formal activity of systematic categorization (e.g. taxonomies of *\*genre* and of *\*communicative functions*).

**2. (perceptual categorization)** In *\*perception*, the automatic and unconscious mental process of classifying *\*sensory data*, which can be seen as the *\*transformation* of *\*analogue* into *\*digital* form. Perceptual categorization was traditionally thought to be based on ‘defining features’ shared by all members of a category, but **prototype theory** suggests that it is based on the degree of *\*resemblance* to some typical example. Categorial *\*perception* enables us to identify an *\*object*, separating *\*figure* and ground. This makes complexity manageable, imposing order and stability on what William James famously called the ‘great blooming, buzzing confusion’ of the sensory data with which we are constantly bombarded. It makes the most of past experience, speeding up recognition and reducing effort and learning. It leads to the *\*inference* of further attributes (going beyond what is ‘given’), making things more predictable. *See also* PERCEPTUAL CONSTANCY; RELATIONAL THINKING; SALIENCE; SCHEMA; SELECTIVE ATTENTION; SELECTIVE PERCEPTION; TAKEN-FOR-GRANTEDNESS; TOLERANCE OF AMBIGUITY.

**3. (ontological categorization)** In *\*metaphysics*, the philosophical quest to establish fundamental types of things or divisions of a *\*subject*. Such categories may relate to our ways of thinking about *\*reality* or to distinctions between things in the world. A *\*realist* philosophical goal, following Plato’s famous *\*metaphor* of ‘carving nature at its joints’, has been to establish ‘**natural kinds**’, each based on shared properties, that reflect the *\*objective \*structure* of the real world and exist independently of our systems of classification (common examples proposed being physical particles and chemical elements). One might expect ‘natural’ categories to

include any entities that are recognized as such in all *\*cultures*, but these could be attributed to our disposition to impose universal *\*cognitive* categories (see *UNIVERSALISM*). *\*Constructionists* argue that categories owe more to our *\*interpretive \*purposes* and practices than to any purely objective properties: categories are far too tidy to be ‘real’ (see also *NOMINALISM*; *REALITY CONSTRUCTION*). See also *DEGREE VS KIND*; *ESSENTIALISM*; *INTERSUBJECTIVITY*; *ONTOLOGY*; *PHILOSOPHY OF LANGUAGE*; *UNIVERSALS*.



<https://plato.stanford.edu/entries/categories/Categories>

**catfishing** The deceptive *\*online* practice of creating a fake *\*identity* (a *sockpuppet*) in order to lure someone into trusting the perpetrator.

**catharsis** 1. In Aristotle’s conception, a cleansing of *\*emotions* experienced by the *\*audience* at the end of a tragedy. The most common interpretation of this is that audience emotions are purged through their *\*identification* with the hero and their tragic downfall. Another is that audiences are so involved in their feelings of fear or pity for the hero that they forget their own troubles. 2. A therapeutic treatment of hysteria devised by Freud and Breuer, involving the discharge of emotion by patients through the release of repressed thoughts into consciousness. 3. (**cathartic hypothesis**) As applied to violent media, the *\*theory* that experiencing vicarious acts of violence acts as a ‘safety valve’—defusing latent aggression or decreasing levels of *\*arousal*, leaving *\*viewers* less prone to aggressive *\*behaviour*. See also *VIOLENCE DEBATE*.



<http://xtf.lib.virginia.edu/xtf/view?docId=DicHist/uvaBook/tei/DicHist1.xml;chunk.id=dv1-36;toc.depth=1;toc.id=dv1-36;brand=default;query=Dictionary%20of%20the%20History%20of%20Ideas#1>

- Catharsis

**causation** (causality, causal relationship) The relationship between cause and effect: the central issue in media and communication research within the *\*effects tradition*. Deterministic theories (see **DETERMINISM**) focus on a **monocausal relationship**, whereby one factor is singled out as a *\*necessary* or even *\*sufficient condition*. However, such *\*reductionist* explanations are widely regarded as inapplicable to the complexity of human *\*behaviour*, where multiple factors are normally involved. A key issue is the **direction of relationship**. For instance, if *\*heavy viewers* of *\*television* violence are more likely to be aggressive than lighter *\*viewers*, this could be because they are more likely to watch such material rather than because it made them aggressive. *\*Correlation* is not adequate *\*evidence* of causation.

**CC** See **CLOSED-CAPTIONING**.

**CCD** See **DIGITAL**.

**CDA** See **CRITICAL DISCOURSE ANALYSIS**.

**celebrity culture** An industry emerging in the late 1990s that treats celebrities as commodities—including *\*television programmes* such as *Big Brother* (UK, 2000–) and *Pop Idol* (UK, 2001–2003) that ‘manufacture’ celebrities who are ‘famous for being famous’ and whose lives become the subject of celebrity *\*journalism*. Linked by some commentators to a shift towards the *\*sign* economies of late capitalism. *See also* **MICROCELEBRITIES**; **PROMOTIONAL CULTURE**; **SOCIAL MEDIA CELEBRITY**.

**cellphone** *See* **MOBILE**.

**cellular radio system** A wireless *\*telephone* transmission system that uses *\*radio* frequencies. Rather than having powerful transmitters covering a given region, transmission regions are divided into small areas or cells which can be served by less powerful transmitters than in *\*broadcast* systems. The cells are linked into a *\*network* controlled by a centralized Mobile Telephone Switching Office (MTSO). This ensures that every time a

**\*mobile phone** moves out of the range of one cell, the call is automatically routed to an adjacent one.

**censorship** *See also* **FREEDOM OF THE PRESS; FREE SPEECH**. **1.** Any regime or **\*context** in which the **\*content** of what is publicly expressed, exhibited, published, **\*broadcast**, or otherwise distributed is regulated or in which the **\*circulation** of **\*information** is controlled. The official grounds for such control at a national level are variously political (e.g. national security), moral (e.g. likelihood of causing offence or moral harm, especially in relation to issues of **\*obscenity**), social (e.g. whether violent content might have harmful **\*effects** on **\*behaviour**), or religious (e.g. blasphemy, heresy). Some rulings may be merely to avoid embarrassment (especially for governments). In countries where there is **internet censorship**, the magnitude of **\*filtering** varies greatly, from selective to pervasive: blocking **\*access** is a standard control mechanism. *See also* **CONTENT FILTERING; REGULATION**. **2.** A system of **\*regulation** for vetting, **\*editing**, and prohibiting particular forms of public **\*expression**, presided over by a **censor**: an official given a mandate by a governmental, legislative, or commercial body to review specific kinds of material according to pre-defined criteria. Criteria relating to public **\*attitudes**—notably on issues of ‘**\*taste** and decency’—can quickly become out-of-step. **3.** The practice and process of suppressing the expression of some **\*point of view**, or any particular instance of this. This may involve the partial or total suppression of any **\*utterance** or **\*text**, or of the entire output of an individual or organization on a limited or permanent basis. *See also* **NO-PLATFORMING**. **4. Self-censorship** is self-regulation by an individual **\*author** or publisher, or by ‘the industry’. **\*Media industries** frequently remind their members that if they do not regulate themselves they will be regulated by the state. Self-censorship on the individual level includes the internal **\*regulation** of what one decides to express publicly, often attributable to conformism. **5.** In Freudian **\*psychoanalytic theory**, the suppression of unconscious desires that is reflected in the oblique **\*symbolism** of dreams: *see* **DISPLACEMENT**.

**ensorware** *See* **CONTENT FILTERING**.

**centrality (degree centrality)** In *\*network theory*, how interconnected a *\*node* is. For instance, in a *\*social network*, the number of *\*ties* one *\*social actor* has to others in the *\*network* (*see also* DEGREES). *\*Network visualization* places better-connected nodes closer to the centre and less-connected nodes nearer to the periphery. Often an index of prestige or popularity. *See also* CENTRALIZED NETWORK; COMMUNICATION NETWORK; COMMUNICATION STRUCTURE; HUB; INFLUENCE; NETWORK ANALYSIS; NETWORK TOPOLOGIES; NODALITY; SOCIAL NETWORK ANALYSIS; SOCIAL NETWORK THEORY.

**centralized network (star network)** In *\*network theory*, a network organized around a dominant central *\*hub*. *See also* CENTRALITY; COMMUNICATION NETWORK; NETWORK ANALYSIS; NETWORK TOPOLOGIES; NODALITY; *compare* DECENTRALIZED NETWORK; DISTRIBUTED NETWORK.

**central route** In the *\*Elaboration Likelihood Model* of *\*persuasion*, a traditional strategy of *\*attitude* change based on persuasion through *\*argument* and *\*information* (in which the focus is on explicit *\*message content*). This kind of approach requires considerable *\*cognitive* effort or *\*elaboration* on the part of the *\*receiver*. Some argue that if the message is convincing and elaboration occurs, it is more likely to generate *\*motivation* and long-term attitude change than the alternative strategy of the *\*peripheral route*. This approach may be most suitable with pragmatic *\*target audiences* and with products which are *\*evaluated* by *\*objective* qualities rather than by personal *\*preference* and which have immediate relevance to our goals or needs—such as cameras, cars, computers, and washing machines (*see also* HIGH AND LOW INVOLVEMENT). *See also* HARD SELL; MESSAGE SIDEDNESS; OVERT APPEALS; PRODUCT-ORIENTED ADVERTISING; RATIONAL APPEALS; REASON-WHY ADVERTISING; UNIQUE SELLING PROPOSITION; UTILITARIAN APPEALS; YALE MODEL.

**cerebral dominance** *See* HEMISPHERIC LATERALIZATION.

**certification** The classification of *\*films*, DVDs, and *\*videogames* by an official ratings board according to their perceived suitability for *\*audiences*—primarily by minimum *\*age*. In the UK, such classification firstly checks issues of legality (e.g. relating to obscenity, *\*racism*, or cruelty to animals). Secondly, it assesses the likelihood of harmful consequences (moral harm or antisocial *\*behaviour*). Thirdly, it makes judgements about public acceptability (predicting what might cause widespread offence). Key issues include the *\*depiction* of sexual activity or violence (see **VIOLENCE DEBATE**), ‘bad *\*language*’, or whatever might frighten or disturb young *\*viewers*. Since certification can be denied and *\*distribution* consequentially be made illegal (e.g. in the UK) or where most cinema chains would not show an unrated domestic film (e.g. in the USA), certification is a form of *\*censorship*. In the USA the process of official certification is known as the motion picture **rating system**.

**CGI 1.** Computer graphics: see **COMPUTER-GENERATED IMAGERY**. **2.** (**Common Gateway Interface**) A standard defining the interface between a web server and an application such as a *\*database* program. CGI programs are commonly used for processing the forms found on webpages.

**channel 1. (channel of communication)** Often used broadly to refer to the ways in which the *\*message* reaches the *\*receiver*, to any *\*medium* of *\*communication*, or to anything conceptualized as a conduit for *\*information* (see **CONDUIT METAPHOR**): that which carries the message. *See also* **PLATFORM**. **2.** (semiotics) A sensory mode utilized by a medium (e.g. visual, auditory, *\*haptic*). The sensory *\*bias* of the channel limits the *\*codes* for which it is suitable. **3.** The physical and/or technical system carrying a transmitted *\*signal* (e.g. a *\*telephone* cable or *\*radio waves*)—as in *\*Shannon and Weaver’s model* of communication. **4.** A band of frequencies within the *\*electromagnetic spectrum* assigned to a particular *\*radio* or *\*television* station or *\*mobile phone* company. **5.** A *\*metonym* widely used in the UK for a television station (the latter term tending to be confined to radio). **6.** A television or radio station packaged and marketed as a *\*brand*: see **CHANNEL BRANDING**. **7. (social media channel)** Any specific *\*social media* site or app (often in relation to the alternatives available, for instance for *\*marketing*). **8. (YouTube channel)** On YouTube, the homepage for an

account. The **channel name** is the *\*user*'s registered username. YouTube users can subscribe to channels, updates from which appear in their subscriptions *\*feed*. **9. (RSS channel)** A synonym for an *\*RSS* feed. **10. (channel of distribution)** The means by which a product or service is distributed to *\*consumers*/users. *See also* DISTRIBUTION; DISTRIBUTION NETWORK.

**channel branding** The *\*marketing* endeavour to establish a strong and distinctive audiovisual, *\*stylistic*, and *\*content \*identity* for a particular *\*radio* or *\*television channel* (primarily through on-air promotion) in order to attract more *\*viewers* from the *\*target audience* and to develop and maintain *\*brand* loyalty. *See also* IDENTs.

**channel factors (medium factors)** In *\*models* of *\*communication* or *\*persuasion*, specific *\*variables* associated with the *\*channel* or *\*medium* that can influence the effectiveness of the *\*message*. This includes media type (e.g. TV, *\*radio*, *\*newspapers*, face-to-face communication), verbal vs *\*nonverbal communication*, and so on. Communicators need to consider whether research has shown that the channel/medium suits the intended *\*communicative function* and whether the *\*target audience* will regard its choice as appropriate. *See also* YALE MODEL; compare CONTEXT FACTORS; MESSAGE FACTORS; RECEIVER FACTORS; SENDER FACTORS; SOURCE FACTORS.

**channel hopping** *See* CHANNEL SURFING.

**channel of distribution** *See* DISTRIBUTION NETWORK.

**channel surfing (channel hopping, flipping)** Rapidly switching *\*television channels* using a remote control. The practice tends to be associated more with men than with women. *See also* ACTIVE AUDIENCE THEORY; FLA^NEUR; NOMADIC AUDIENCES; TELEVISION VIEWING STYLES; ZAPPING; ZIPPING.

**charge-coupled device** *See* DIGITAL.

**chatbots** *See* [ARTIFICIAL INTELLIGENCE](#).

**chatroom** A web-based meeting-place for people with shared interests to communicate [\\*synchronously](#) (primarily through typing but sometimes also through voice and/or webcams).

**chiaroscuro** **1.** In painting and drawing, the use of light and dark to create a three-dimensional effect and/or as a [\\*compositional](#) technique (particularly when these are strongly contrasted). **2.** In photography and [\\*film](#), a [\\*style](#) of lighting that creates deep shadows and contrasts.

**chroma** *See* [CHROMINANCE](#).

**chroma key** *See* [TRAVELLING MATTE](#).

**chrominance (chroma)** **1.** In [\\*colour](#) theory, an aspect of the perceived intensity of a colour referring to the colourfulness of a stimulus relative to the brightness of another stimulus that appears white under similar viewing conditions. **Chromatic colours** are all those other than black, white, and grey. *See also* [SATURATION](#). **2.** In [\\*television](#) transmission, the part of the [\\*signal](#) (sub-carrier) containing information on colour [\\*hue](#) and [\\*saturation](#). **3.** A measure of the intensity of a particular colour on a television screen in relation to a standard colour of equal [\\*luminance](#).

**chromolithography** *See* [LITHOGRAPHY](#).

**chronemics** The study of the communicative role of time in [\\*nonverbal behaviour](#) (e.g. pauses, punctuality). The use of time is highly [\\*culturally](#) variable.

**chunking** **1.** Organizing items into manageable units (e.g. in [\\*information design](#) or learning). *See also* [SIGNPOSTING](#). **2.** (psychology) The recoding of [\\*information](#) to maximize the efficient use of short-term [\\*memory](#). Miller argues that the human mind can deal with about seven items at one time.



<http://psychclassics.yorku.ca/Miller/>

- The magical number seven

**\*churn (customer churn)** The loss of customers (for instance, subscribers to a satellite **\*television** service) to a competitor, or the percentage who are lost to competitors in a given period (churn rate).

**\*churnalism** Pejorative term for journalistic over-dependence on material supplied by **\*news** agencies and **\*public relations** organizations.

**\*cinema audience** *See* **FILM AUDIENCE**.

**\*cinematic (filmic)** *adj.* 1. Of anything pertaining to the **\*medium** of **\*film**. 2. Pertaining to any **\*style** or **\*content** that is associated with feature films, when incorporated into other media—such as **\*television programmes** and pop videos with high **\*production values** (*compare* **TELEVISUALISM**).

**\*cinematic apparatus (apparatus theory)** In the **\*Marxist** and **\*psychoanalytic** traditions of **\*film theory** (e.g. Baudry), the whole system of cinematic **\*technologies** and practices that not only produces **\*films** but also constructs film **\*spectators**—both being seen as **\*ideological** processes concealed by cinematic illusion. *See also* **SUTURE**; *compare* **IDEOLOGICAL STATE APPARATUS**.

**\*cinematography** The art and techniques of **\*film** photography (including lighting). The work of the cinematographer, also known as the Director of Photography (DP). *See also* **DEEP FOCUS**; **DEPTH OF FIELD**; **PAN**; **PULL FOCUS**; **SHOT SIZE**; **SOFT FOCUS**; **TRACK**; **ZOOM**.

**\*circuit of communication** A **\*model** of **\*mass communication** outlined by S. Hall, in which a loop involving production–distribution–(re)production is broken down into several linked but distinctive ‘moments’: **\*production**, **\*circulation**, use (which he calls **\*distribution** or **\*consumption**), and **\* (cultural) reproduction**. *See also* **ENCODING–DECODING MODEL**; **HEGEMONIC READING**; **NEGOTIATED READING**; **OPPOSITIONAL READING**; *compare* **TRANSMISSION MODELS**.

**circuit of culture** A cyclical *\*model* of the central practices which produce *\*culture*, devised by S. Hall and others in 1997. Defining culture as being about ‘shared meanings’, this model presents *\*representation*, *\*identity*, *\*production*, *\*consumption*, and *\*regulation* as wholly interrelated. Each of these linked ‘**moments**’ contributes to the production of *\*meaning*.

**circulation** 1. The *\*distribution* of a publication (particularly *\*newspapers* and *\*magazines*). 2. The number of copies sold of a single issue of a magazine or newspaper (see **AUDITED CIRCULATION**). The actual *\*readership* may be larger. 3. The scale of public availability of something. See **ACCESS**. 4. The extent of awareness of a particular idea. 5. In *\*Marxist theory*, the sphere of the exchange of goods and services, as distinct from the sphere of *\*production*.

**cisgender (cis)** *adj.* [Latin *cis-* ‘on this side of’, as distinct from *trans-* ‘across, beyond’] A term arising from *\*gender \*identity politics*, pertaining to people who identify their *\*sex* as that to which they were assigned at birth, as distinguished from *\*transgender* (‘on the other side of’ a transition). The term **cissexual** was coined in the 1990s, but cisgender was later adopted by trans activists as a more inclusive term (in keeping with transgender). Those who do not conform to normative *\*expectations* are stigmatized, so this term is used to counter the *\*exnomination* of a privileged category of *\*sexual identity* (**cisgender privilege**) and to challenge *\*biological essentialism*.

**citizen journalism** The reporting and dissemination of *\*news* and *\*information* independently of conventional news institutions by individuals who are not professional journalists. See also **ALTERNATIVE MEDIA**; **BLOG**; **COMMUNITY JOURNALISM**; **CROWDSOURCING**; **DIGITAL JOURNALISM**; **GATEWATCHING**; **PARTICIPATORY JOURNALISM**.

**civil inattention** In social *\*interaction*, the practice of giving some minimal acknowledgement of the presence of a stranger (e.g. a slight, fleeting smile) followed by an avoidance of further *\*eye contact* (Goffman). See also **GAZE**; **INTERACTION RITUALS**.

**class** 1. In common usage, a hierarchical distinction between people in society according to basic *\*structural* levels: upper, middle (or the bourgeoisie)—sometimes subdivided into upper-middle and lower-middle—and lower (or working class). A social category identifying an individual's relative position in a society. Class is typically conceived as a pyramid in relation to wealth, *\*power*, occupation, and/or *\*status*. 2. In sociology and *\*cultural studies*, a combination of various factors such as education, occupation, *\*status*, *\*taste*, *\*lifestyle*, and *\*values*—especially in relation to *\*social identity* and as inflected by *\*gender*, '*\*race*', and *\*age*. *See also* INTERSECTIONALITY. 3. (**social class, social grade**) An occupational classification system particularly associated with *\*market research*, where the primary concern has traditionally been with income and spending power. In the UK these are the occupational grades: **A** (higher managerial, administrative, or professional; **B** (intermediate managerial, administrative, or professional; **C1** (supervisory, clerical, junior managerial, administrative, or professional); **C2** (skilled manual worker); **D** (semi-skilled and unskilled manual worker); **E** (state pensioner, casual worker, the unemployed). 4. (**class identity**) For Marx, one's relationship to the means of *\*production*: those with control over such a means were capitalists or the bourgeoisie; those with only their labour power were the working class or proletariat. *See also* HEGEMONY. 5. For Weber, social positioning reflecting *\*differences* in 'market capacity' and consequently in 'life chances' (opportunities). The sources of market capacity include capital, skill, and education. He stressed that class has no necessary relation to social *\*status*. 6. For Bourdieu, the constellation of constantly contested factors creating and maintaining differences between dominant and dominated social groups, internalized and enacted in the *\*habitus* of *\*social actors*. *See also* CULTURAL CAPITAL; ECONOMIC CAPITAL; SOCIAL CAPITAL; SYMBOLIC CAPITAL; TASTE.

**classical economics** *See* POLITICAL ECONOMY.

**classical narrative structure** A traditional three-part framework for the course of *\*events* in a *\*narrative*, usually traced back to Aristotle's *Poetics* (c.335 BCE). Typically characterized as equilibrium–disruption–equilibrium (or balance–imbalance–balance)—a chain of events corresponding to the beginning, middle, and end of a story. The **Three Act Structure** commonly

employed in writing for stage and screen, sometimes referred to as: *\*exposition*, complication (or *\*conflict*), and resolution or *\*dénouement* (the latter sometimes being subdivided into *\*climax*, fall, and *\*closure*). Such homeostatic *\*structures* may serve psychological functions for individuals and/or broader social functions, such as resolving tensions. This is the basic formula for mainstream classical Hollywood movies in which the storyline is given priority over everything else.

**classicism** 1. The classical *\*aesthetic* ideals of simplicity, *\*form*, order, harmony, *\*balance*, clarity, decorum, restraint, serenity, unity, and proportion—together with an emphasis on reason. The term is not limited in its application to art of the classical period. As an adherence to artistic rules, the antithesis of *\*romanticism*'s emphasis on individual creative *\*expression*. 2. Art or literature echoing elements of the *\*styles* of ancient Greece or Rome.

**classic realist text** A *\*modernist* *\*text* that is orchestrated to effect *\*closure* (*see also* *NARRATIVE CLOSURE*; *OPEN AND CLOSED TEXTS*; *READERLY*), in which contradictions are suppressed and the *\*reader* is encouraged to adopt a position from which everything seems 'obvious' (a form of '*\*false consciousness*'). Such texts seek to obscure their own *\*constructedness* (*see also* *NATURALISM*; *NATURALIZATION*). The term was introduced by MacCabe. Classical realism was the dominant *\*style* of classical Hollywood cinema and it remains dominant in mainstream *\*television* and *\*film*.

**classification** *See* *CATEGORIZATION*.

**classified ad** 1. A type of *\*advertisement* in *\*newspapers* or *\*magazines*, organized by category, including 'personals' and ads for small local businesses, typically using a small *\*typeface*, without illustrations, and paid for by the word or line. One of the two basic types of print ad; the other being *\*display ads*. 2. A *\*digital* variant published *\*online*.

**class stereotypes** The caricature of members of one *\*class* by those of another (either mentally or in public *\*representations*). Negative class *\*stereotypes* abound: the working classes are frequently portrayed as lazy

and feckless, the middle classes as obsessed with ‘keeping up with the Joneses’, and the upper classes as aloof and condescending.

**clean version** *See* CAPTIONLESS MASTER.

**clickbait (linkbait)** \*Attention-grabbing headlines in \*social media: a \*marketing technique designed to attract \*clicks and \*shares. *See also* FAKE NEWS.

**clicks (click-throughs)** In \*social media metrics, the raw total of those who have clicked on a specific \*link, ad, or \*post.

**clicktivism** [*click* + *activism*] The use of \*social media and \*digital tools to promote a cause or, more broadly, to bring about social change, for instance in organizing protests, boycotts, or petitions. The term is used pejoratively by some more active campaigners. *See also* NETWORKED PARTICIPATION.



<http://stream.aljazeera.com/story/201203131832-0022095>

- Is ‘clicktivism’ destroying meaningful social activism?

**client/server network (client/server system)** A type of \*computer network in which computing tasks are divided between one or more dedicated server computers (which store shared resources and provide services) and multiple client computers (which request \*data or services). The Web is a huge client/server system which accepts requests and returns results. *Compare* PEER-TO-PEER NETWORK.

**climax** 1. A moment in a \*narrative when the \*conflict and tension peak for the \*audience. Often synonymous with \*crisis. 2. The third phase of dramatic \*structure in \*Freytag’s pyramid. 3. (**climax order**) A sequential \*argument in which the last point is the most important and forceful (the opposite being **anticlimax order**). 4. In \*rhetoric, successive phrases building upon a previous one: e.g. King’s cumulative use of ‘I have a dream’.

**clique** In *\*network theory*, a sub-network with connections between most pairs of *\*nodes* within it. *See also* COMMUNICATION NETWORK; SOCIAL GRAPH.

**cloak theory** The neoclassical idea of *\*language* as simply the dress of thought, based on the assumption that the same thought can be *\*expressed* in a variety of ways (**linguistic dualism**). This reflects the Cartesian view that thought is prior to language (*see also* CARTESIAN DUALISM; PHILOSOPHY OF LANGUAGE). *\*Universalists* argue that we can say whatever we want to say in any language, and that whatever we say in one language can always be *\*translated* into another (*see also* TRANSLATABILITY). This linguistically naïve stance is the basis for the most common refutation of the *\*Sapir–Whorf hypothesis*. *See also* CONDUIT METAPHOR; *compare* MOULD THEORY.

**closed forms** Stylized *\*narratives* that are self-contained and have a sense of *\*structural* (and arguably *\*ideological*) *\*closure*. Easthope argues that the *\*masculine* ego favours such *\*forms*: ‘masculine’ narrative form favours action over dialogue and avoids *\*indeterminacy* to arrive at resolution; it is linear and goal-oriented. *See also* NARRATIVE CLOSURE; OPEN AND CLOSED TEXTS; *compare* OPEN FORMS.

**closed posture** A typically unconscious *\*bodily \*posture* in which arms and legs are close to the body or crossed. In very closed postures the head is also lowered and the body is huddled in something approaching ‘the foetal position’. Depending on *\*context*, in social *\*interaction* closed postures are variously interpreted as defensive, as signifying disagreement, and/or as discouraging interaction. When women sit with a closed body posture, this is sometimes interpreted by *\*feminist* theorists as a *\*performance* of *\*feminine* submission. *Compare* OPEN POSTURE.

**closed questions (closed-ended questions)** *Compare* OPEN-ENDED QUESTION. 1. In *\*survey \*questionnaires*, questions for which the alternative answers are limited and specified (usually involving ticking boxes). The great advantage to the researchers is that these are easy to quantify (*see* QUANTITATIVE RESEARCH); the primary disadvantage is that they impose a

rigid framework which is not that of the respondents. **2.** In conversations or *\*interviews*, questions that are likely to lead to short answers such as ‘Yes’ or ‘No’ (either through design or ineptitude). Closed questions control and limit *\*information flow*.

**closed text** *See OPEN AND CLOSED TEXTS.*

**closeness** **1.** (psychological) *See PSYCHOLOGICAL DISTANCE.* **2.**

(physical) *See PROXIMITY.*

**close-up (CU)** In photography, *\*film*, and *\*television*, a standard *\*shot size* which shows a *\*foreground \*subject* that fills the screen. A CU of a person would show their face and shoulders, cutting off the top of their head. This mimics the ‘intimate zone’ in *\*face-to-face interaction* (*see INTERPERSONAL ZONES*), draws attention to *\*facial expression*, and abstracts the subject from the *\*context*. *See also BIG CLOSE-UP; MCU.*

**closure** **1.** A satisfying sense of completion or completeness. **2. (structural closure)** The extent to which a narrative form is linear, self-contained, and leads to a final resolution of all the issues. A property associated with the conservatism of *\*classical realist texts* that some modern literary narratives avoid, preferring anti-closure. Narrative *\*forms* characterized by closed *\*structures* are often perceived as having *\*masculine \*connotations*: *see CLOSED FORMS. See also NARRATIVE CLOSURE; compare OPEN FORMS.*

**3.** The processes by which a *\*text* is brought to a conclusion or structured to feel complete. **4. (ideological closure)** Constraints on the *\*interpretation* of a text, associated with structural closure. An illusion of completeness amounts to an attempt to prevent the *\*reader* from butting in (*see also UNIVOCALITY*). It suggests that ‘the matter is closed’—that the text is ‘finished’. Seamlessness and sequential structures reinforce an impression of the ground having been covered, of all the questions having been answered, of nothing important having been left out. Closure implies mastery of the material through its control of form. However, no text can say everything that could be said; there is no first or last word on any *\*subject*. *See also OPEN AND CLOSED TEXTS; PREFERRED READING.* **5.** The reduction of a text by a reader to a single interpretation (a pejorative term in literary theory). **6.** In

**\*gestalt** psychology, a standardizing tendency in **\*perception** and recall to add that which would normally be there but was missing: e.g. in **\*visual perception** we routinely mentally fill in the gaps in broken outlines. *See also* **GESTALT LAWS**. **7.** In psychology, an individual trait reflecting aversion to uncertainty: *see* **TOLERANCE OF AMBIGUITY**.

**cloud computing (the cloud)** **1.** A computer service based on shared resources enabling **\*users** to store and access **\*data** and use software remotely over the **\*internet** instead of locally on their computer hard drives. **2.** An umbrella term for a new business **\*model** for the internet in which vast amounts of data are held centrally by companies such as Google and organizations such as the NSA. **\*Digital** content is leased on licence from providers rather than being owned by **\*consumers** as in the old model of **\*content \*distribution** (in the form of books, vinyl records, VHS videos, DVDs etc.). To encourage the move to ‘the cloud’, benefits such as instant syncing between devices are emphasized, WiFi connectivity becomes faster and more ubiquitous, and computer hard-drives become smaller.

**cluster analysis** A computer-aided statistical method of identifying groupings of closely associated patterns in **\*data**. For instance, as applied by Livingstone to **\*questionnaire** responses, identifying four different groups of **\*soap opera \*viewers** in relation to degrees of romanticism or cynicism in their **\*evaluations** of characters.

**clusters** In **\*social network analysis**, groups of individuals who share common **\*social ties** or group **\*affiliations**. *See also* **SOCIAL GRAPH**.

**clutter** **1.** In **\*advertising**, the **\*co-presence** of a large number of individual commercial **\*messages** in any **\*medium** competing for the **\*consumer’s \*attention**. **2.** Pejorative term for the general proliferation of **\*non-programme material** on **\*television**. **3.** In **\*communication design**, any unnecessary elements distracting attention from the main focus or message (e.g. gratuitous **\*sound effects** on a webpage). *See also* **WHITE SPACE**.

**CMC** *See* **COMPUTER-MEDIATED COMMUNICATION**.

**CMYK** *See* **SUBTRACTIVE COLOUR**.

**coaction** A minimal mode of interpersonal relations in which *\*co-present* individuals are engaged separately in tasks and in which interpersonal *\*interaction* is not required but in which the presence of others may have an *\*influence* on *\*behaviour*. *Compare* COMPETITION; COOPERATION.

**cocktail party effect (cocktail party phenomenon)** In *\*speech perception*, a feature of *\*selective attention* enabling a listener to isolate and focus upon a single conversation from among several simultaneous conversations competing for *\*attention*.



<https://www.youtube.com/watch?v=mN--nV6lgDo>

- Cocktail party effect

**code** 1. *n.* In *\*communication theory*, any system of *\*signals* used to send *\*messages* (*see also* ENCODING—DECODING MODEL). The transformational rules for converting a message from one *\*form* (or *\*modelling* system) into another and back again: *see also*

TRANSFORMATION. 2. (semiotic system) *n.* A *\*sign system* based on rules or *\*conventions* of meaning-making assumed to be shared and understood by its intended *\*users* (e.g. a shared *\*language* or the traffic-light system). In *\*structuralist theory*, semiotic codes are procedural systems for correlating *\*signifiers* and *\*signifieds* in certain *\*semantic* domains. Codes provide a framework within which signs make sense: they are normative *\*interpretive* devices which are used by *\*interpretive communities*. In *\*Jakobson's model* of communication, messages only make sense in relation to relevant codes and *\*contexts*. Codes can be loosely divided into *\*social codes*, *\*representational codes*, and *\*interpretive codes*. Some codes are fairly explicit (as with traffic lights); others (dubbed *\*hermeneutics* by Guiraud) are much looser (as with the nonverbal signals for conversational *\*turn taking*); *compare* CONNOTATION. Within a code there may also be *\*subcodes*: such as *\*stylistic* and personal subcodes or *\*idiolects*: *see also* CODES OF LOOKING. 3. *n.* In common usage, a *\*representational* system used to hide messages from anyone unfamiliar with it; also, any message hidden in this way; *v.* the process involved. 4. *n.* The symbol systems used in

computer programming and mark-up languages, and any sequence of such symbols used in a particular application. Also, a particular computer language in which a program is written. *See also* [HTML](#); [SCRIPT](#). **5. n.** In social science research, a system used to classify *\*data*; v. *see* [CODING](#). **6. n.** In loose usage in *\*sociolinguistics*, a *\*language*, *\*dialect*, or language variety, whether spoken or written. *See also* [CODE-SWITCHING](#); [ELABORATED CODE](#); [RESTRICTED CODE](#); *compare* [REGISTER](#). **7. n.** Formal (often official) rules and guidelines for some *\*cultural* practice. *See* [ADVERTISING CODES](#); [CODES OF PRACTICE](#); [DRESS CODES](#).



<http://visual-memory.co.uk/daniel/Documents/S4B/sem08.html>

- Codes

**code model** *See* [ENCODING–DECODING MODEL](#).

**codes of looking** *\*Culturally* variable social *\*norms*, *\*conventions*, and taboos regarding those at whom we may look and the nature and duration of that look (*see* [GAZE](#); [GLANCE](#)), including whether or not we may make *\*eye contact*. Some of these *\*codes* reflect *\*status* *\*differences*.

**codes of practice** Formally defined professional rules of conduct, either widely agreed within an industry or legally binding, the breach of which may lead to sanctions against offenders. In the UK there are multiple codes of conduct for all of the media and *\*advertising* industries. *See also* [ADVERTISING CODE](#).

**code-switching** **1.** (sociolinguistics) Bilingual speakers shifting from one *\*language* to another. **2.** More rarely, switching between *\*discourse* types. **3.** (semiotics) Switching between *\*subcodes* in any *\*sign system*.

**codification** A historical social process whereby the *\*conventions* of a particular *\*code* (e.g. for a *\*genre*) become widely established (Guiraud). *See also* [EMERGENT CODE](#).

**coding** 1. The formal process of classifying *\*data* according to standardized *\*categories* in order to facilitate the identification of patterns. Typically associated with *\*quantitative research* (e.g. *\*survey* research and *\*content analysis*) but also used for the analysis of *\*qualitative* data. 2. The process of computer programming, scripting, and/or webpage mark-up. 3. Sometimes a synonym for *\*encoding*.

**cognition (cognitive processes)** *See also* DISTRIBUTED COGNITION; SOCIAL COGNITION. 1. Broadly, thinking or mental processes, whether conscious or unconscious. A term originally distinguishing rational from *\*emotional* and impulse-driven mental processes. 2. In psychology and cognitive science, the psychological processes involved in mental *\*information processing*. This includes *\*perception*, *\*attention*, learning, *\*memory*, *\*language*, thinking, decision-making, and problem-solving. *See also* ARTIFICIAL INTELLIGENCE; SCHEMA THEORY; VISUAL INFORMATION PROCESSING. 3. A field of study for those in cognitive psychology, *\*psycholinguistics*, *\*artificial intelligence*, and cognitive neuropsychology.

**cognitive dissonance (dissonance theory)** Psychological *\*conflict* arising from inconsistencies between one's ideas, *\*attitudes*, beliefs, and practices (e.g. believing that smoking cigarettes is bad for your health but continuing to smoke regularly). According to **cognitive consistency theory** this leads to **dissonance reduction** (an attempt to reduce the cognitive inconsistencies), so conflicted smokers might try to convince themselves that they were more likely to die in a car crash than from smoking-induced cancer. *See also* COGNITION; SELECTIVE EXPOSURE; SOURCE INCONGRUITY.

**cognitive effects** 1. Any changes in the thinking of individuals or groups attributed to specific causes. 2. In relation to the *\*mass media*, *\*influences* of the use of particular media on the mental processes of *\*users*—one focus of academic media research within the *\*effects tradition*. Salomon argues that media differ in how much cognitive *\*elaboration* they involve and in the kinds of mental processes they call on. *See also* COGNITION; ELABORATION LIKELIHOOD MODEL.

**cognitive functions** 1. Mental processes leading to the acquisition of \*knowledge and the \*mental representation of \*reality. 2. The role of \*language in relation to thought. *See also* CATEGORIZATION; CLOAK THEORY; LINGUISTIC DETERMINISM; LINGUISTIC FUNCTIONS; MOULD THEORY; PHILOSOPHY OF LANGUAGE; REFERENTIAL FUNCTION; SAPIR–WHORF HYPOTHESIS.



<http://faculty.philosophy.umd.edu/pcarruthers/Cognitive-language.htm>

- The cognitive functions of language

**cognitive meaning** *See* IDEATIONAL MEANING.

**cognitive style** An individual's characteristic way of thinking and perceiving. A popular measure of cognitive style is the Myers-Briggs Type Indicator (MBTI). *See also* COGNITION; CONVERGENCE; FIELD DEPENDENCE; LEVELLING AND SHARPENING; REFLECTIVITY–IMPULSIVITY; TOLERANCE OF AMBIGUITY.

**coherence** *Compare* COHESION. 1. A quality of \*discourse that makes sense: i.e. that is logical, clear, well-formed, unified, and consistently relevant to its \*topic. 2. In \*discourse analysis and \*stylistics, how a \*text is held together by an underlying development of \*propositions.

**coherence theory** *See* TRUTH.

**cohesion (cohesiveness)** 1. In \*discourse analysis and \*stylistics, how a \*text is connected together linguistically (\*phonologically, \*grammatically, \*lexically, \*semantically); its internal \*structure. **Cohesive ties** include conjunctions, pronouns, \*anaphora, repetition, \*ellipsis, and alliteration: *compare* COHERENCE. 2. (**social cohesion**) In sociology, social policy, and political science, the extent to which society holds together as a whole: the issue of social order. It concerns the nature and strength of \*social ties, \*social networks, \*consensus, \*cultural \*integration, prosocial \*values, and a sense of community. There is a debate over whether society is becoming

more cohesive or whether the **\*public sphere** is being eroded by such factors as **\*individualization**. This is related to the extent to which a **\*culture** is **\*collectivistic** or **\*individualistic** and to the degree of cultural homogeneity or diversity within a society. An emphasis on cohesion and **\*consensus** tends to be associated with a **\*functionalist** perspective and **\*conflict** theorists stress that conflict and contradictions are inherent in society. **3. (group cohesion)** The extent and nature of **\*social ties** and relations, and of trust and **\*reciprocity**, within a group. **4. See NETWORK COHESION.**

**collaboration** *See* SOCIAL COLLABORATION.

**collaborative filtering algorithms** *See* RECOMMENDATION ENGINE.

**collaborative journalism** A form of **\*journalism** in which multiple reporters or **\*news** organizations contribute **\*information** or perspectives to a **\*platform**, without affiliation to a common parent organization (for example, WikiNews). *See also* CITIZEN JOURNALISM; CROWDSOURCING; DIGITAL JOURNALISM; NETWORKED JOURNALISM; NEWS AGGREGATOR.

**collaborative production (peer production)** The **\*production** and **\*sharing** of **\*information** or physical assets based on **\*social collaboration** and **\*knowledge sharing** within horizontal **\*peer-to-peer networks** open to all members of a community, facilitated by the use of the **\*internet** and **\*social media** (as in the case of Wikipedia). *See also* COMMONS-BASED SOCIAL MEDIA; CONTENT CO-CURATION; DISTRIBUTED COLLABORATION; DISTRIBUTED NETWORK; KNOWLEDGE COMMUNITY; MASS SELF-COMMUNICATION; OPEN SOURCE; PRODUSER; WISDOM OF CROWDS.

**collage** *See* MONTAGE.

**collective intelligence** A dynamic form of problem-solving based on collaboration and **\*sharing** that is enabled through **\*digital \*information technologies** (Lévy). It is distinguished from the **\*hive-mind** of insects since it involves a virtual leveraging of the intelligence of human individuals, as well as from the more market-oriented **\*wisdom** of crowds. *See also* KNOWLEDGE SHARING.

**collectivistic cultures** \*Cultures in which there tends to be more emphasis on \*norms, social position and relationships, group \*cohesion, \*cooperation, and social harmony than on \*personal identity, individual autonomy, and competitiveness: e.g. cultures in much of Asia, Africa and Latin America (Hofstede). Such societies tend to have a strong sense of family, community, and tradition. Collectivistic cultures tend also to be high \*power distance cultures. *See also* HIGH-CONTEXT CULTURES; INTERCULTURAL COMMUNICATION; RELATIONAL COMMUNICATION; ROLE-ORIENTED COMMUNICATION; *compare* INDIVIDUALISTIC CULTURES.

**collocation** 1. In \*linguistics (lexicology), the recurrent and predictable \*co-presence of individual words in \*conventional usage: as in idioms such as ‘neat and tidy’ (Firth). Words routinely found closely together are said to belong to the same lexical set. 2. The process by which a word generates \*connotations through its co-occurrence with other words (*see also* ASSOCIATIVE MEANING; WORD ASSOCIATION). The connotations of the word ‘pretty’ generated by its association with terms associated with \*femininity make it \*marked when applied to a boy as opposed to a girl. 3. The \*juxtaposition of items according to some system.

**co-location** *See* CO-PRESENCE.

**colonial discourse analysis** *See* POSTCOLONIALISM.

**colour** 1. Any \*hue to which we assign a \*conventional label. In the non-scientific, \*common-sense attitude, colour is regarded as a property of \*objects, and the term often includes black and white. Colours can be subjectively perceived as warm or cool (*see* COLOUR TEMPERATURE); they can also generate \*cultural \*connotations (*see* COLOUR CONNOTATIONS) or function symbolically (*see* COLOUR SYMBOLISM). 2. (physics) The radiant energy of \*wavelengths of light within the narrow band of the \*electromagnetic spectrum that is visible to the naked eye in human beings with normal vision, ranging from what we call red (longer wavelengths) to violet (shorter wavelengths). To the physicist, colour is just light—not a property of objects. The colour we perceive is affected by the relative **reflectance** of a surface. When all visible wavelengths are reflected

off an object, we detect whiteness; when they are all absorbed, we detect blackness (an absence of light); when all but one are absorbed, we detect that wavelength. **Spectral colours** are derived from a single wavelength of light (black and white are **non-spectral**); *see also* **CHROMINANCE**. The three major physical properties of light on which colour vision depends are: wavelength, **\*spectral purity**, and **\*luminance**. **3.** In biological (psychophysical and physiological) terms, a visual sensation generated by the radiant energy of wavelengths of light as detected by millions of cones (the visual receptor cells in the retina that are sensitive to colour). From this perspective the colour we see depends on both the physical properties of light and the biological property of the human eye and is a consequence of the unequal stimulus of the three types of cones: *see* **RGB**. **4.** In the psychology of **\*perception**, a perceptual response to **\*sensory data** that generates qualities such as redness or greyness. Colour is a **\*subjective** construction of the mind: there are no colours in the outside world; objects do not have colours of their own. However, colour is a psychological **\*reality**: we perceive objects as having colours and colours are meaningful to us. The three major psychological dimensions of what we perceive as colours are **\*hue**, **\*saturation**, and **\*brightness**. *See also* **COLOUR CONSTANCY**. **5. (local colour)** (art) The (apparent) colour of an object as seen in plain daylight: *see also* **COLOUR CONSTANCY**. **6.** In colour **\*theory**, visual **\*data** variously decomposed into constituent factors according to the **colour appearance \*model** employed. In computer graphics, photography, and video **\*post-production**, the most common terms are **\*hue**, **\*saturation**, and **\*lightness**; other terms include **\*luminance** and **\*brightness**. *See also* **ADDITIVE COLOUR**; **COLOUR SPACE**; **COMPLEMENTARY COLOURS**; **PRIMARY COLOURS**; **SECONDARY COLOURS**; **SUBTRACTIVE COLOUR**. **7.** (philosophy) Often classified as a secondary quality of material objects (whereas shape, size, and weight are primary and intrinsic qualities).

**colour balance** (photography) The **\*subjective \*evaluation** of a lack or predominance of particular **\*colours** in an **\*image** or print compared to what the photographer saw (or would expect to see) with the naked eye. Typically correcting a colour imbalance: for example, where an image has not been properly **\*white balanced**.

**colour blindness** A physical inability to distinguish some \*colours even under bright illumination due to a shortage of the cones in the retina that are sensitive to a particular range of \*wavelengths. *See also* RGB.

**colour connotations** The associative significance of \*colour inferred in a particular \*context of use (*see also* ASSOCIATIVE MEANING; SURPLUS MEANING). \*Gender connotations are commonly inferred: pink being markedly ‘feminine’ in many contexts—although this has been historically as well as \*culturally variable (*see* GENDERING). In some contexts, simply being ‘colourful’ may connote (\*stereotypical) \*femininity. The range of colours (and, of course, styles) traditionally offered to men for formal clothing in modern Western societies has often reflected a \*restricted code in contrast to the \*elaborated code available to women. The \*connotations of colours are not ‘naturally’ connected with \*gender, although they often play a part in its \*performance. Muted or pastel colours (and subtle contrast) can connote upper \*class (or upmarket) femininity or sophistication while bright \*primary colours (and strong contrast) often connote lower class (or downmarket) \*masculinity or childhood. ‘Loud’ (primary) colours are often interpreted as connoting a lack of \*taste. Colours can have different \*connotations for different \*audiences (which is important in the design of \*visual communication for specific \*target audiences); *see also* MARKETING AESTHETICS; MEDIA AESTHETICS. Colour connotations do not necessarily reflect colour \*preferences: for instance, while the feminine connotations of pink would be widely recognized in the Western world, that does not mean that pink is the ‘favourite colour’ of women. Colour connotation is far looser and less dependent on \*intentional communication than the more formalized, deliberate \*colour symbolism of particular \*codes (such as in the traffic light system). *See also* AESTHETICS; BROWN GOODS; COLOUR TEMPERATURE; COMMUTATION TEST; SEMANTIC DIFFERENTIAL; WHITE GOODS; *compare* SHAPE CONNOTATIONS.

**colour constancy** A psychological mechanism that stabilizes relative shifts in the apparent colour of things. To achieve colour constancy, the brain ‘discounts the illuminant’, argues Helmholtz. We adapt to the illuminant and perceive surfaces as having constant \*colours rather than purely in relation to \*wavelengths of light. *See also* PERCEPTUAL CONSTANCY.

**colour correction** 1. The reduction of chromatic aberrations in any optical system. 2. In *\*post-production*, the process of adjusting the *\*colour* values of an *\*image* to compensate for errors that were introduced in the recording process. *See also* PRIMARY COLOUR CORRECTION; SECONDARY COLOUR CORRECTION. 3. (**grading**) The stylizing of an image through adjusting the colour values and adding filters, using *\*digital* technologies. 4. (**colour timing**) Colour balancing an image as a *\*film* laboratory process.

**colour depth** In *\*digital \*images* and displays, the number of bits of information contained in a single *\*pixel*. Examples of standardized colour depths include 8-bit, which is equivalent to a 'greyscale' or 256-colour image, and 24-bit, which is equivalent to a so-called 'true colour' image, having the capacity to represent 16,777,216 distinct colours. Greater colour depth combined with higher image resolutions produces better quality images.

**colourist (grader)** In video and *\*film \*post-production*, the person who grades *\*images*. This is a separate task to operating a *\*telecine* machine. *See also* GRADING.

**colour separation overlay** *See* CHROMA KEY.

**colour space** A graphical visualization of the gamut of *\*colours* in three-dimensional space. In an *\*RGB* colour space, red, green, and blue are the x, y, and z axes, corresponding to the relative sensitivities of the three types of cones in the human eye. International reference standards were first defined in 1931 by the Commission Internationale d'Éclairage (CIE), based on mathematical relationships between electromagnetic *\*wavelengths* and the colours perceived in the human visual system. However, colour spaces are mapped differently in each system. A proprietary colour space widely used in design is the Pantone Matching System (PMS). *See also* ADDITIVE COLOUR; COMPLEMENTARY COLOURS; PRIMARY COLOURS; SECONDARY COLOURS; SUBTRACTIVE COLOUR.



<https://www.efilm.com/inside-efilm/technical/color-space-matrix>

- Colour space matrix

**colour symbolism** The deliberate use of \*colour to \*represent some abstract concept, typically according to some shared \*code or \*convention within a \*culture, \*subculture, or religion. What may be signified by particular colours is culturally variable. Colour \*symbolism is normally distinguished from less formalized \*colour connotations.



<https://www.shutterstock.com/blog/color-symbolism-and-meanings-around-the-world>

- Colour symbolism around the world

**colour temperature** 1. The warmth of \*colour as measured on the Kelvin scale, based on the fact that a blue flame burns hotter than a red flame. Warm or reddish colours are counter-intuitively relatively cool (around 2,000 K) while cold or bluish colours are relatively warm (around 5,400 K). In photography, a technical way of identifying colour differences based on the temperature at which an inert substance glows a particular colour. 2. The relative warmth or coolness subjectively ascribed to particular \*hues. **Warm colours** typically include red, yellow, and orange. These tend to be perceived as salient: as ‘advancing’ figure (see **FIGURE AND GROUND**). This is generally assisted by high \*saturation and greater \*luminance. **Cool colours** typically include blue, green, and purple. These tend to be perceived as receding or as \*ground. This is generally assisted by low saturation and lower luminance. This dimension of colour \*perception applies quite widely cross-culturally.

**colour timing** See **COLOUR CORRECTION**.

**column inches** In \*newspapers, a unit of space that is one column wide by one inch high. Used as a guide for reporters as to how much copy is required (approximately 25–35 words per inch) or for calculating \*advertising charges. Also used as a \*metonym for the relative importance of \*news stories.

**combination, axis of** *See* PARADIGMATIC AND SYNTAGMATIC AXES.

**comedy** 1. Any humorous *\*discourse* designed to entertain and amuse an *\*audience*. 2. A *\*genre* of *\*drama* or any literary work designed to amuse, appealing to the audience's sense of superiority over the characters *\*depicted*, and ending happily for the leading characters: in this sense, a *\*form* *\*ideologically* endorsing social *\*integration* (*compare* TRAGEDY). One of the four main *\*literary genres* according to Frye. 3. A *\*television* genre in which the main subgenres are *\*sitcoms*, stand-up, and political *\*satire*. 4. A *\*film* genre that includes subgenres such as black comedy, satire, screwball comedy, farce, and slapstick.

**comment** 1. In *\*social media*, a written reaction to a *\*post* on a *\*blog* or a *\*social network*. *See also* EDGE. 2. *See* GIVEN AND NEW.

**commercial** (TV ad or advert) A non-programme *\*television* genre or *\*message*, the function of which is primarily persuasive, being to advertise a product, service, *\*brand*, or political campaign. The form is strongly tailored to establishing a *\*preferred reading* and to *\*positioning* the *\*target audience*. *See also* DOCUMERCIAL; INFOMERCIAL.

**commercial cultures** *See* ADVERTISING CULTURES.

**commercialism** A pejorative reference to the subordination of education, public space, *\*news*, and the *\*internet* to commercial interests. *See also* COMMERCIALIZATION; CONSUMER CULTURE; LIFESTYLE.

**commercialization** The increasing pressures of commercial *\*competition* faced by public institutions or not-for-profit organizations in certain sectors, including the media. In the UK, applied to the gradual process experienced by the BBC since it ceased to be a monopoly in the 1950s. *See also* COMMERCIALISM; CONSUMER CULTURE; INFOMERCIAL; MARKET MODEL; PRODUCT PLACEMENT; PUBLICITY MODEL.

**commercial model** In relation to *\*broadcasting*, systems run for profit and supported by *\*advertising* (exemplified by *\*television* networks in the USA),

in contrast to the other principal *\*model* identified in historical and comparative studies: *\*public service broadcasting* systems (epitomized by the BBC in the UK). *See also* *COMMERCIALISM*; *CONSUMER SOVEREIGNTY*; *DEREGULATION*; *MARKET MODEL*; *PUBLICITY MODEL*.

**commodification (commoditization)** *See also* *COMMODIFIED COMMONS*; *PRIVATIZATION OF INFORMATION*; *PROMOTIONAL CULTURE*. **1.**

(Marxist theory) The *\*production* of goods or services for ‘exchange’ via a market as opposed to simply for the *\*producer*’s own use. This converts **use values** into **exchange values** and characterizes the production relations of the market as opposed to a subsistence economy. Commodification is often regarded as subordinating real needs to manufactured desires in its pursuit of profit. Adorno, for instance, sees commodification as producing standardized products for passive *\*consumption*. *See also* *COMMODITY FETISHISM*. **2.** The process of becoming a *\*commodity*. This has contributed to *\*cultural \*homogenization*. *See also* *AUDIENCE COMMODITY*; *PROSUMER COMMODITY*.

**commodification of information** *See* *PRIVATIZATION OF INFORMATION*.

**commodified commons** The corporate appropriation of ‘the commons’ (resources which should be common to all), including the *\*commodification* or *\*privatization* of information. *Compare* *COMMONS-BASED SOCIAL MEDIA*; *DIGITAL COMMONS*.

**commoditization** *See* *COMMODIFICATION*.

**commodity** *See also* *AUDIENCE COMMODITY*; *PROSUMER COMMODITY*.

**1.** Loosely, any product that can be bought or sold. **2.** (economics) A raw material or primary product. **3.** (marketing) A basic product with no significant differences from others of the same type, which is therefore generally sold on price. **4.** (Marxism) An *\*object* having a **use value** if it satisfies a human need and an **exchange value** if it can be exchanged for other commodities. Its exchange value is determined by the amount of labour required to produce it. For the *\*critical theorists* of the *\*Frankfurt school*, the

use value of the *\*mass media* and *\*popular culture* is the *\*ideological \*diversion function*.

**commodity fetishism** (Marxist theory) The qualities attributed to *\*objects* in the market that distinguish their exchange-values from their use-values (*see COMMODITY*). Commodity fetishism is seen as characteristic of capitalist society, where the object becomes a fetish—a substitute for the *\*social relations* that it supplants. Its origin in exploitation is thus obscured. *See also* COMMODIFICATION; FETISHISM; REIFICATION.

**common fate** In the *\*gestalt laws* of *\*perception*, a perceptual *\*bias* (*see ATTENTION*) that tends to treat features in a visual stimulus that move in unison as being part of the same entity. This principle works best in the recognition of the movement of familiar *\*objects* or living beings, especially humans. In 1975 Johansson attached lights to the joints of a black-clad actor and filmed him as he moved across a darkened room. When he was stationary no pattern could be seen in the lights but as soon as he moved it was easy to identify the pattern as a moving human figure (*see also PERFORMANCE CAPTURE*).

**Common Gateway Interface** *See* CGI.

**commons** *See* DIGITAL COMMONS.

**commons-based social media** Non-commercial *\*social media*, created ‘by the people, for the people’, oriented towards the common good rather than the generation of profits, as distinct from *\*corporate social media* and the appropriation and commodification of community resources (‘the commons’). *See also* ALTERNATIVE SOCIAL MEDIA; COLLABORATIVE PRODUCTION; DIGITAL COMMONS; KNOWLEDGE SHARING; NETWORKED PUBLIC SPHERE; *compare* COMMODIFIED COMMONS.



<https://medium.com/@guisebule/user-owned-social-network-required-or-building-a-better-social-commons-eab14d8770a>

- The user-owned social network

**common sense** *See also* CONVERSATIONAL CURRENCY; CULTURAL CODE; CULTURAL LITERACY; FOLK PSYCHOLOGY; IMAGINED COMMUNITY; SOCIAL UTILITY FUNCTION; TACIT KNOWLEDGE. **1.** A positively valued quality in individuals who are deemed sensible, ‘down-to-earth’, and of sound judgement in practical matters. **2.** The most widespread *\*values*, *\*attitudes*, and beliefs about the world within a *\*culture*, acquired in *\*socialization*, assumed to be universal, and *\*taken-for-granted* in *\*everyday life*—even if this conflicts with what has been empirically established. Typically associated with the idea that whatever is deemed to be common sense is self-evidently true and does not need to be studied or analysed (*see also* ETHNOMETHODOLOGY). The *\*conduit metaphor*, for instance, reflects common-sense notions of what *\*communication* is. *See also* NATURAL ATTITUDE. **3.** For Gramsci, the incoherent, conformist, and unexamined beliefs of the masses, established and *\*naturalized* by the acceptance of ruling-class attitudes and interests, and serving to maintain hegemonic *\*structures*. Thus, according to common sense, the *\*status quo*—the way things are—is the way things should be. Common sense involves incoherences, ambiguities, paradoxes, contradictions, and omissions which intellectuals should expose. **4.** (semiotics) For Barthes, **doxa**: a series of *\*myths* generated by *\*ideological* forces, serving to ensure that certain familiar assumptions and *\*values* are taken for granted and unquestioned by most members of the culture, and seem entirely natural, normal, and self-evident. Such myths are powerful since they seem to ‘go without saying’ and appear not to need to be deciphered or demystified. Their *\*denaturalization* is the task of the cultural semiotician. **5. (common-sense realism, naïve realism)** (philosophy) The doctrine that there is an external, material world that we perceive directly, that it exists whether we perceive it or not, and that what we perceive is the way things are. Associated with a hostility to complex *\*theories*; potentially misleading since common sense tells us many things that have been proven to be false.

**communication** [Latin *communicare* ‘to share’] **1.** Most broadly, a process of *\*interaction* through *\*messages* or *\*signals* (*see* COMMUNICATION MODELS), sometimes characterized as *\*informational* interaction. This very

broad usage can apply to humans, animals, plants, and machines, and can refer to processes of connection and exchange between and within them. Non-human animals are generally regarded as limited to **behavioural communication**, based on instinctive reactions to *\*cues* (and restricted to the here and now).

**2. (human communication)** Meaningful social *\*interaction* underpinned by *\*language*, which facilitates mutual understanding (providing shared *\*categories*): a basic form of social *\*behaviour* and the primary means of social organization (*see also* **INTERSUBJECTIVITY**). *\*Common sense* suggests that human communication is the transmission of *\*messages* or *\*information* from a *\*sender* to a *\*receiver* (*see also* **CONDUIT METAPHOR**; **INFORMATIONAL COMMUNICATION**; **TRANSMISSION MODELS**). However, this is a reductive *\*model*: one cannot simply communicate *\*facts*: there is no communication without *\*metacommunication*. It takes no account of the roles played by such factors as *\*codes*, *\*context*, *\*medium*, *\*communicative functions*, or *\*communicative relationships*. Other models focus, in various ways, on the *\*production* of *\*meaning* (*see* **COMMUNICATION MODELS**). Primary categories include direct *\*face-to-face interaction*, *\*mediated communication*, *\*interpersonal*, *\*intrapersonal*, small *\*group*, and *\*mass communication*. Grice and other philosophers have argued that to qualify as communication an activity must be intentional, but this is disputed by others (*see also* **COMMUNICATIVE BEHAVIOUR**; **INTENTIONAL COMMUNICATION**). Communication may be *\*synchronous* or *\*asynchronous*, based on *\*symmetrical*, *\*parallel*, or *\*complementary relationships*, verbal or *\*nonverbal*, and may employ any *\*channel*—though these are primarily visual, auditory, or tactile (*see also* **AUDIOVISUAL COMMUNICATION**; **AURAL—ORAL CHANNEL**; **ORAL COMMUNICATION**; **VISUAL COMMUNICATION**; **WRITTEN COMMUNICATION**). It is studied in several disciplines and subdisciplines of the social sciences, including *\*linguistics*, *\*sociolinguistics*, *\*psycholinguistics*, *\*semiotics*, social psychology, anthropology, and sociology (*see also* **SYMBOLIC INTERACTIONISM**). Communication departments arose in the United States in the 1950s (*see also* **COMMUNICATION SCIENCE**; **COMMUNICATION STUDIES**; **COMMUNICATION THEORY**). *Compare* **COMMUNICATIONS**.

**3.** A product of such a process (loosely, ‘a communication’): a *\*message*, an *\*utterance*, a *\*sign*, or a *\*text*: *see also* **COMMUNICATIONS**.

**4.** In

**\*advertising** and other forms of **\*sender-oriented communication** concerned with **\*effects** and effectiveness, often reductively conceptualized as **\*persuasion**: *see also* **ELABORATION LIKELIHOOD MODEL**; **HIERARCHY OF EFFECTS**; **HYPODERMIC MODEL**; **TWO-STEP FLOW**; **YALE MODEL**. **5.** Collectively, the systems that physically transport people, goods, and messages in material **\*form** from place to place: *see also* **COMMUNICATIONS**.

**communication accommodation theory** *See* **ACCOMMODATION**.

**communication competence** (interpersonal communication) *Compare* **COMMUNICATIVE COMPETENCE**. **1.** The ability to choose a **\*communication** strategy that is appropriate and effective in a given situation or **\*context**. **2.** The degree to which a communicator's goals are achieved through effective and appropriate **\*interaction**: a **\*sender-oriented** approach: *see also* **SENDER SKILLS**. **3.** The ability to communicate effectively with people of different **\*backgrounds** and **\*cultures** (a **\*receiver-oriented** approach). This includes being responsive to the social and linguistic characteristics of particular **\*audiences**.

**communication design** An emergent field of disparate specialisms sharing a common concern for matching design features and media to different **\*target audiences**, **\*contexts**, and **\*functions**. It spans such areas as: **\*advertising**, **\*brand** management, document design, **\*graphic communication**, **\*information architecture**, **\*information design**, **\*infographics**, instructional design, **\*marketing communication**, **\*marketing semiotics**, **\*media aesthetics**, **\*psychographics**, technical **\*writing**, **\*typography**, **\*visual communication**, **\*visual rhetoric**, and website design. It also draws on **\*communication** research and **\*market research**.

**communication functions** *See* **PERSONAL FUNCTIONS**; **SOCIAL FUNCTIONS**.

**communication game** An approach to **\*interpersonal communication** based on the **\*metaphor** of a **\*game**, with **\*roles**, rules, and goals (Higgins). This approach emphasizes: shared **\*conventions** and **\*expectations** concerning

social roles and appropriate *\*communication styles*, taking into account both formal and situational *\*contexts*; mutually *\*receiver-oriented* strategies; a range of *\*communicative functions* including establishing the relationship between the participants; the collaborative definition of interactional *\*purpose* and the mutual construction of social *\*reality* within the exchange. *Compare* CONSTITUTIVE MODELS; CONSTRUCTIONISM; CONVERGENCE MODEL; INTERACTION MODEL; REALITY CONSTRUCTION; RELATIONAL MODEL; ROLE PLAYING; ROLE TAKING; SYMBOLIC INTERACTIONISM.

**communicationism** Pejorative term for reducing complex issues to matters of *\*communication* (narrowly conceived): a form of *\*reductionism*.

**communication models** *See also* COMMUNICATION THEORY. **1.** Formal specifications of elements and relations representing a *\*theory* of how the process of *\*interaction* through *\*messages* works, or more loosely, underlying *\*metaphors* or ‘folk models’ reflecting assumptions about such processes (*see also* CONDUIT METAPHOR). **2. (interpersonal communication models)** *\*Representations* of how *\*interpersonal communication* is thought to work. While there are countless forms, the salient features of most are outlined in five broad types: *\*transmission models*, *\*encoding–decoding models*, *\*interaction models*, *\*relational models*, and *\*constitutive models*. **3. (mass communication models)** *See* MEDIA MODELS. **4. (models of persuasion)** How persuasive communication is thought to work. The **traditional model of persuasion** is a very rational one: it focuses on *\*argument*, assuming that gaining *\*attention* is a prerequisite, that we must be persuaded to believe an ad for it to change our *\*attitudes* or *\*behaviour*, and that we must be able to recall it (*see* HIERARCHY OF EFFECTS; YALE MODEL). The *\*Elaboration Likelihood Model* outlines two ‘routes’: the *\*central route* (through verbal *\*argument*) and the *\*peripheral route* (through various indirect *\*aesthetic* or *\*affective cues*).

**communication network** *See also* COMMUNICATION STRUCTURE; NETWORK SOCIETY; SOCIAL NETWORKS. **1.** A system of interactional channels linking *\*nodes* (normally individual people, but also non-human elements) within a particular system (e.g. a group, an organization, or a

*\*computer network*), and enabling the *\*flow* of *\*information* or *\*messages* between them. Within communication *\*networks*, a *\*dyad* is a pair of linked nodes (*see also* *LINK*). *See also* *CENTRALITY*; *NETWORK*; *NETWORK ANALYSIS*; *PROXIMITY*; *SYSTEMS THEORY*. **2.** The patterned flow of information exchange between interconnected individuals in such a system (*see also* *INFORMATION FLOW*). Communication networks have distinctive *\*structural* patterns of relations, a key feature being the extent of *\*reciprocity* (*see also* *COMPLEMENTARY RELATIONSHIPS*; *PARALLEL RELATIONSHIPS*; *SYMMETRICAL RELATIONSHIPS*). The relative *\*centrality* of individuals within communication networks tends to reflect *\*power relations*. Communication networks are an important part of the study of *\*organizational communication*. *See also* *GATEKEEPING*; *GROUP COMMUNICATION*.

**communications** **1.** (*pl.*) *\*Messages*, *\*utterances*, *\*signs*, or *\*texts*; sometimes used generically to emphasize acts of *\*communication* rather than the abstract concept. **2.** (*pl.*) The material *\*institutions*, means, and practices of communication, with an emphasis on their *\*materiality*; often including *\*writing* and *\*printing*, and sometimes even *\*speech*, nonverbal *\*interaction*, and/or (especially in historical accounts) transportation systems. **3.** A branch of science and *\*technology* concerned with the processing and transmission of *\*data* or *\*information*. *See also* *INFORMATION THEORY*; *TRANSMISSION MODELS*. **4.** Generally synonymous with communication in technical contexts (such as engineering), where the emphasis is on the technology (as in communications equipment, communications satellites, data communications, and *\*telecommunications*), and also in *\*marketing* *\*discourse*.

**communication science** An influential social scientific approach to the study of both *\*mass communication* and *\*interpersonal communication*, originating in the USA in the 1950s. It draws primarily on psychology, sociology, and political science and tends to be based on *\*quantitative research* using *\*experiments* and *\*surveys* (*see also* *POSITIVISM*). At the heart of the *\*effects tradition*, it is particularly associated with the study of *\*sender-oriented* issues (e.g. effectiveness and persuasive strategies), and of technical and practical problems in communication. *See also* *YALE MODEL*.

**communication structure** The patterned arrangement of parts within a \*communication network and their relationships. *See also* CENTRALITY; LINK; NETWORK; NETWORK ANALYSIS; NODE.

**communication studies** An umbrella term for an academic field of study dealing with all aspects of \*communication. There are great variations in how the field is subdivided, but among the most widely recognized branches are \*communication theory, \*group communication, \*intercultural communication, \*interpersonal communication, \*mass communication, \*nonverbal communication, \*organizational communication, \*political communication, \*speech communication, \*technical communication, and \*visual communication. In some higher education systems, \*subjects such as \*advertising, \*journalism studies, \*media studies, \*public relations, \*rhetoric, and \*semiotics are variously regarded as branches of communication studies, or institutionalized as courses within university departments of communication. The primary disciplinary perspectives from which communication is studied are psychological, sociological, historical, linguistic, and philosophical (*see also* PHILOSOPHY OF COMMUNICATION). The term ‘communication studies’ sometimes indicates a distinction from the \*positivism and \*sender-orientation of \*communication science. Since communication and \*culture are inseparable, the subject is often allied with \*cultural studies.

**communication style** *Compare* CONVERSATIONAL STYLES. 1. The habitual mode of \*interaction of an individual, variously typified (usually in the context of communication skills training and often in relation to personality types). For example: aggressive, assertive, passive, and passive-aggressive. *See also* BIG FIVE; COMMUNICATIVE BEHAVIOUR. 2. Modes of \*communication \*stereotypically associated with \*gender, in which a \*masculine communication style is seen as \*instrumental, \*functional, and/or \*task-oriented, and a \*feminine style as \*expressive, social/relational, and/or \*person-oriented: *see also* DIFFERENCE MODEL; GENDER STEREOTYPES. 3. A dominant mode of \*interaction within a particular \*culture: *see* HIGH-CONTEXT COMMUNICATION; LOW-CONTEXT COMMUNICATION. 4. Individual verbal or \*nonverbal behaviour functioning as a \*metamessage indicating how the \*message \*content is to be understood or an \*attitude

towards it (e.g. indicating *\*irony* or a joke). **5.** Lull's term for a recurrent style of interaction within a family: *see* **CONCEPT-ORIENTED COMMUNICATION; FAMILY COMMUNICATION; SOCIO-ORIENTED COMMUNICATION**. **6.** Institutional and managerial modes of human interaction: *see also* **DOWNWARD COMMUNICATION; UPWARD COMMUNICATION**.

**communication technologies** Equipment (and associated techniques) directly used to enable *\*interpersonal communication* (both *\*synchronous* and *\*asynchronous*); and/or the *\*mass media*. This is not quite synonymous with 'the means of communication' or even 'the media of communication'. The term 'communication *\*technology*' excludes *\*language* in general or *\*speech* in particular (even though in some contexts either may be referred to as a *\*medium*), since these are not construed as technologies (*see also* **PHONOCENTRISM**). However, the term does include technologies enabling mediated *\*speech communication* (such as the *\*telephone*). It technically incorporates *\*writing*, since that involves the use of tools, and the means by which writing is circulated (such as books—even prior to *\*printing*). However, for literate people, writing has become such a *\*transparent* medium that few are aware of it as a technology. The term can also include the media utilized in *\*visual communication* (though once again, this is not conventional usage). In 1909, Cooley noted that a communication medium could be assessed in terms of four key features that we may nowadays term *\*affordances*: *\*expressiveness* or 'the range of ideas and feelings it is competent to carry'; permanence or 'the overcoming of time'; swiftness or 'the overcoming of space'; and *\*diffusion* or '*\*access* to all classes of men'. In references to *\*information* and communication technologies, the latter are conventionally regarded as consisting of *\*telecommunications* and *\*network technologies*. *See also* **DOMESTIC COMMUNICATION TECHNOLOGIES**.



<http://www.ctheory.net/articles.aspx?id=45>

- *History of Communication Media*: Friedrich Kittler

**communication theory** 1. Critical perspectives concerning the nature of \*communication (particularly \*interpersonal communication, and including \*nonverbal communication). Major frameworks include: \*rhetoric, \*semiotics, \*phenomenology, \*cybernetics, social psychology, sociocultural theory, and \*critical theory. *See also* PHILOSOPHY OF COMMUNICATION; RECURSIVE COMMUNICATION THEORY. 2. (**communicology**) More narrowly, \*theories about human communication arising from social science (including \*communication science). 3. A synonym for mathematically based \*information theory.

**communicative action** Human social \*interaction based on reaching a \*consensus with others through unconstrained discussion and a search for understanding—in contrast to instrumental action (Habermas).

**communicative behaviour (behavioural communication)** 1. Nonverbal \*signals (or \*cues to action)—to which instinctive, non-human animal \*communication is generally regarded as limited. 2. In human \*interaction, informative nonverbal cues, including \*meanings that are ‘given off’ unconsciously (*see also* ANALOGIC COMMUNICATION; LEAKAGE). 3. Goal-directed (intentional or conscious) \*nonverbal interaction (*see also* NONVERBAL BEHAVIOUR). 4. Most inclusively, meaningful human acts taking the form of \*language, \*paralanguage, and/or \*kinesics. 5. (psychology) General styles of human interaction reflected in individual or \*cultural \*differences (the best-known being those commonly termed aggressive, assertive, passive, and passive-aggressive). *See also* COMMUNICATION STYLE.

**communicative competence** A speaker’s \*knowledge of sociolinguistic rules, \*norms, and \*conventions for a particular \*language. Hymes’ concept is broader than Chomsky’s purely \*grammatical notion of \*linguistic competence, including, for instance, knowledge of \*genres, media, and appropriateness. Not to be confused with \*communication competence.

**communicative functions (communication functions)** 1. Ways of classifying acts of \*communication or uses of a \*medium of communication either from the perspective of individuals—\*personal functions—or from that of society

—**\*social functions**. Four general functions of communication (often listed as **\*communicative purposes**) are the **\*information function**, the **\*education function**, the **\*entertainment function**, and the **\*persuasive function**. *See also* JAKOBSON'S MODEL. **2.** Generic objectives in **\*complementary relationships**: *see* COMMUNICATIVE RELATIONSHIPS. **3. (expression)** The **\*linguistic functions** of verbally **\*expressing** thoughts and/or feelings (distinguished from the **\*cognitive functions** of **\*language**). *Compare* EXPRESSIVE FUNCTION.

**communicative intent** *See* COMMUNICATIVE PURPOSE.

**communicative presumption** According to **\*speech act** theorists, a basic and universal assumption that underlying any speech act is an intention—at the very least an intention to communicate but also a particular **\*communicative purpose** recognizable in the **\*context of use** (*compare* PREFERRED READING). However, note that **\*unintentional communication** is possible: e.g. through nonverbal **\*leakage**. *See also* CONTEXTUAL EXPECTATIONS; COOPERATIVE PRINCIPLE; EXPECTATIONS; INEVITABILITY OF COMMUNICATION; INFERENTIAL MODEL; TAKEN-FOR-GRANTEDNESS.

**communicative purpose (communicative intent)** The primary goal and intention of anyone involved in an act of **\*communication** on a given occasion, which is generally intended to be recognized by the other participants. Some theorists suggest basic generic **\*purposes** as an analytic convenience (these are often reflected in lists of **\*communicative functions**). Schramm lists four: to inform, to teach, to persuade, and to entertain. So do Brooks and Warren: to inform (*see* EXPOSITION), to persuade (*see* ARGUMENT; PERSUASION), to describe (*see* DESCRIPTION), and to narrate (*see* NARRATION). The Survey of English Usage also lists four categories of printed texts: informative, instructional, persuasive, and imaginative. Purposes often combine and blend, and of course many communicative purposes fall outside such frameworks; in casual encounters responses tend to be reactive. *See also* AUTHORIAL INTENTION; INTENTIONAL COMMUNICATION.

**communicative relationships** 1. In *\*interpersonal communication*, the relations between participants. There are two basic kinds: those ordained by the social system (labelled by kinship relationships or organizational *\*roles*), which are typically asymmetrical or *\*complementary relationships*; and more loosely defined relationships (such as friends, neighbours, and co-workers), which are typically *\*symmetrical relationships*. Communicative relationships generally precede the *\*interaction* as social *\*roles* or established *\*power relations*, but they may also be established or modified (at least temporarily) by it (*see also* CONSTITUTIVE MODELS; RELATIONAL COMMUNICATION; ROLE TAKING). *\*Communicative purposes* do not always match *\*expectations*, are seldom unidimensional, and can be subject to dynamic shifts. *See also* MODE OF ADDRESS; POWER RELATIONS; RELATIONAL MODEL. 2. In relation to the *\*readership* of texts in any medium, *see* TEXT–READER RELATIONS.

**communicative turn** *See* LINGUISTIC TURN.

**communicator** 1. Any active participant in acts of *\*communication*. 2. In *\*sender-oriented* theories, a synonym for *\*sender* (rather than a term applied to both sender and *\*receiver*). 3. Sometimes distinguished from the sender and referring to those who both produce *\*message \*content* and communicate with the *\*audience*: e.g. *\*news* journalists or *\*copywriters* in ads. Those who have minimal control over the content, such as celebrities who endorse products, are termed **pseudo-communicators**. *Compare* SOURCE.

**communicator characteristics** *See* SOURCE FACTORS.

**communicology** *See* COMMUNICATION THEORY.

**community broadcasting** Public *\*access \*television* and *\*radio* stations serving a small area, run by and for local people. They can be financed by commercial, non-profit, or government organizations but are subject to a host country's *\*broadcasting* regulations. Typically these stations exist on cable. Equipment is provided and local people are trained how to use it. *See also* ALTERNATIVE MEDIA.



<https://viewpointcommunitymedia.org.uk/services/swindon-viewpoint/>

- *Swindon Viewpoint*

**community journalism** The professional reporting of *\*news* which is of interest to a small community concerning either a very local geographical area or a *\*community of interest*. *See also* CITIZEN JOURNALISM; DIGITAL JOURNALISM.

**community media or press** *See* ALTERNATIVE MEDIA.

**community of interest** A group of people having a shared interest in some *\*topic*. *\*Networked \*technologies* have enabled such groups to flourish, transcending geographical boundaries. The *\*internet* has created a global infrastructure particularly well suited to the development and maintenance of specialized communities of interest, including stigmatized groups constituted by *\*difference*: *see* DEMARGINALIZATION. In some *\*social media*, *\*hashtags* serve as flags of transitory communities of interest. *See also* EPISTEMIC COMMUNITY; KNOWLEDGE COMMUNITY; NETWORKED COMMUNICATION; NETWORKED PUBLICS; NETWORK INDIVIDUALISM; ONLINE COMMUNITY; ONLINE FORUMS; PEER-TO-PEER INTERACTION; SOCIAL COLLABORATION; VIRTUAL COMMUNITY.

**commutation test** (semiotics) A *\*structuralist analytical* technique used in the paradigmatic analysis of a *\*text* (*see* PARADIGM). To apply this test, a particular *\*sign vehicle* is selected. For instance, one might consider changing a *\*colour*, a *\*typeface* or, in photography, a *\*shot size* (such as a *\*close-up* instead of a *\*mid-shot*). The effect of each *\*substitution* is then assessed in terms of how it might affect the overall *\*meaning* of the *\*text*. *See also* ABSENT SIGNIFIER; MARKEDNESS; STRUCTURAL ANALYSIS.

**competence** 1. The ability to do something satisfactorily. Second only to perceived warmth (*see* AFFILIATION), our *\*subjective \*evaluation* of others depends on their perceived competence. 2. (system of knowledge, l-

**language)** (linguistics) A person's *\*tacit knowledge* of the *\*grammatical* rules of *\*speech* in their first *\*language*, as distinct from their linguistic *\*performance* (Chomsky). *Compare* COMMUNICATIVE COMPETENCE. **3.** Communicative (Hymes): *see* COMMUNICATIVE COMPETENCE. **4.** In interpersonal communication: *see* COMMUNICATION COMPETENCE. **5.** (ethnomethodology) The *\*tacit knowledge* of *\*social actors* regarding *\*interaction* in social *\*contexts*.

**competition** **1.** A mode of interpersonal relations in which *\*co-present* individuals are motivated as rivals in separately achieving the same goal, each striving to outdo the other. *See also* AGON; *compare* COACTION; COOPERATION. **2.** The *\*cultural \*value* of personal success particularly favoured in *\*individualistic cultures*. **3.** (economics) A market in which *\*consumers* have a choice of *\*producers* for a given type of product (unlike a monopoly)—potentially keeping prices in check. Such 'free markets' are central in capitalist *\*discourse*. *See also* MARKET MODEL. **4.** Market rivalry, typically in relation to the *\*four Ps*. **5.** (marketing) Rival companies, products, or services within the same market sector.

**competitor analysis** Identification and comparison of the *\*marketing* strategies and design features of rival *\*brands*, products, or services competing in the same market or for the same *\*target audiences*. This can include the use of a *\*positioning grid*. *\*Brand positioning* and market *\*differentiation* depends on such *\*relational meaning* (*see also* DIFFERENCE). *See also* COMMUNICATION DESIGN; MARKETING AESTHETICS; MARKETING COMMUNICATIONS MIX.

**complementarity** In Greimas's *\*semiotic square*, the relationship between an 'assertion' (e.g. beautiful) and its non-negation (not ugly) and between its negation (ugly) and non-assertion (not beautiful). *Compare* CONTRADICTION; CONTRARIETY.

**complementary colours (complementaries)** *\*Hues* that are directly opposite from each other on a colour wheel and thus extreme contrasts. In *\*subtractive* colour systems, red is opposite green, blue is opposite orange, and yellow is opposite violet. In *\*additive* colour systems, red is opposite

cyan, green is opposite magenta, and blue is opposite yellow. *See also* PRIMARY COLOURS; SECONDARY COLOURS.

**complementary relationships (asymmetrical relationships)** *See also* COMMUNICATIVE RELATIONSHIPS; DIRECTIONAL RELATIONS; DISCLOSURE; DOWNWARD COMMUNICATION; EXCHANGE THEORY; JOHARI WINDOW; POWER RELATIONS; RECIPROCITY; RELATIONAL COMMUNICATION; ROLE-ORIENTED COMMUNICATION; SENDER-ORIENTED COMMUNICATION. **1.** Interactional partnerships in a *\*dyad* based on unequal *\*status* or *\*power*, in which the *\*roles* are ‘superior’ (or superordinate) and ‘subordinate’. They are characterized by non-competitive *\*interaction* based on maintaining *\*differences*. Such matching relationships are often a correlate of a hierarchical sociocultural *\*context*: e.g. parent–child, teacher–student, doctor–patient, or employer–employee, though they can also be idiosyncratic. *\*Expectations* and *\*behaviour* are largely non-*\*reciprocal* (in contrast to *\*symmetrical relationships*). The relation is directional: one person initiates and the other responds (*see also* CALLER HEGEMONY; MARKEDNESS). *\*Communication styles* reflect this in the initiation, termination, direction, amount, *\*form*, or *\*style* of the communication that takes place. *\*Conventionalized* complementary relationships involve normative objectives: e.g. to inform and to understand; to teach and to learn; to persuade and to decide; to entertain and to enjoy. Schramm argues that in familiar social *\*scenarios* these relationships amount to an informal *\*contract*. **2.** More broadly, communicational arrangements on occasions when there is unequal *\*access* to *\*information* on the part of the *\*sender* and the *\*receiver*, in which these roles are not reversible, and in which there is no *\*feedback*, such as when someone is eavesdropping or spying on another person. *See also* INFORMATION FLOW; ONE-WAY COMMUNICATION.

**compliance** *See* CONFORMITY.

**complication** *See* CLASSICAL NARRATIVE STRUCTURE.

**component video** An *\*analogue* video *\*format* that encodes video into a *\*luminance* or Y *\*channel* and two *\*chrominance* channels of blue (B-Y) and red (R-Y). Green is not encoded because it can be inferred from the information in the other two colours. *Compare* COMPOSITE VIDEO.

**composite video** An *\*analogue* video *\*format* that consists of colour information ‘piggybacked’ onto a black-and-white transmission *\*signal*. The format is a legacy of when colour *\*television* was first developed to be compatible with the existing black-and-white *\*technology*. Colour television systems (*\*NTSC* in the USA, and *\*PAL* in the UK) transmit colour information in the form of a sub-carrier signal along with the main black-and-white picture and sound information. *Compare* COMPONENT VIDEO.

**compositing (electronic compositing)** In *\*television* and *\*film* *\*post-production*, the process of adding or combining *\*image* elements into a *\*shot* so that they look as if they are part of a photographed *\*scene*. The composited elements can be either action filmed against a green screen or rotoscoped or entirely computer-generated. Every shot in a film such as *Guardians of the Galaxy* (2014) involves compositing to a greater or lesser extent.

**composition** 1. In art, design, and photography, the arrangement of parts in relation to the whole; *see also* AESTHETICS; BALANCE; DIAGONALITY; ELEVATION; FIGURE AND GROUND; FLIPPED IMAGE; FORMAL ANALYSIS; FORMAL FEATURES; FRAME; FRONTALITY; GESTALT LAWS; GLANCE CURVE; GOLDEN MEAN; LANDSCAPE FORMAT; PERSPECTIVE; PORTRAIT FORMAT; READING DIRECTION; SLICE OF LIFE; SPATIAL RELATIONS; STRUCTURAL ANALYSIS; STRUCTURE; SYNTAGM; VISUAL GRAMMAR; WHITE SPACE; ZONES OF RECESSION. 2. In *\*film*, the arrangement of elements within the *\*frame* or *\*scene*; *see* MISE-EN-SCÈNE. 3. In *\*writing*, the process of constructing a *\*text*, and (loosely) the product of such a process.

**comprehension (understanding)** 1. Broadly, the mental processes involved in making sense of any *\*communication* or *\*information*. 2. (**literal comprehension**) Recognizing the *\*denotation* of *\*signs* and ascribing a

plausible *\*meaning* to a *\*text*. *See also* LITERAL MEANING. **3. (inferential comprehension)** Constructing an *\*interpretation* of a *\*message*; inferring the *\*preferred reading* (*see also* INFERENCE). Decoding a message with appropriate reference to *\*representational* and *\*social codes* or *\*schemata*, and to *\*context* (*see also* INFERENCE MODEL; RELEVANCE THEORY). **4.** For most theorists, a function of a higher order than the perceptual level (hearing, seeing etc.); others insist that *\*interpretation* cannot be tidily separated from *\*perception* or that interpretation may also guide perception. **5.** In some *\*models* this includes the higher order skills of *\*evaluation* (e.g. character evaluation and *\*modality* judgements) and appreciation (including awareness of *\*connotations*). **6.** The understanding resulting from the processes of '*\*translation*' involved in interpretation.

**compression** **1.** In *\*digital media*, techniques that reduce the number of *\*bits* needed (for example, to represent the *\*image*) and therefore the storage and transmission costs. In relation to digital images and audio, compression can be either lossless, where there is no perceivable degeneration, or lossy, where compression *\*artefacts* can be perceived. **2.** In *\*analogue* and digital audio, *\*technologies* that reduce the dynamic range of an audio *\*signal* but preserve its overall loudness.

**compulsory heterosexuality** *See* HETERONORMATIVITY.

**computer-based social media (online social media)** Social apps accessed through the *\*internet* using computers, as distinguished from *\*mobile social media*.

**computer game** *See* VIDEOGAME.

**computer-generated imagery (CGI)** The use of 3D computer graphics for *\*special effects* in *\*films*, *\*television programmes*, and *\*commercials*.

**computer-mediated communication (CMC)** Any *\*communication* in which *\*users* interact via the direct use of a computer. This is primarily *\*online communication*: whether *\*synchronous* (e.g. chat rooms, instant messaging, *\*virtual worlds*, or webcams) or *\*asynchronous* (e.g. *\*email* or *\*online forums*). However, it can also include human–computer dialogues, as in the

case of the \*Turing test, and also Weizenbaum's *Eliza* program (1966), which simulates a psychotherapist.



<https://academic.oup.com/jcmc>

- *Journal of Computer-Mediated Communication*

**computer network (network)** A system of linking two or more computing devices together for the purpose of sharing \*data. \*Networks can be classified in various ways: according to hardware or software, e.g. fibre optic cable, Ethernet, wireless (WiFi); by geographical range, e.g. Local Area Network (LAN), Wide Area Network (WAN); or by relationships, e.g. \*client/server networks and \*peer-to-peer networks. *See also* INTERNET; NETWORK THEORY.

**conative function (appellative function)** A function of \*language, or, more generally, \*communication, that is focused on, and concerned with influencing the \*behaviour of, the \*addressee and thus concerned with \*persuasion. A key function in \*Jakobson's model. *See also* COMMUNICATIVE FUNCTION; LINGUISTIC FUNCTIONS.

**concealment error** (television) A picture fault caused by some break in the code for which error-correcting software cannot compensate.

**concentration of ownership** *See* MEDIA OWNERSHIP.

**concept-oriented communication** A style of \*family communication and media use that involves: an emphasis on presenting and discussing ideas; children being encouraged to \*express ideas and challenge others' beliefs; children being exposed to more than one side of controversial issues and encouraged to discuss controversies with adults; relatively low TV use; considerable parental control exercised over TV viewing; \*mass media used mainly for \*news and not much for 'escape' (Lull). *Compare* SOCIO-ORIENTED COMMUNICATION.

**conceptual categories** *See* CATEGORIZATION.

**conceptually driven processing** *See* TOP-DOWN PROCESSING.

**conceptual meaning** *See* CONNOTATION; IDEATIONAL MEANING; SENSE.

**condensation** In *\*psychoanalytic theory*, a concept introduced by Freud for the *\*interpretation* of dreams: *\*emotionally* charged ideas (*\*latent meaning*) are attached to a more neutral *\*image* (*\*manifest content*), creating a *\*symbol* which is a fusion of these. Lacan, for whom the unconscious is structured like a *\*language*, makes an *\*analogy* with *\*metaphor*. *See also* DREAMWORK; OVERDETERMINATION; *compare* DISPLACEMENT.

**conditioning** 1. A process of learning in which *\*behaviour* is shaped by recurrent environmental stimuli: *compare* MODELLING. 2. A deliberate and systematic attempt to modify behaviour. There are two forms. Firstly, **classical** or **Pavlovian conditioning**: a form of associative learning in which the repeated association of an arbitrary stimulus with another one already associated with some reflex response eventually leads to it generating the same reflex. This concept is that of Pavlov. Secondly, **operant** or **instrumental conditioning**: the control of behaviour through the manipulation of its consequences, devised by Skinner. The frequency of a desired response is controlled through rewards or **reinforcement**. *See also* BEHAVIOURISM.

**conduit metaphor** A conceptual *\*metaphor* (or ‘folk model’) underlying everyday references to *\*communication*, identified in 1979 by Reddy, reflecting the notions that: *\*language* functions like a conduit transferring thoughts from one individual to another; writers and speakers insert their thoughts or feelings into words; words act as containers conveying thoughts and feelings to others; listeners and *\*readers* extract the thoughts and feelings from such words. This is reflected in usages such as ‘conveying ideas’, ‘transferring meaning’, ‘getting thoughts across’, ‘transmitting *\*information*’, and ‘delivering the curriculum’. Our implicit, *\*common-sense* model of communication is thus a *\*transmission model*, and is subject to all of the limitations of such models. *See also* CLOAK THEORY; CONTENT; FOLK PSYCHOLOGY; FORM.

**configuration** *See* FORM.

**confirmation bias** A tendency to seek and attend to *\*information* that confirms the individual's beliefs or *\*expectations* and to discount that which does not: a *\*bias* which reinforces *\*stereotyping*. *See also* ASSIMILATION; ECHO CHAMBER; EVIDENCE; SELECTIVE EXPOSURE; SELECTIVE PERCEPTION; SELECTIVE RETENTION; SELF-SERVING BIAS.

**conflict** 1. (**psychological conflict**) (psychology) Conscious or unconscious tensions within the mind of an individual (*compare* COGNITIVE DISSONANCE). In *\*psychoanalytic theory*, **psychical conflict** reflects contradictory impulses. 2. (**social conflict**) Tensions between individuals or groups in a society. 3. (**international conflict**) Tensions or overt struggle between nation states. 4. (**dramatic conflict**) In literary theory, tension between characters or forces around which the plot of a *\*narrative* revolves. This includes internal or **psychological conflict**, and conflict between a character and society or the environment. 5. (sociology) **Conflict theory** refers to theories that evolved in the 1960s in reaction to *\*structural \*functionalism*. Drawing variously on Weber, Marx, and Simmel, these stressed economic and political interests leading to *\*competition* and conflict over *\*power*. Social order involves coercion rather than *\*consensus*, and conflict underlies social change. *\*Pluralists* also note that conflict and contradictions are inherent in society.

**conform** *n.* In *\*television \*post-production*, an intermediate *\*editing* stage (coming after an *\*offline* edit and before an *\*online* edit) where a low-quality sequence is recreated at a higher quality resolution, according to a set of instructions contained in a *\*timeline* or *\*edit decision list*. This *\*edit* is called a conform because the high-quality sequence must exactly match (or conform to) the low-quality one. While many *\*rushes* may have been shot and used in the offline edit, the conform only uses the footage that is referenced in the final sequence.

**conformity (conformism)** A tendency to accept or act in accordance with dominant social *\*conventions* and *\*norms* or the *\*opinions*, *\*expectations*, or *\*behaviour* of a majority, e.g. in *\*experiments* by Asch, where some *\*subjects* gave the same answers to questions that they heard others supply even when the subjects knew these to be incorrect. As distinct from

**compliance**, which tends to be associated with obedience to authority, as in the famous experiments by Milgram. *See also* INTERNALIZATION.

**connectedness** 1. A \*Web 2.0 concept of \*online \*social networks as empowering global participation; by 2010 subordinated to the commercial concept of \*connectivity. 2. \*Offline human \*sociality, as distinguished from automated connectivity.

**connected presence** *See* PERPETUAL CONTACT.

**connective media** 1. \*Digital and \*mobile media \*technologies. 2. An automated sociotechnical ecosystem based on the digital exchange of \*data and the \*sharing (and \*commodification) of \*information, which critics see as distorting human \*sociality. *See also* CONNECTIVITY; CONTENT SHARING; NETWORKED COMMUNICATION; ONLINE SOCIALITY; *compare* CONNECTEDNESS; SOCIAL MEDIA.

**connectivity** 1. The extent to which an electronic device can be linked with other electronic devices (e.g. a computer with USB and WiFi has more connectivity than one with just USB). 2. An \*evaluative criterion of the quality of an \*internet connection based on the capacity of the \*channel: for example, the maximum speed of an internet connection. 3. The state of being connected (for instance, to a \*network); *see also* NETWORKED COMMUNICATION. 4. The \*algorithmic commercialization and \*commodification of \*online sociality, as distinguished from human social \*connectedness; *see also* CONNECTIVE MEDIA; NETWORKED INDIVIDUALISM; NETWORK SOCIETY.

**connotation (connotative meaning)** *Compare* DENOTATION. 1. Other than in philosophical \*discourse, a ‘secondary’ \*meaning, beyond \*denotation or \*literal meaning: including \*affective meaning (**emotional connotation**) and \*associative meaning. Connotations are primarily \*intersubjective, and they operate largely beyond our conscious awareness. They are a powerful source of \*unconscious biases. Connotations have an \*ideological \*function: for instance, **gender connotations** tie \*gender to \*sex (*see* COLOUR

CONNOTATIONS; GENDERED CAMERAWORK; GENDERED EDITING; GENDERED GENRES; GENDERED TECHNOLOGIES; GENDERING; GENDER STEREOTYPES; HARD NEWS; MARKEDNESS; SHAPE CONNOTATIONS; SOFT NEWS; TYPEFACE PERSONALITY; WHITE SPACE). \*Style is connotative: in visual media, for instance, meaning can be derived not only from what is \*depicted but also from how it is depicted. *See also* AFFECTIVE COMMUNICATION; IMPLICIT MEANING; METAPHORIC MEANING; SIGNIFICANCE; SEMANTIC DIFFERENTIAL; SURPLUS MEANING. **2. (intension)** (philosophy) In logical \*semantics, the **conceptual meaning** of a sign (**conceptual connotation**)—or the defining properties/attributes exemplified by its \*referent/\*object—as distinguished from its **extension** or \*reference (*see* DENOTATION). **3. (semiotics)** The process by which \*semantic associations are produced as a reader decodes a \*sign or \*text in any \*medium in a particular \*context. For Barthes, connotation is a sign which derives from the \*signifier of a denotative sign (so \*denotation leads to a chain of connotations). Connotations are often explored with the \*commutation test. *See also* ORDERS OF SIGNIFICATION.

**consciousness industry** \*Institutions and agencies, primarily the \*mass media, which Enzensberger argues are involved in the \*cultural reproduction of human consciousness as a social product in the interests of economic and political elites. According to this perspective, the ruling \*class seeks to control the \*content and output of the media in order to \*naturalize the \*status quo in the consciousness of subordinate classes. *See also* MEDIA HEGEMONY; *compare* CULTURAL INDUSTRY.

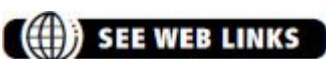
**consensus** **1.** General agreement about some issue within a group or in \*public opinion: *compare* DISSENSUS; TRUTH. **2.** Shared ideas, \*norms, and \*values in a society (for \*functionalists, particularly Parsons, the basis of social order and social \*integration). These values are perpetuated through \*socialization (*see also* COHESION; CONSENSUS FUNCTION; INTEGRATION). **3. (Marxist theory)** An \*ideological concept used to perpetuate the \*status quo by masking the extent of social \*conflict (*see also* MANUFACTURE OF CONSENT).

**consensus function (correlation function)** From a *\*functionalist* perspective on society, the persuasive role played by social *\*communication* and the *\*mass media* in developing a social *\*consensus*, correlating the component parts of society. A key *\*social function* (as distinct from *\*personal function*) of such communication. For Lasswell in 1948 this was one of the three key *\*functions* of social communication: the others being the surveillance (or *\*information*) function and the *\*socialization function*. *See also* CULTURAL REPRODUCTION; CULTURAL TRANSMISSION; IMAGINED COMMUNITY; INTEGRATION; NATIONAL IDENTITY; PROPAGANDA MODEL; RITUAL MODEL.

**consensus theory** *See* TRUTH.

**consent form** In academic research, photography, and *\*broadcasting*, a printed sheet given to individuals, the signing of which serves as legal *\*evidence* of *\*informed consent* to being photographed, filmed, recorded, or otherwise involved in a study or broadcast.

**conspicuous consumption** Extravagant spending on goods or services primarily as a mark of social *\*status*. Veblen coined the term in 1899 to refer to the *\*behaviour* of the nouveau riche.



<http://socserv2.socsci.mcmaster.ca/~econ/ugcm/3ll3/veblen/leisure/chap04.txt>

- Veblen on conspicuous consumption

**constitution of the subject** In Althusserian *\*Marxist* and *\*structuralist* *\*theory* more generally, a process in which the pre-given *\*structures* of *\*social relations* construct *\*roles* that define the *\*subjectivity* of individuals who inhabit them. *See also* INTERPELLATION; STRUCTURAL DETERMINISM; SUBJECT.

**constitutive models** *\*Communication* models in which *\*meanings* are *\*reflexively* constructed, maintained, or negotiated in the act of

communicating (rather than pre-established, as implied in linear *\*transmission models*). *\*Communication* is seen as a social practice that transforms not only our thoughts and feelings, but also our *\*identities*, our *\*social relations*, our *\*framings* of *\*reality*, and our social *\*institutions*. This is a key concept in *\*ethnomethodology*, where it is referred to as *\*reflexivity*. Craig argues that in the constitutive view communication is a primary phenomenon shaping other social processes (psychological, sociological, *\*cultural*, and so on) rather than a secondary one explicable in terms of antecedent factors. Furthermore, it can be seen as a metamodel for communication, enabling theorists to frame other *\*models* as differentially constituting particular processes and reflecting different theoretical *\*purposes*. *See also* COMMUNICATION GAME; CONSTRUCTIONISM; INTERSUBJECTIVITY; MEANING-ORIENTED COMMUNICATION; REALITY CONSTRUCTION; RELATIONAL MODEL; SYMBOLIC INTERACTIONISM; *compare* INTERACTION MODEL; RECURSIVE COMMUNICATION THEORY; THOMAS THEOREM.

**constraint 1.** (media theory) *See* AFFORDANCES. **2.** (semiotics) *See* MOTIVATION.

**constructedness** The status of a *\*text* (in any *\*medium*) as something created, *\*authored*, composed, framed, mediated, and/or edited rather than being an unmediated *\*slice of life* or a window on the world (*see also* MAGIC WINDOW; PERCEIVED REALITY). A basic criterion involved in *\*modality* judgements about the *\*reality* status of texts. In realist texts constructedness is disguised, but *\*viewers* of *\*television* and *\*film* from 8-years-old (in some cases even younger) can recognize methods of media *\*production* and the use of certain *\*formal features* (e.g. filmic *\*cuts*), can distinguish fantasy from reality, and make distinctions between actors and the characters they play.

**constructionism (social constructionism)** A philosophical (specifically *\*epistemological*) stance in *\*phenomenological* sociology according to which *\*reality* is constructed through our use of *\*language*. Contrary to *\*realists*, constructionists argue that reality is not wholly external to and independent of how we conceptualize the world and cannot be separated

from the *\*sign systems* in which it is framed. Social realities are seen as the product of sociohistorically situated practices rather than *\*objective \*facts* (compare **OBJECTIVISM**). Similarly, *\*social identities* are seen as constructed rather than pre-given: making social constructionism an *\*anti-essentialist* stance as well as anti-*\*positivist* one. Constructionism does not necessarily entail a denial of the existence of physical *\*reality*, but it does entail a recognition that our conceptions of reality are dependent on social systems of classification: what count as *\*objects*, their properties, and their relations vary from language to language (see also **CATEGORIZATION**; **LINGUISTIC RELATIVISM**; **ONTOLOGY**; **SAPIR–WHORF HYPOTHESIS**). *\*Perception* itself involves *\*codes* (see **PERCEPTUAL CODES**). The constructionist concept of *\*intersubjectivity* avoids the polarization of naïve *\*realist* objectivism vs radically subjectivist *\*idealism*. Social constructionists differ from extreme subjectivists in insisting that realities are not limitless and unique to (or definable by) the individual but are the product of social definitions. Realities are contested, and *\*representations* (and *\*theories*) are thus *\*sites of struggle*. Realists often criticize constructionism as extreme *\*relativism* or *\*conventionalism*—a position from which constructionists frequently distance themselves. In loose usage, the term *\*constructivism* (usually associated with *\*cognitive* theory) sometimes refers to social constructionism. See also **COMMUNICATION GAME**; **CONSTITUTIVE MODELS**; **INTERPRETIVISM**; **LABELLING THEORY**; **PHENOMENOLOGY**; **REALITY CONSTRUCTION**; **SYMBOLIC INTERACTIONISM**; **SYMBOLIC WORLD**.



<https://www.youtube.com/watch?v=-AsKFFX9Ib0>

- Ken Gergen talks about social constructionist ideas

**construction of reality** See **CONSTRUCTIONISM**; **REALITY CONSTRUCTION**.

**constructivism** 1. (genetic epistemology) Originally, for Piaget, a psychological focus on the development of the mental *\*structures* of

individuals over time. *See also* ACCOMMODATION; ASSIMILATION. **2.** More broadly, the individual's psychological *\*interpretation* or construction of *\*meaning*. According to this perspective, individuals play a very active (albeit typically unconscious) role in making sense of the everyday world around them: in *\*perception*, through *\*selective attention*, for instance; and in making sense of *\*texts*, in *\*comprehension*, interpretation, and both *\*cognitive* and *\*emotional* responses. *See also* ACTIVE AUDIENCE THEORY; SCHEMA THEORY. **3.** (social psychology) Stances emphasizing *\*theory-driven* processes in social *\*perception* (*see* TOP-DOWN PROCESSING), as opposed to *\*structuralist* theories, which emphasize *\*data-driven processes* (*see* BOTTOM-UP PROCESSING). **4.** (film theory) A *\*cognitive* approach associated with Bordwell in which the comprehension of a *\*film* involves *\*spectators* drawing upon *\*schemata* and making *\*inferences* that are triggered or constrained by filmic *\*cues*. **5.** In loose usage, a synonym for social *\*constructionism*. **6.** A form of abstract art, originating in Russia, that stressed the use of industrial materials and methods.

**consumer** **1.** A person who eats or uses something. **2.** The ultimate *\*user* of a product or service (not necessarily the purchaser). **3.** In relation to media use, synonymous with 'user'. *See also* PROSUMER; *compare* PRODUSER.

**consumer behaviour** **1.** The processes involved in the purchase and use of products or services by individuals or particular demographic groups. For example, why people buy a particular product, their decision-making processes, or the desires and needs that products address. *See also* MASLOW'S HIERARCHY OF NEEDS; MOTIVATION. **2.** The study of these processes in *\*market research* or by academics.

**consumer culture (consumer society, consumerization)** **1.** A pejorative reference to modern Western society in terms of its domination by the *\*marketing* and *\*consumption* of goods and services (*see also* PROMOTIONAL CULTURE). **Anti-consumerists** characterize its *\*materialism* as the reduction of personal fulfilment to consumption, criticize its superficiality, or see it in terms of *\*cultural* manipulation. *See also*

AESTHETICIZATION; COMMERCIALISM; COMMERCIALIZATION;  
COMMODIFICATION; COMMODITY FETISHISM; CONSPICUOUS  
CONSUMPTION; CULTURE JAMMING; FRANKFURT SCHOOL;  
MANIPULATIVE MODEL; MASS CONSUMPTION; MASS CULTURE; TASTE. 2.  
A society in which patterns of consumption are a key basis for *\*status*  
*\*differentiation*, personal *\*identities*, and pleasure: *see also*  
DEMASSIFICATION; INDIVIDUALIZATION; LIFESTYLE; POST-FORDISM;  
SEGMENTATION. 3. A reference to the site within which the active, *\*savvy*  
*consumer* subversively subordinates commodities and *\*advertisements* to  
their own *\*purposes*, especially in the construction of *\*social identity* (*see*  
*also* BRICOLAGE). In this *\*framing*, the *\*form* (*\*advertising*, packaging) can  
be at least as important as the *\*content* (*see also* PUBLICITY MODEL).  
*\*Neoliberals* welcome competitive pricing and *\*consumer sovereignty*,  
seeing *\*consumers* as pushing for higher quality products, and **green**  
*\*consumerism* as leading to products that are more *\*ethically* sourced and  
sustainable. *See also* ACTIVE AUDIENCE THEORY; CULTURAL POPULISM;  
MARKET MODEL. 4. The cultural *\*contexts*, practices, *\*institutions*, and  
*\*discourses* involved in marketing and/or consumption, and also their  
academic study. *See also* ADVERTISING CULTURES.

**consumer group** *See* REFERENCE GROUP.

**consumerism** 1. A synonym for consumerization: *see* CONSUMER CULTURE;  
POST-FORDISM. 2. (consumer movement) The *\*consumer* rights movement.

**consumerization (consumer society)** *See* CONSUMER CULTURE.

**consumer sovereignty** The libertarian notion that in a free-market economy,  
*\*consumers* should get the goods and products that they want at competitive  
prices. *See also* CONSUMER CULTURE; LIBERTARIAN MODEL; MARKET  
MODEL; NEOLIBERALISM; PLURALISM.

**consumption** Using products, services, or *\*media content* in order to satisfy  
desires and real or imagined needs. Typically paired with *\*production*, the  
term is sometimes used pejoratively by *\*cultural* elitists and *\*critical*

theorists, implying manipulation and/or passivity. *See also* CONSPICUOUS CONSUMPTION; CONSUMER CULTURE; CONTENT CONSUMPTION; FRANKFURT SCHOOL; LEAVISITE; MASLOW'S HIERARCHY OF NEEDS; MASS CONSUMPTION; MASS CULTURE; MEDIA CONSUMPTION; VISUAL CONSUMPTION; *compare* ACTIVE AUDIENCE THEORY; PROSUMPTION.

**contact** 1. *n.* In \*Jakobson's model of linguistic communication, the physical \*channel together with the psychological connection between the \*addresser and addressee. In his list of \*functions, \*orientation towards this factor is the \*phatic function. 2. *n.* (journalism) A person who provides \*information for a story. 3. *n.* and *v.* Touch: *see* HAPTICS. 4. *v.* To initiate a \*communication with someone.

**contagion** 1. (social or behavioural contagion) The spread of \*behaviour, \*attitudes, or beliefs through \*conformity and imitation (*see also* MODELLING). 2. In \*network theory, what (if anything) flows through relational \*ties (such as \*influence or \*information). *See also* DIRECTIONAL RELATIONS; INFORMATION FLOW.

**contagion effect** The concept that heavy media coverage of certain phenomena (typically criminal or violent acts but also fads) will lead to imitation or create a craze (*see also* COPYCAT BEHAVIOUR; MORAL PANIC).

**content** 1. Most broadly, that which is 'contained' within a \*text or \*message. We tend to talk about words as if they contained ideas, thoughts, or feelings (*see* CONDUIT METAPHOR). Other than as an analytical convenience, content is inseparable from \*form (or \*medium): *see also* CLOAK THEORY; MOULD THEORY. 2. The \*subject matter of a text or message, as distinct from its form or \*style (*see also* ICONOGRAPHY). Informational texts tend to \*foreground content (in contrast to \*aesthetic texts). 3. (referential content) What is \*denoted, \*depicted, or otherwise \*represented: *see also* REFERENTIALITY. 4. (semantic content) Loosely, the \*meaning of a message (*see also* MEANING-ORIENTED

COMMUNICATION; MESSAGE-ORIENTED COMMUNICATION). **5.** More narrowly, the *\*explicit*, manifest, or *\*literal meaning* of a message: *see also* MANIFEST CONTENT. **6. (cognitive content)** (philosophy) *\*Propositional* or *\*ideational meaning*. This may include both the *\*propositions* asserted and other *\*information* that is implicit in an *\*utterance* (*see also* TAKEN-FOR-GRANTEDNESS). **7. (cognitive content)** (psychology) Thoughts—or what people think—variously distinguished from *\*affective* content or from how people think (*\*cognitive* processes). **8. (informational content)** The *\*information* in a message. In *\*information theory* this is based on the predictability of letters or digits in a sequence. **9.** For McLuhan, the most noticeable aspect of a *\*medium* that seems to constitute its message but which is actually another medium. For example, the content of *\*writing* is *\*speech* and that of print is the written word. **10. (online content, social media content, web content)** Any material made available for *\*sharing* *\*online*, including *\*photographs*, videos, *\*news*, and *\*entertainment*; *see also* CONTENT CREATION; CONTENT SHARING; USER-GENERATED CONTENT. **11.** *See* MEDIA CONTENT.

**content algorithm** *See* CONTENT FILTERING ALGORITHM.

**content analysis** A primarily quantitative type of formal *\*textual analysis* involving the systematic *\*categorization* and counting of recurrent elements in the *\*form* or *\*content* of *\*texts* (*see also* CODING). It has been widely employed in the study of *\*bias* and *\*balance* in *\*news* coverage (*see also* GLASGOW MEDIA GROUP). However, the fact that an item occurs frequently in a text does not establish its significance. A rare occurrence may be more important than a frequent one. Indeed, what is most significant may be what is absent. Researchers often combine this technique with other approaches, such as *\*structural analysis* (in particular the concept of *\*markedness*).

**content co-curation** The creation and *\*sharing* of *\*online* *\*content* through collaboration between peers, between businesses and *\*consumers* (such as bloggers), or between different businesses. *See also* COLLABORATIVE PRODUCTION; CONTENT CREATION; CONTENT SHARING; DISTRIBUTED

COLLABORATION; KNOWLEDGE COMMUNITY; PRODUSER; SHARES;  
USER-GENERATED CONTENT.

**content consumption** Accessing published material (*\*online* or *\*offline*) and the various *\*purposes*, *\*genres*, *\*styles*, modes of *\*access*, and *\*contexts* involved. Recent changes in patterns of *\*digital \*consumption* include the increase in *\*cross-platform* and *\*mobile* consumption and *\*sharing* by *\*content \*consumers*. *See also* CONTENT SHARING.

**content control** *See* CONTENT FILTERING.

**content creation** Producing material for publication, particularly for *\*digital media*, where a common aim is to maximize its *\*circulation*. *Compare* CONTENT CURATION.

**content curation (curation)** Discovering, selecting, organizing, and publishing material on a particular *\*theme* or *\*topic* which is intended to be informative, interesting, instructive, or entertaining: the editorial role of a *\*content* curator. *See also* AGGREGATION; CONTENT CO-CURATION; CONTENT SHARING; GATEKEEPING; GATEWATCHING; SPREADABLE MEDIA.

**content filtering** 1. The use of an app to block or remove specific kinds of *\*content* (such as *\*email* spam or webpage ads). 2. **(content control)** Controlling *\*access* to items deemed to be a security threat to the *\*user* (content security control) or to which the device owner or *\*network* administrator has chosen to restrict access (**sensorware**). *See also* CENSORSHIP. 3. The *\*algorithmic \*filtering* of *\*social media \*feeds*. *See also* CONTENT FILTERING ALGORITHM; FILTERED FEED. 4. The algorithmic *\*personalization* of *\*search engine* results; *see also* FILTER BUBBLE; PERSONALIZATION FILTERS; RECOMMENDATION ENGINE. 5. In social media, the control exercised by a user over what appears on their own feed or wall (for instance, hiding or deleting particular *\*posts*).

**content filtering algorithm (content algorithm)** An automated set of rules for *\*filtering \*online* content. Search engine algorithms are used to determine which pages to display in response to search queries and the order in which they are displayed, based primarily on relevancy. Such *\*algorithms* change constantly. **Social media content algorithms** are used to determine which *\*content* is displayed on a *\*user's* newsfeed and how frequently and widely each user's updates are shared (*see also* **FILTERED FEED**).

**content message** A primarily *\*informational \*message*, typically intended to be explicit, literal, and unambiguous and reflecting an instrumental *\*communication style*. *See also* **IDEATIONAL FUNCTION; IDEATIONAL MEANING; INFORMATIONAL COMMUNICATION; INSTRUMENTAL COMMUNICATION; LITERAL MEANING; MESSAGE-ORIENTED COMMUNICATION; compare** **RELATIONAL MESSAGE**.

**content provider 1.** An organization (such as a *\*mass media* company) that provides materials (such as *\*television programmes*, audio, video, or print news packages) for websites, *\*television networks*, *\*mobile phone* companies, etc. This is then packaged by the buyer to target the *\*audience* they are hoping to attract: in the case of a television network, for example, by creating trailers and other *\*marketing* materials which rebrands the *\*content* so that it is perceived to be part of the network's output. *See also* **MEDIA CONTENT**. **2. (social media content provider)** Anyone providing material for *\*online* or mobile publication in *\*social media*, through either *\*content creation* or *\*content curation*.

**content sharing (content resharing, resharing, sharing, social sharing)** Sharing material from another *\*online* source on *\*social media*, or reposting from one's own *\*newsfeed* or *\*timeline* to followers on a *\*social networking site*. It is a form of *\*liking* and recommendation: an elementary positive engagement which can become *\*viral content*. It is also a form of human *\*content filtering*. However, in some contexts it is criticized for not being 'original *\*content*', especially where large numbers of people are resharing the same old content: not everyone agrees that 'resharing is caring'. *See also* **CONTENT CURATION; DIGITAL COMMONS; DISINTERMEDIATION; INFORMATION DIFFUSION; MEME; NETWORKED COMMUNICATION;**

NETWORKED PARTICIPATION; OPEN SOURCE; PARTICIPATORY CULTURE; PARTICIPATORY MEDIA; PEER-TO-PEER INTERACTION; SHARES; SHARING; VIRAL CONTENT; VIRAL MARKETING.

**content syndication (web syndication)** Making website *\*content* available through a *\*feed* or on another site. **Commercial content syndication** involves ad-supported content.

**content words** *See* LEXICAL WORDS.

**context 1. (semantic context)** Most broadly, any *\*frame of reference* or framework within which something is perceived, produced, consumed, represented, communicated, interpreted, or otherwise experienced, or which is seen as relevant to the *\*description* or analysis of any phenomenon. In *\*interpersonal communication*, everything *\*taken for granted* by the participants in relation to their current *\*interaction*—which is usually implicit (*see also* EXPECTATIONS; RELEVANCE THEORY). *\*Contextualism* emphasizes such factors; failing to account for them may be criticized as *\*decontextualization*. However, *\*deconstructionists* remind us that, as frames of reference, contexts are *\*conventional* constructs rather than fragments of an *\*objective \*reality*, and research such as *\*conversation analysis* and *\*discourse analysis* has demonstrated that context is dynamically constructed in interaction. *See also* CONSTITUTIVE MODELS; CONTEXT FACTORS; CONTEXTUAL EXPECTATIONS; CONTEXTUALIZATION; INDEXICAL; REPRESENTATIONAL CONTEXT; SITUATEDNESS; THOMAS THEOREM; UNIVERSE OF DISCOURSE. **2. (situational context)** The immediate physical and social *\*setting* and circumstances within which some phenomenon occurs, which may include relevant *\*roles* and tasks and how the participants themselves situate the phenomenon: *see also* CONTEXT OF RECEPTION; CONTEXT OF SITUATION; CONTEXT OF USE; EXPECTATIONS; SITUATIONAL KNOWLEDGE; SOCIAL SITUATION; TASK-ORIENTED COMMUNICATION; THOMAS THEOREM. **3. (social context)** The social environment within which some phenomenon occurs: either the **micro-context** of the immediate social situation, or the **macro-context** of the broad social, *\*cultural*, historical, political, and/or economic circumstances and

conditions (including *\*social structure*, roles, and *\*social relations*). Accounts that neglect such factors may be criticized as *\*asocial*; overplaying them may be called *\*sociologism*: *see also* SOCIAL SITUATION. **4. (cultural context)** Factors relating to *\*ethnic* or *\*subcultural* *\*backgrounds* and associated environments and practices which may influence *\*perception*, *\*communication*, *\*interpretation*, and/or media use. Over-emphasis on such factors may be criticized as *\*relativism*. *See also* CONTEXT OF SITUATION; HIGH-CONTACT CULTURES; LOW-CONTACT CULTURES; READING DIRECTION. **5. (historical context)** Historical *\*events*, movements, processes, and/or forces seen as of explanatory relevance in the description and analysis of a social phenomenon. Ignoring such contexts may be criticized as *\*ahistorical*; overplaying them may be called *\*historicism*. **6. (psychological or perceptual context)** The frame of reference that individuals bring to an experience and that guides their *\*expectations*. These include: their *\*attitudes* and *\*values*; the *\*knowledge* and experience on which they draw in the form of active *\*schemata* such as *\*social schemata* and *\*representational schemata*; their interests, recent experiences, current *\*purposes*, and needs, which may generate *\*unconscious biases* (as in *\*perceptual set*); their *\*cognitive styles*, and so on. Overplaying such factors may be criticized as *\*psychologism*. **7. (formal context)** Relationships between *\*formal features* (such as lines, colours, and shapes) that may *\*influence* the *\*perception* or interpretation of any element (*see also* GESTALT LAWS). The apparent size or brightness of shapes, for instance, can be dramatically affected by their *\*proximity* to other shapes. Formal relations are not only spatial but also temporal: the sequence of consecutively encountered items affects the sense that we make of each one (*see also* CONTIGUITY; JUXTAPOSITION; SEQUENCE; SPATIAL RELATIONS; SYNTAGM). Overplaying formal factors may be criticized as *\*formalism*: *see also* FORMAL ANALYSIS. **8. (linguistic context)** Any linguistic factors which act as *\*cues* in the recognition of meaningful units in an *\*utterance* or written *\*text*, notably: *\*semantic* context, *\*syntactic* context, *\*phonetic* context, and logographic context. For *\*extralinguistic* *\*reference*, *see* DEIXIS. **9.** In general *\*semiotic* usage, an *\*indexical* dimension: a situational framework typically distinguished from *\*codes* (*see also* REPRESENTATIONAL CONTEXT): as in *\*Jakobson's model* of

communication, in which making sense of a *\*message* is dependent on a shared understanding of context (as well as a shared *\*code*). In this sense, the context is the *\*referent*: what the message is about. *See* [ELABORATED CODE](#); [HIGH-CONTEXT COMMUNICATION](#); [LOW-CONTEXT COMMUNICATION](#); [RESTRICTED CODE](#).

**context factors** In *\*models* of *\*communication* or *\*persuasion*, specific *\*variables* associated with a specific *\*context of reception* that research has identified as among those that can affect the effectiveness of the *\*message*. Where and in what circumstances is the message likely to be received, and how might this impact on its effectiveness? *See also* [YALE MODEL](#); *compare* [CHANNEL FACTORS](#); [MESSAGE FACTORS](#); [RECEIVER FACTORS](#); [SENDER FACTORS](#); [SOURCE FACTORS](#).

**context of reception** The social *\*setting* within which an *\*audience* encounters a *\*text* in any *\*medium*. For instance, the **viewing** *\*context* of a *\*film* could involve viewing with friends at the cinema, viewing a *\*broadcast* of the *\*film* on *\*television* at home with the family or alone in a hotel on DVD. These are quite different viewing experiences which may involve different viewing styles (*see also* [TELEVISION VIEWING STYLES](#)). Within a family context at home, the viewing experience becomes part of domestic politics and the *\*performance* of *\*identity*.

**context of situation** The circumstances in which a spoken utterance occurs that are relevant in making sense of it. For Malinowski (1923), the interpretive importance of the specific social situation in which *\*language* is used on any given occasion and, more broadly, of the *\*cultural* milieu. He sees it as important to ‘burst the bonds of mere *\*linguistics*’ in redefining *\*context*. For Firth, the importance of social action and social *\*roles* in interpreting the *\*meaning* of language in use. For Halliday, *\*extralinguistic* circumstances of use that *\*influence* the *linguistic* *\*form* of an utterance: not only the social and physical *\*setting*, but also such factors as social relationships, the nature of the *\*medium*, the task, and the *\*topic*. He proposes that there is a systematic relationship between ‘typical’ situations (*see* [STOCK SITUATIONS](#)) and the types of *\*language* employed within them (*see also* [REGISTER](#)). *See also* [CONTEXTUAL MEANING](#); [DEIXIS](#);

EXPECTATIONS; IMMANENT REFERENCE; INDEXICAL; RELEVANCE THEORY; SHIFTERS; SOCIAL SITUATION; TAKEN-FOR-GRANTEDNESS; USE THEORY; *compare* UNIVERSE OF DISCOURSE.

**context of use** 1. In the *\*discourse* of *\*user*-centred design, the circumstances in which a utilitarian product will be used, the tasks for which it will be used, and the ways in which its users will use it—*\*usability* factors to which such design assigns a high priority. 2. Sometimes a synonym for *\*context* of situation. 3. The other words together with which a given word is used: *see* COLLOCATION.

**contextual communication** *See* HIGH-CONTEXT COMMUNICATION.

**contextual expectations** What *\*representational* or *\*social schemata* lead us to predict in textual or social *\*scenarios*. While this can be useful in guiding our *\*interpretations* and managing our *\*behaviour*, it can also lead to *\*selective perception* or recall when our *\*expectations* override some of the actual details. *See also* COMMUNICATIVE PRESUMPTION; COOPERATIVE PRINCIPLE; REPRESENTATIONAL CONTEXT; SITUATIONAL KNOWLEDGE; STOCK SITUATIONS; TAKEN-FOR-GRANTEDNESS.

**contextualism** 1. (philosophy) The position that actions or *\*utterances* can only be understood relative to the *\*context* in which they occurred (often criticized as *\*relativism*). 2. An emphasis on the importance of particular contextual and situational factors (rather than general ‘laws’) in the explanation of social, psychological, and historical *\*events*. 3. In *\*aesthetics* and literary theory, the view that a work can only be understood in relation to the sociohistorical circumstances of its *\*production*, aesthetic movements at the time, or the creator’s life and work, rather than solely on the basis of formal criteria, as was Kant’s position. *Compare* HERMENEUTICS.

**contextualization** *\*Framing* texts or *\*events* within broader *\*contexts* for the *\*purpose* of *\*interpretation* and analysis. Sociological critiques have argued that *\*news* reports fail to offer adequate explanatory contextualization for

reported events. *See also* DECONTEXTUALIZATION; RECONTEXTUALIZATION; SITUATEDNESS.

**contextual meaning (contextual sense)** The bearing of situational, social, and/or interpersonal factors on the *\*interpretation* of a *\*message* or an action. In linguistic usage, this usually refers to *\*extralinguistic* factors (*see also* CONTEXT OF SITUATION), but it can also refer to a textual *\*context*: a higher level of linguistic *\*structure* (e.g. the context of a sentence within a *\*discourse*). Many contemporary theorists argue that there is no *\*meaning* without *\*context* (*see* CONTEXTUALISM). The contextual dimension frames meaning as relatively dynamic or unstable (*see also* CONTEXT OF SITUATION; PRAGMATICS; SLIPPAGE OF MEANING; SPEECH ACT). This does not imply that a *\*text* can mean whatever an individual thinks it means: social *\*constructionists* argue that *\*interpretations* are limited by the extent to which they are able to gain some degree of social *\*consensus* (*see also* INTERSUBJECTIVITY). *See also* HIGH-CONTEXT COMMUNICATION; IMMANENT REFERENCE; IMPLICIT MEANING; INFERENTIAL MODEL; RELEVANCE THEORY; REPRESENTATIONAL CONTEXT; SHIFTERS; SITUATEDNESS; UNIVERSE OF DISCOURSE.

**contiguity** 1. Broadly, the condition in which things are next to each other: adjoining, touching, or sharing a border: *see also* CO-PRESENCE; JUXTAPOSITION. 2. (semiotics) The *\*indexical* condition in which something is in some sense part of (or part of the same domain as) something else. Contiguity may be causal, *\*cultural*, spatial, temporal, physical, conceptual, formal, or *\*structural*. For instance, at the level of the *\*signified*, *\*metonymy* is said to be based on contiguity—in contrast to *\*metaphor* (which involves transposition from one domain to another) since metonyms *\*stand for* things to which they are regarded as ‘belonging’ (in some *\*ontological* framework): metonymy may thus seem more ‘realistic’ than metaphor. At the level of the *\*signifier*, *\*syntagms* are based on formal contiguity (adjacency within the same text).

**contingency** (philosophy) The issue of *\*propositions* lacking necessary *\*truth* or falsity, or the extent to which their validity is dependent on

conditions ('contingent on'). *See also* DETERMINISM.

**continuity editing (invisible editing)** In *\*film* and video *\*post-production*, a technique of removing moments of *\*redundancy* in a moving *\*image* while still presenting the illusion of the continuous passing of time. This is achieved in three main ways: firstly, by cutting to a different *\*shot*, as in a *\*shot/reverse-shot*; secondly, by a *\*match cut* to the same subject from a different position or angle; thirdly, by using a *\*cutaway* to mask the edit point. The presence of a *\*cut* is additionally disguised by cutting on an action. Continuity *\*editing* is a practice that focuses on *\*narrative* continuity and that evolved and became ubiquitous in the realist feature films developed in Hollywood. It is still the dominant *\*convention* in mainstream *\*film* and *\*television*. Cuts are intended to be unobtrusive except for special dramatic shots. *\*Content* is *\*foregrounded* and *\*form* and *\*style* are *\*backgrounded*. The technique gives the impression that the edits are always motivated by *\*events* and that the camera is simply recording the action rather than being operated out of a desire to tell a story in a particular way. The seamlessness convinces us of its *\*realism*, but its devices include: *\*motivated cuts*; *\*match cuts* (rather than *\*jump cuts*); the *\*180-degree rule*; *\*establishing shots*; the *\*sound* bridge, and so on. Together, these devices constitute a system of related conventions which are so familiar to visual literates that they feel 'natural' rather than merely conventional. *See also* EYELINE MATCH; *compare* ASSOCIATIVE EDITING; JUMP CUT.

**continuity theories** *See* GREAT DIVIDE THEORIES.

**contract** 1. (legal contract) A written or oral agreement intended to be legally binding. 2. (language contract) The non-negotiable linguistic system into which one is born (Saussure). From the point of view of individual language-users, *\*language* is a 'given': we don't create the system for ourselves. 3. (social contract) In **social contract theory**, a tacit collective agreement by the members of society to accept the regulatory authority of the state in return for its maintenance of social order (the terms of this hypothetical contract are couched differently by different political theorists). 4. (communication contract) Normative *\*expectations* for social relationships in familiar *\*scenarios* of interpersonal *\*interaction* (Schramm). For instance, in asking for road directions the asker expects either simple

directions or the admission of a lack of local knowledge, while the person replying expects the asker to listen carefully and to thank them afterwards.

*See also* [COMMUNICATIVE PRESUMPTION](#); [COMMUNICATIVE RELATIONSHIPS](#); [CONVERGENCE MODEL](#); [EXCHANGE THEORY](#); [RECIPROCITY](#); [RELATIONAL COMMUNICATION](#); [RELATIONAL MODEL](#). **5. (narrative contract)** The relation between a [\\*narrator](#) and the intended [\\*audience](#). For relations between [\\*texts](#) (in any [\\*medium](#)) and their audiences *see* [TEXT–READER RELATIONS](#).

**contradiction** **1.** A logical flaw in an [\\*argument](#) involving the co-presence of statements which are incompatible opposites. **2.** In Greimas's [\\*semiotic square](#), the relationship between an 'assertion' (e.g. beautiful) and its non-assertion (not beautiful) and between its negation (ugly) and its non-negation (not ugly). *Compare* [COMPLEMENTARITY](#); [CONTRARIETY](#). **3.** A dynamic tension between opposing forces or groups. In [\\*Marxist theory](#), the basis of social change. *See also* [CONFLICT](#); [IDEOLOGICAL ANALYSIS](#); *compare* [COHESION](#). **4.** In [\\*structuralist theory](#), a tension between [\\*binary oppositions](#) which [\\*myth](#) seeks to resolve. **5.** In [\\*poststructuralist theory](#), a destabilizing and irresolvable tension between oppositional concepts: *see also* [APORIA](#); [DECONSTRUCTION](#).

**contrariety** In Greimas's [\\*semiotic square](#), the relationship between an 'assertion' (e.g. beautiful) and its negation (ugly) and between its non-negation (not ugly) and its non-assertion (not beautiful). *Compare* [COMPLEMENTARITY](#); [CONTRADICTION](#).

**control group** *See* [EXPERIMENT](#).

**control track** In [\\*television](#) and video recording, a 'sync pulse' that synchronizes the video and audio information recorded on videotape as separate tracks. *See also* [ASSEMBLE EDITING](#).

**convenience sample** A sample of participants in research selected not for their representativeness but for their accessibility.

**convention 1. (social convention)** An established understanding, standard practice, rule, or *\*expectation* widely shared by members of a *\*culture* or *\*subculture*: often implicit, *\*taken for granted*, and experienced as natural.

*See also* COMMON SENSE; CONFORMITY; CULTURE; GENDER;

NATURALIZATION; NORM; SCENARIO; SOCIAL CODES; SOCIAL

SCHEMATA. **2. (textual or representational convention)** A well-established

feature of *\*content*, *\*form*, and/or *\*style* of *\*text* in any *\*medium*, widely understood by the intended *\*audiences* (e.g. in *\*film* and *\*television*,

*\*continuity editing*). *\*Representational* conventions in the *\*mass media* can sometimes be formulaic (*see also* BROADCAST CODES). Such conventions

do change over time (*see* CODIFICATION), and representational

*\*transgressions* are increasingly used with *\*savvy consumers*: *see also*

DOMINANT CODE; FILM GRAMMAR; GENRE; PICTORIAL CODES;

REPRESENTATIONAL CODES; REPRESENTATIONAL SCHEMATA. **3.**

(semiotics) Often a synonym for a *\*code*.

**conventionalism 1.** A pejorative term for slavish adherence to *\*conventions*.

**2.** The traditional position that the connection between words and what they

*\*represent* is purely a matter of convention: *see* ARBITRARINESS;

CONVENTIONALITY. **3.** For *\*realists*, a position which they associate with

epistemological *\*relativism* and a denial of the existence of any knowable

*\*reality* outside representational conventions. They associate it with the

‘severing’ of *\*signs* from ‘real world’ *\*referents* (*see* BRACKETING THE

REFERENT) and with the notion that reality is a construction of *\*language* or

a product of *\*theories* (*see also* NOMINALISM). They regard

‘conventionalists’ (or *\*constructionists*) as reducing reality to nothing more

than *\*signifying practices*. They criticize as ‘extreme conventionalism’ the

stance that theories (and the worlds which they construct) are

*\*incommensurable*.

**conventionality** (semiotics) A relationship between a *\*sign vehicle* and what it signifies (or in the signs within a *\*code*), which is dependent on variable

social and *\*cultural \*conventions* rather than intrinsic or ‘natural’: for

example, where the sound of a spoken word (or the shape of a written one)

bears no relationship to what it *\*represents*. The conventional nature of

codes means that they have to be learned (not necessarily formally). A traditional distinction between **conventional signs** (words) and **natural signs** (representational visual art) dates back to ancient Greece. Modern *\*semiotic* theory tends to emphasize that even the most realistic representational *\*images* do involve conventions and in this sense we learn to 'read' paintings, *\*photographs*, *\*television*, and *\*film*. Compare *ARBITRARINESS*; *MOTIVATION*.

**convergence** **1.** Any process in which things get closer together (*see also* *LINEAR PERSPECTIVE*). **2.** In everyday social *\*interaction*, the tendency of two individuals to focus on a common interest. **3. (technological convergence)** The merging of formerly discrete *\*communication* technologies/media (notably *\*broadcast media*, the *\*internet*, and the *\*telephone*) and of their *\*functions* and associated *\*genres*, facilitated by digitization (*see also* *NETWORK CONVERGENCE*; *360-DEGREE COMMISSIONING*; *TRANSMEDIA FORMS*). At the *\*consumer* level, the smartphone is a paradigmatic example of a convergence device. **4. (media convergence, media industry convergence)** The increasing *\*integration* of industries and markets in communication sectors such as *\*broadcasting*, *\*film*, photography, music, print publishing, and *\*telecommunications*, so that print, screens, discs, and websites can all be *\*platforms* for the same *\*content-provider*. Such developments have been associated with an increase in *\*cross-media forms*. There have been significant impacts on professional practices in the media (*see* *BI-MEDIA JOURNALISM*). Media convergence has also involved a convergence of *\*media* ownership and control, often on a transnational level. It raises issues of *\*globalization* and *\*homogenization* (*see also* *GLOBAL MEDIA*). It has important *\*media* policy implications, such as for *\*regulation*: in the UK Ofcom was set up in 2003 as a combined regulatory body for *\*telecommunications*, *\*television*, and *\*radio*. **5. (cultural convergence)** Either the intermixing of *\*popular cultures* around the world (*see also* *GLOBALIZATION*; *MCDONALDIZATION*), or a shift, related to media convergence, in the relationship between media *\*technologies*, industries, markets, genres, and *\*audiences* (*see also* *CONVERGENCE CULTURE*; *MEDIA ECOLOGY*), accompanied by new ways of relating to *\*media content*, such as the use of the *\*internet* by fans of

television *\*series* and *\*films* (Jenkins). Such developments represent a convergence of media *\*production* and *\*consumption* characterized by significant *\*audience* participation (*see also* PARTICIPATORY CULTURE).

*See also* HYBRIDIZATION; INTERMEDIALITY; MULTIMEDIA;

MULTIMODALITY; MULTIPLATFORM; TRANSMEDIA FORMS. 6.

**(ideological convergence)** (sociology) The ‘convergence thesis’ is that increasing similarities in industrial societies are in the process of making *\*conflicts* between capitalist and socialist ideologies irrelevant. 7.

(psychology) A *\*cognitive style* relating to problem-solving. **Convergent thinkers** are more analytical, deductive, and logical and prefer problems to which there is a correct solution: *compare* DIVERGENCE. 8. In *\*visual perception*, the turning inwards of the eyes to focus on an *\*object* using

*\*binocular vision*: *compare* DIVERGENCE. 9. *\*Ocular convergence*: *see* BINOCULAR VISION.

**convergence culture** A *\*convergence* of media *\*production* and *\*consumption* (*see also* PRODUSER; PROSUMER) characterized by significant *\*audience* participation (*see also* PARTICIPATORY CULTURE).

**convergence model** A *\*model* of *\*interpersonal communication* in terms of a process of seeking to arrive at a mutual understanding (in particular contrast to *\*sender-oriented communication*). *See also* COOPERATIVE PRINCIPLE; RECIPROCITY; RELATIONAL MODEL.

**conversational analysis** *See* CONVERSATION ANALYSIS.

**conversational currency (cultural currency)** *\*Social* and *\*representational* knowledge likely to be shared by many members of a *\*culture* which offers common ground for social conversations, in particular material drawn from the *\*mass media*, such as ‘iconic’ *\*images*. *See also* COMMON SENSE; CONSENSUS FUNCTION; CULTURAL CODE; CULTURAL LITERACY; FOLK PSYCHOLOGY; GOD TERMS; IMAGINED COMMUNITY; INTEGRATION; MYTH; RITUAL MODEL; SOCIAL UTILITY FUNCTION; SYMBOLIC WORLD; TACIT KNOWLEDGE.

**conversationalization** A tendency for public *\*discourse* to resemble the *\*discursive* practices of *\*everyday life* (Fairclough). This more *\*conversational style* is marked by a shift towards informality. It has been particularly associated with presentational and *\*interview* styles in *\*broadcast media* but has also been identified in unmediated professional discourse.

**conversational maxims** *See* COOPERATIVE PRINCIPLE.

**conversational style** 1. An individual's general manner of speaking in *\*interpersonal communication* in relation to tempo, pauses, and conversational *\*turn taking*, as identified by Tannen. *See also* HIGH AND LOW INVOLVEMENT; HIGH CONSIDERATENESS; *compare* COMMUNICATION STYLE. 2. An informal *\*discursive* manner.



<https://static1.squarespace.com/static/5523ffe4e4b012b2c4ebd8fc/t/56d9c47a01dbaea476cf03ac/1457112186608/Conversational+Style.pdf>

- Tannen on conversational style

**conversation analysis (CA, conversational analysis)** A *\*microsociology* technique associated with *\*ethnomethodology* and *\*sociolinguistics*, involving recording interpersonal *\*speech* (and the accompanying *\*nonverbal behaviour*) in various everyday *\*contexts* and identifying patterns in its organization: e.g. the rules of conversation *\*turn taking*. The subject-matter is not the primary focus of such investigations: the primary intention is to gain insights into *\*roles*, social relationships, and *\*power relations*. Sacks and Schegloff pioneered this methodology in the 1970s. *See also* CONSTITUTIVE MODELS; CONVERSATIONAL STYLE; IMMANENT REFERENCE; *compare* CRITICAL DISCOURSE ANALYSIS; DISCOURSE ANALYSIS; INTERCHANGE; PHENOMENOLOGY; SYMBOLIC INTERACTIONISM.

**cool colours** *See* COLOUR TEMPERATURE.

**cool media** *See* HOT AND COOL MEDIA.

**cooperation** **1.** A mode of interpersonal relations in which *\*co-present* individuals are motivated to engage together in the same task, in which interpersonal *\*interaction* and a shared goal is required. *Compare* COACTION; COMPETITION. **2.** A primary *\*value* in *\*collectivistic cultures*.

**cooperative principle (CP)** A normative principle of *\*interpersonal communication* that participants tacitly assume that they are cooperating to try to sustain the *\*interaction*. More specifically, it is expected that they are trying to be informative, truthful, relevant, and coherent. One of Grice's **conversational maxims**. *See also* COMMUNICATIVE PRESUMPTION; CONTEXTUAL EXPECTATIONS; CONVERSATION ANALYSIS; CONVERGENCE MODEL; IMPLICATURE; IMPLICIT MEANING; PRAGMATICS; RECIPROCITY; RELEVANCE THEORY; TAKEN-FOR-GRANTEDNESS.

**co-option** *See* INCORPORATION.

**coordination** One of the key *\*functions* of the *\*mobile phone* (in addition to accessibility and security/safety): an instrumental, practical function enabling *\*users* to handle the logistics of everyday activities, enabling meetings to be easily rearranged. *See also* HYPER-COORDINATION; MICRO-COORDINATION; MOBILE COMMUNITY.

**co-presence** **1.** Most broadly, any close occurrence of different things: *see also* CLUTTER; COLLOCATION; CONTIGUITY; JUXTAPOSITION. **2. (co-location)** The simultaneous presence of individuals in the same physical location, not necessarily engaged in *\*face-to-face interaction* with each other: *see also* COACTION; COMPETITION; COOPERATION. **3. (co-present interaction)** The engagement of individuals in *\*synchronous \*interpersonal communication*, not necessarily in the same physical location (e.g. using *\*mobile phones*). The term may also refer to the *\*framing* of co-locational *\*interaction* within the *\*context* of a particular social *\*institution* or *\*structure*. **4.** In any form of *\*mediated communication*, the

**\*phenomenological** sense of ‘being there’ with another person in place and/or time: *see also* **PRESENCE**. **5.** In **\*presence** studies, how an individual’s sense of ‘being there’ in a virtual environment is affected by the presence of others whose **\*avatars** are also inside the simulation.

**copy** **1.** (advertising) Written material produced by a **\*copywriter**. **2.** In print **\*journalism**, written material provided by a journalist for a **\*newspaper** or **\*magazine**. **3.** A ‘copy without an original’ (Baudrillard): *see* **SIMULACRUM**.

**copycat behaviour** An action (usually deviant) by a person or persons that resembles an incident reported in the **\*mass media** or seen in **\*television** **\*drama** or a **\*film**. **Copycat crimes** are often attributed to the **\*influence** of the media (as **\*behavioural effects**), though usually as **\*third-person effects** or as a defence argument in court. *See also* **CONTAGION EFFECT**; **VIOLENCE DEBATE**.

**copyleft** A licence granting permission to reproduce and freely use **\*intellectual property** under certain terms, including that the same licence should be granted if the materials are redistributed. It is found most commonly in the context of some software licences. It may or may not involve placing the materials in the **\*public** domain. *Compare* **COPYRIGHT**; **OPEN CONTENT**.



<https://www.gnu.org/licenses/copyleft.en.html>

- What is copyleft?

**copyright** The legal ownership of the **\*content** and arrangement of a literary or artistic work (including computer software) in any **\*medium**, including the right to control its reproduction, normally at least initially that of its originator(s), for whom it is a form of **\*intellectual property**. Ideas as such are not subject to copyright. Copyright or the right to reproduce copies may subsequently be assigned by creators to others. *Compare* **COPYLEFT**; **OPEN CONTENT**.

**copy testing** (advertising) Research into the effectiveness of an \*advertisement before it is released. *See also* ADVERTISING EFFECTIVENESS.

**copywriter** (advertising) The person who is primarily responsible for producing the verbal \*content of ads and ad campaigns in any \*medium—including catchphrases, \*slogans, \*straplines, \*jingle lyrics, and the \*wording of all \*copy.

**corporate social media** The \*online and \*mobile \*social networking tools and strategies used by profit-driven organizations in pursuit of their objectives. *Compare* COMMONS-BASED SOCIAL MEDIA.

**correlation** The degree to which two or more \*variables show a tendency to vary together. A **positive correlation** would be where one variable increases, the other also increases. A **negative correlation** would be where one variable increases and the other decreases. Where there is no correlation, there is no reciprocal relationship in either direction. Statistical correlations are not necessarily meaningful, and, even where they are, they do not of themselves establish \*causation; either variable could be a cause and other \*intervening variables may be involved. *See also* DATA MINING; PRINCIPAL COMPONENT ANALYSIS; REGRESSION MODELS.

**correlation function** *See* CONSENSUS FUNCTION.

**correspondence theory** *See* TRUTH.

**cost per thousand (CPT, cost per mille, CPM)** In \*media planning, the cost of \*advertising in a particular \*medium per 1,000 people (or homes). This is used to establish the cost-effectiveness of different media in reaching the \*target audience.

**counterbricolage** The practice of incorporating aspects of \*consumer \*bricolage into commercial product design (e.g. pre-ripped jeans). *Compare* BRICOLAGE.

**countercultures** *See* SUBCULTURE.

**coverage** 1. (news coverage, media coverage) In *\*news* *\*journalism*, the relative priority, time, or space given to a particular *\*event* or issue. 2. (camera coverage) In filming, the different cameras used in filming a *\*scene* and/or the amount of footage available for *\*editing*. 3. In *\*broadcasting* and *\*telecommunications* *\*technology*, the geographic area that can receive a *\*signal*. 4. In *\*marketing*, the percentage of a particular *\*target audience* that a given media outlet can reach: *see also* REACH.

**cover shot** *See* ESTABLISHING SHOT.

**covert appeals** Subtle, tacit, or inexplicit persuasive *\*messages*, as distinct from *\*overt appeals*. *See also* ADVERTISING APPEALS; ASSOCIATIVE MEANING; EMOTIONAL APPEALS; HIDDEN AGENDA; IMAGE-ORIENTED ADVERTISING; METAPHORIC MEANING; NONVERBAL COMMUNICATION; PERIPHERAL ROUTE; PERSUASIVE APPEALS; SIGNIFICANCE; SOFT SELL; SUBTEXT; VISUAL PERSUASION.

**covert bias** Prejudicial *\*attitudes* which are unexpressed, hidden, and/or unacknowledged (*see also* INSTITUTIONAL BIAS; PREFERENCES). This is sometimes referred to as an implicit *\*bias*—a term which is widely treated as synonymous with *\*unconscious bias*. However, claiming that a bias is unconscious can be a convenient excuse for covert bias and does not mitigate the impact of associated *\*behaviour*.

**CP** *See* COOPERATIVE PRINCIPLE.

**CPM, CPT** *See* COST PER THOUSAND.

**cracker** A *\*hacker* who seeks to bypass, or ‘crack’, the coding systems that prohibit the unauthorized *\*distribution* of *\*videogames* or other copyrighted *\*digital* material. Whereas hacking may cover legitimate or illegitimate activity, **cracking** refers to illicit performances of technical skill.

**crash zoom** A sudden, rapid zoom-in on a subject. A *\*marked* camera technique that has become a cliché in horror films. *Compare* WHIP PAN.

**creative brief** (advertising) The instructions given by an account planner to a creative team (*see* CREATIVES) for the work required on an ad. It includes the *\*background* to the campaign, the *\*purpose* of the ad, and a profile of the *\*target audience*. It usually includes a schedule.

**creative industries** Commercial and industrial *\*production* sectors involved in generating new *\*cultural* contributions through creativity, skill, and talent. Definitions variously include: art, music, *\*film*, performance arts, and *\*games*; architecture, design, designer fashion, and craftwork; books, publishing, and software; *\*television* and *\*radio*; *\*advertising* and *\*public relations*. Often a synonym for *\*cultural* industries. In the UK, the concept of ‘creative industries’ arose in the late 1990s. Critics have seen it as a government-led *\*commercialization* of *\*culture* at the expense of quality. *Compare* KNOWLEDGE INDUSTRIES.

**creatives** In an *\*advertising* agency, the staff who formulate the ideas, and the look and feel of *\*advertisements* and campaigns, including *\*art directors*, *\*copywriters*, and the creative directors to whom such staff are responsible in the production of particular ads and campaigns.

**creativity** (linguistics) *See* PRODUCTIVITY.

**creator** *See* PRODUCER.

**credibility** *See* SOURCE FACTORS.

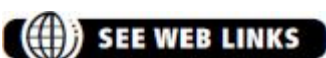
**creolization** *See* HYBRIDIZATION.

**crisis** The ultimate **turning point** in a *\*narrative* *\*structure* when *\*resolution* is imminent. Usually synonymous with the *\*emotional* *\*climax*. *See also* CLASSICAL NARRATIVE STRUCTURE.

**critical attitude** (**scientific attitude**) In the *\*phenomenological* sociology of Schutz, the detached and objectifying *\*frame* of mind of a disinterested

observer in which phenomena are subject to critical attention rather than *\*taken for granted* as in the *\*natural* attitude. *Compare* REFLEXIVITY.

**critical discourse analysis (CDA)** A range of approaches to the analysis of texts and talk in relation to the social *\*contexts* which give rise to them. More specifically, an approach that views *\*language* as a social practice and that seeks to identify the reproduction of *\*power relations* and *\*ideological* processes in *\*discourse* (Fairclough). *See also* SITE OF STRUGGLE; *compare* CONVERSATION ANALYSIS; CRITICAL THEORY; DISCOURSE ANALYSIS; IDEOLOGICAL ANALYSIS.



<https://www.history.ac.uk/1807commemorated/media/methods/critical.html>

- Critical discourse analysis

**critical realism** (philosophy) A stance that is distinguished from naïve or *\*common-sense \*realism* in that it involves an acceptance of both the independent, *\*objective* existence of the world and of the contention that it can be known only indirectly through a *\*medium* or vehicle of *\*perception*.

**critical theory** 1. An academic perspective associated with the neo-Marxist *\*Frankfurt school* which involves the *\*ideological analysis* of society and *\*culture*. Influenced by *\*Marxist theory* and Freudian *\*psychoanalytic theory*. 2. Any *\*theory* which takes a critical view of society and adopts an ideological focus, typically associated with an emphasis on the analytical importance of sociohistorical *\*context*, an emancipatory agenda, and *\*reflexivity*. 3. Loosely, literary or *\*aesthetic* theory in general.

**cropping** 1. In photography, photojournalism, graphics, and picture *\*editing*, trimming the edges of a photographic *\*image*, typically to focus on a point of interest, to improve the *\*composition*, or to fit an available space. Also, in *\*camerawork*, using tighter *\*framing*. Both processes involve *\*decontextualization*. 2. In video *\*post-production*, reducing the size of the *\*film* image, typically to change the *\*aspect ratio*.

**cross-cultural communication** *See* INTERCULTURAL COMMUNICATION.

**cross-cutting (parallel cutting, parallel editing)** In filming, cutting between two separate *\*scenes* as both are unfolding in *\*narrative* time so as to suggest a relationship between them.



<https://www.youtube.com/watch?v=7c0B5lzBa0A>

- Cross-cutting/parallel editing: An example

**cross dissolve (cross-fade, dissolve, lap dissolve, mix)** 1. In *\*film* and video *\*editing*, a *\*transition* between two *\*shots* in which the first gradually fades out as the second is fading in, so that they overlap. This typically signifies the passage of time. Compared to a *\*cut*, the relative infrequency of its use makes it a *\*marked* transition, and it can generate *\*connotations* of *\*femininity*: see *GENDERED EDITING*. 2. (**cross-fade**) In audio editing, the mixing of two sound sources together by increasing the volume of the incoming source before the *\*mix* and reducing the volume of the outgoing source after the mix.

**cross-fade** See *CROSS DISSOLVE*.

**crossing the line (axis of action, reverse cut)** In *\*film* and video *\*editing*, a *\*convention* that a *\*shot* of a subject from one side should not be followed immediately by a shot of the same subject from the opposite side (a 180-degree shift). The traditional argument has been that most *\*viewers* would find this disorientating since it produces a mirroring effect that could threaten *\*narrative* comprehension. For instance, filming a moving vehicle in this way might be misread as an abrupt reversal of its direction of travel or even as a head-on crash with itself. However, there are many examples of celebrated film-makers who do break this rule and modern *\*audiences* have grown more tolerant of such *\*transgressions* because of their *\*knowledge* of film editing practices.



<http://www.mediacollege.com/video/editing/transition/reverse-cut.html>

- Crossing the line

**cross-media forms** \*Formats and \*genres for \*media content found in related versions in more than one \*medium or \*platform (as in \*advertising and \*journalism). Typically distinguished from \*transmedia forms. *See also* CONVERGENCE; HYBRIDIZATION; INTERMEDIALITY; INTERTEXTUALITY; MEDIA FORMS; MULTIMEDIA; MULTIPLATFORM.

**cross-media ownership** The ownership by one organization (or by an individual tycoon) of interests in more than one mass medium, especially where this includes both \*print media (\*newspapers and/or \*magazines) and \*broadcasting companies (\*radio and/or \*television). In many countries concerns about monopolies (especially issues of media \*power, \*information, \*access, and quality) have led to media \*regulation. However, since the 1980s, even in Europe (where there has been a long tradition of \*public service broadcasting) increasing \*deregulation of the \*media industries has led to greater privatization, \*commercialization, and \*horizontal and \*vertical integration, and we have seen the emergence of a \*cross-platform, \*global media conglomerate. *See also* CONVERGENCE; DEREGULATION; MEDIA OWNERSHIP.

**crossover content** *See* HYBRIDIZATION.

**cross-platform** *adj.* *See also* CONVERGENCE; MULTIMEDIA; MULTIPLATFORM; PLATFORM. 1. Being able to produce and distribute material via several different media at once; *see also* CROSS-MEDIA OWNERSHIP. 2. Using multiple \*channels (such as print, TV, \*radio, and \*online media) in an integrated way (as in an \*advertising campaign or \*news reporting); *see also* BI-MEDIA JOURNALISM; TRANSMEDIA FORMS.

**crowdsourcing** [*crowd* + *outsourcing*] Inviting the general public to contribute materials (such as ideas, stories, \*photographs, and video clips) to a project (particularly in \*journalism, \*advertising, and publishing). *See also* CITIZEN JOURNALISM; DEMOCRATIZATION OF CONTENT; FEEDBACK; PARTICIPATORY CULTURE; TWEET; USER-GENERATED CONTENT.

**CU** *See* CLOSE-UP.

**cue** 1. In *\*film* and *\*broadcasting*, any agreed signal indicating the start of *\*speech* and action in a studio, on a set, or on location. 2. In the psychology of *\*perception*, visual features that facilitate *\*inferences* about associated qualities: e.g. *\*depth cues*. 3. (**nonverbal cues**) In *\*interpersonal communication*, largely unconscious *\*behavioural \*signals* that assist in maintaining interactional *\*flows*, such as *\*regulators* in conversational *\*turn taking*: *see also* NONVERBAL MODIFIERS. 4. (**linguistic cues**) Any linguistic factors that assist *\*readers* and listeners in *\*comprehension* and prediction, notably the *\*contexts* provided by *\*semantics* and by predictable patterns of *\*syntax*, *\*phonetics*, and logographs (word shapes). 5. *See* VOCAL CUES. 6. In classical *\*conditioning*, a feature of a stimulus to which a behavioural response can be conditioned. 7. In *\*cognitive \*film theory*, a feature that initiates a process of cognitive *\*elaboration* in which the spectator makes a *\*narrative \*inference*, drawing upon schematized *\*knowledge* (Bordwell). 8. (marketing) Weak stimuli, called ‘peripheral cues’ in the *\*elaboration likelihood model*: *see* PERIPHERAL ROUTE.

**cuelessness** A relative shortage or absence of social *\*signals* in particular forms of *\*interpersonal communication* (e.g. sound only) compared with other forms (e.g. *\*face-to-face interaction*). Such *\*cues* include physical presence and visual contact. Rutter and his colleagues found that the more of these cues that communicative participants lack, the greater the sense of *\*psychological distance*—the feeling that the other person is ‘not there’. The lack of *\*information* had *\*phenomenological* consequences. Cuelessness can also facilitate *\*anonymity*. *See also* MEDIUM THEORY; SOCIAL PRESENCE.

**cultivation theory** (**cultivation hypothesis, cultivation analysis**) Gerbner’s *\*hypothesis* that heavy *\*television* viewing tends to cultivate *\*attitudes* towards the social world that are based on the world represented onscreen. The *\*mass media* act as a *\*socializing* agent, cultivating *\*values* that are already present in a *\*culture*. Gerbner argues that the over-representation of violence on television constitutes a symbolic *\*message* about law and order (*see* SYMBOLIC VIOLENCE). For instance, the action-adventure *\*genre* acts to reinforce a faith in law and order, the *\*status quo*, and social justice (baddies usually get their just deserts). Cultivation researchers have argued that television has long-term *\*attitudinal effects* which are small, gradual,

indirect, but cumulative and significant: *\*viewers* come to believe the television version of *\*reality* the more they watch it, most notably over-estimating the amount of violence in *\*everyday life*. The difference in the pattern of responses between light and *\*heavy viewers* is referred to as the **cultivation differential**, reflecting the extent to which an attitude seems to be shaped by watching television. However, critics note that *\*correlation* is not proof of a causal relationship (see **CAUSATION**). See also **EFFECTS**; **MEAN WORLD SYNDROME**; **VIOLENCE DEBATE**.



<http://visual-memory.co.uk/daniel/Documents/short/cultiv.html>

- Cultivation theory

**cult media** 1. *\*Mass media* forms such as music, *\*television*, and *\*radio* programmes, and above all *\*films*, that underperformed or were commercial failures at the time of their release but have subsequently developed a **cult audience**, a devoted following of fans who often define aspects of their *\*personal identity* in relation to this *\*genre*, and who are likened to religious devotees because of the strength of their enthusiasm. 2. *\*Media forms* targeted at niche audiences: the films of Tarantino, for example. See **FANDOM**.

**cultural bias** *\*Perception* or *\*representation* which (typically unconsciously) reflects and privileges the cultural *\*frame of reference* of the observer or reporter. See also **ASSIMILATION**; **BIAS**; **COMMON SENSE**; **ETHNIC STEREOTYPES**; **ETHNOCENTRISM**; **EUROCENTRISM**; **EXNOMINATION**; **EXOTICISM**; **OBSERVER BIAS**; **OTHER**; **POSTCOLONIALISM**; **RACIAL STEREOTYPING**; **RACISM**; **SELECTIVE REPRESENTATION**; **UNCONSCIOUS BIAS**.

**cultural capital** In sociology and *\*cultural* theory, the education, *\*knowledge*, know-how, and connections available to any individual or group that give them a ‘head start’, confer *\*status*, and can assist in the pursuit of *\*power* (Bourdieu). Cultural capital is stratified: *\*popular culture* is disfavoured by dominant groups, whose members cultivate *\*taste* and

discernment. There is no necessary correlation with *\*economic capital*: the *nouveau riche*, for instance, have high economic capital and low cultural capital. However, cultural and economic capital tend to reinforce each other and the dominant bourgeoisie has both. The convertibility of one into the other reproduces *\*class \*differences*. The bourgeoisie maintains its position largely through the transmission of cultural capital. *\*Socialization* through the family and the educational system inculcates dominant *\*values*. *See also* *SYMBOLIC CAPITAL*; *compare* *SOCIAL CAPITAL*.

**cultural code** Broadly, a set of standardized or normative *\*conventions*, *\*expectations*, or *\*signifying practices* in a particular domain that would be familiar (and generally *\*transparent*) to members of a specific *\*culture* or *\*subculture*.

**cultural currency** *See* *CONVERSATIONAL CURRENCY*.

**cultural determinism** *Compare* *SOCIAL DETERMINISM*. **1.** The stance that common patterns of *\*behaviour*, *\*attitudes*, and *\*values* which persist for generations are the result of *\*cultural* factors rather than biological or other factors (nurture vs nature). *See also* *CULTURAL REPRODUCTION*; *CULTURAL TRANSMISSION*. **2.** The determination of *\*subjectivity* by *\*ideology*: a pejorative reference to Althusser's stance, in *\*Marxist theory*, that 'individuals are always-already *\*subjects*' (*see* *ALWAYS-ALREADY GIVEN*; *compare* *ECONOMISM*).

**cultural forms** *\*Codes*, *\*conventions*, and practices associated with a particular *\*culture* or *\*subculture*. *See also* *CULTURAL PRODUCTION*; *CULTURAL REPRODUCTION*; *DOMINANT FORMS*; *EMERGENT FORMS*; *FORMATION*; *RESIDUAL FORMS*.

**cultural heritage** *See* *CULTURE*.

**cultural identity** The definition of groups or individuals (by themselves or others) in terms of *\*cultural* or *\*subcultural \*categories* (including *\*ethnicity*, nationality, *\*language*, religion, and *\*gender*). In *\*stereotyping*, this is framed in terms of *\*difference* or *\*otherness* (*see also* *ALTERITY*; *IN-GROUP*). *See*

*also* ETHNIC IDENTITY; GENDER IDENTITY; IDENTITY; INTERSUBJECTIVITY; LIFESTYLE; NATIONAL IDENTITY.

**cultural imperialism** The *\*influences* of an economically dominant *\*culture* on others, typically spread through trade, the *\*mass media*, and the *\*internet*. Often applied pejoratively to the global *\*diffusion* of American *\*brands*, *\*popular culture*, *\*values*, customs, and practices, allegedly at the expense of other cultures (*see also* HOMOGENIZATION; McDONALDIZATION; WESTERNIZATION). Critics of this view argue that *\*audiences* around the world do not passively absorb American cultural exports, and are indeed often hostile to these, or *\*interpret* them within their own cultural frameworks, as Katz and Liebes demonstrated in the case of the *\*television* series *Dallas* (1978–91). Cultural *\*interaction* is not adequately explained in terms of the absorption of local cultures by a globally dominant culture: the meeting of cultures often generates new *\*cultural forms*. *See also* ETHNOCENTRISM; EUROCENTRISM; GLOBALIZATION; MEDIA FLOWS; MEDIA IMPERIALISM; NEWS FLOW.

**cultural industries** *Compare* CULTURE INDUSTRY. **1.** Industrial and commercial organizations producing and reproducing *\*cultural* goods and services. In the UK, ‘cultural industries policies’ were first developed by the left-wing Greater London Council in the late 1970s. **2.** Often a synonym for *\*creative* industries, though sometimes including *\*knowledge* industries.

**culturalism** An approach to the study of *\*culture* (associated in particular with Hoggart and Williams) with a particular emphasis on *\*popular culture* and on the way of life of a particular community as reflected in its cultural practices and the cultural texts that it produces and consumes. This perspective tends to stress active human *\*agency* rather than passive *\*consumption* (S. Hall). *See also* CULTURAL MATERIALISM; CULTURAL STUDIES.

**cultural literacy** **1.** A *\*culturally* conservative conception of what everyone within a *\*culture* ‘ought’ to know (particularly about that culture), typically including a *\*knowledge* of canonical works of *\*high culture* (*see* CANON) and historical *\*events* associated with *\*national identity* (Hirsch). **2.**

**(cultural knowledge, common knowledge)** Knowledge that is widely shared and typically assumed to be universally known within a culture, and upon which a great deal of *\*communication* depends. This includes *\*social schemata*, or knowledge of *\*social codes*, and the recognition of ‘iconic’ *\*images*. *See also* CONVERSATIONAL CURRENCY; FOLK PSYCHOLOGY; IMAGINED COMMUNITY; SOCIAL KNOWLEDGE; TAKEN-FOR-GRANTEDNESS.

**cultural materialism** **1.** (anthropology) An approach to *\*culture* as an adaptation to determinative material conditions—primarily environmental and geographic (Harris). **2.** (cultural theory) An approach to culture (including *\*popular culture*) in terms of material practices and a constitutive social process which generates different ways of life (Williams). Williams sought to distinguish this approach from the determinism of classical *\*Marxist theory* in which cultural phenomena are seen as secondary to, and merely the *\*effects* of, economic factors (*see* BASE AND SUPERSTRUCTURE). Culture is not autonomous from the material world but part of it. Cultural phenomena are inseparable from the *\*contexts* of their *\*production* and use. The arts, popular culture, and the *\*mass media* are not merely forms of social and *\*cultural reproduction* but also a means of *\*cultural* production. Dominant *\*cultural forms* and *\*institutions* are contested. *See also* CULTURALISM; DOMINANT FORMS; EMERGENT FORMS; RESIDUAL FORMS; *compare* DIALECTICAL MATERIALISM; MATERIALISM. **3. (New Historicism)** An approach in literary theory, drawing on Foucault as well as Williams, which seeks to elucidate the *\*ideological* processes by which dominant groups seek to maintain their *\*hegemony* through the *\*appropriation* of particular works, and on their subversion by *\*oppositional* readings. Such studies are based on close *\*textual analysis* in the light of the historical *\*context* and of *\*intertextuality*: *see also* HISTORICISM.

**cultural politics** In *\*cultural studies*, the issue, and study, of relationships between *\*culture*, *\*subjectivity*, *\*ideology*, and *\*power*: including issues of ‘*\*race*’, *\*class*, and *\*gender*. A key concern has been with marginalized *\*subcultures*. *See also* CULTURE WARS; IDENTITY POLITICS.

**cultural populism** In *\*media* sociology, a pejorative term for approaches to *\*cultural studies* (the primary target being Fiske) in which an active *\*audience* was seen as using the media for their own *\*purposes* and in which the pleasurable *\*consumption* of *\*popular culture* was presented as having resistive and subversive political potential, which critics such as McGuigan, regard as wholly illusory and *\*ideologically* naïve *\*idealism*. It is criticized for overplaying human *\*agency* and underplaying social, political, and economic structural factors. *Compare* ACTIVE AUDIENCE THEORY.

**cultural production** *Compare* CULTURAL REPRODUCTION. 1. The social processes involved in the generation and *\*circulation* of *\*cultural forms*, practices, *\*values*, and shared understandings: *see also* CONSENSUS; CONVERSATIONAL CURRENCY; CULTURAL TRANSMISSION. 2. The work of the *\*culture* industry. 3. A moment in the *\*circuit of communication* and *\*circuit of culture*; *compare* CIRCULATION; CONSUMPTION; CULTURAL REPRODUCTION; DISTRIBUTION.

**cultural relativism (cultural relativity)** The view that each *\*culture* has its own *\*worldview* and that none of these can be regarded as more or less privileged or authentic in its *\*representation* of *\*reality* than another (this is the opposite of *\*ethnocentrism*). Cultural worldviews are historically situated social constructions (*see also* CONSTRUCTIONISM). Cultural relativists may also to be *\*linguistic* relativists, arguing that dominant cultural worldviews are reflected in *\*ontologies* which are built into the *\*language* of that culture. Cultural *\*relativism* is a fundamental assumption involved in the *\*Sapir–Whorf hypothesis*. Anthropologists and others who study *\*signifying practices* within a culture can be seen as cultural relativists insofar as they seek to understand each culture in its own terms. However, as with epistemological *\*relativism* (with which it is closely associated), the label is often used as a criticism, being equated with extreme *\*idealism* or nihilism. *See also* INCOMMENSURABILITY.

**cultural reproduction** The maintenance and perpetuation of dominant *\*values*, *\*norms*, *\*cultural forms*, and *\*power relations* across generations, that is accomplished though *\*socialization* (particularly education) and the processes of *\*naturalization* in *\*representation* and *\*discourse*. The concept

was first developed by Bourdieu, who emphasizes the *\*structural* reproduction of disadvantages and inequalities. *See also* CONSCIOUSNESS INDUSTRIES; CONVERSATIONAL CURRENCY; CULTURAL CAPITAL; CULTURAL TRANSMISSION; FRANKFURT SCHOOL; GOD TERMS; IDEOLOGICAL STATE APPARATUS; INTERSUBJECTIVITY; *compare* CULTURAL PRODUCTION.

**cultural resistance** Activist opposition to the ways in which dominant forces in capitalist society are seen as shaping people's *\*behaviour* and ways of thinking. *See also* CULTURE JAMMING.

**cultural studies** The critical analysis of the texts and practices of *\*everyday life* in contemporary society: an interdisciplinary enterprise involving both the humanities and the social sciences. Its territory (significantly overlapping with that of *\*communication* studies, *\*media studies*, and *\*film* studies) includes: *\*mass culture* (or *\*popular culture*), *\*consumer* culture, the *\*culture* industry, and *\*cultural* production and reproduction. It began as a product of the British New Left, influenced in particular by Williams (*see* CULTURALISM; CULTURAL MATERIALISM) and neo-Marxist sociologists such as S. Hall (*see also* ENCODING–DECODING MODEL), Bourdieu, and Foucault, and also by *\*feminism*, *\*structuralism*, *\*poststructuralism*, *\*semiotics*, *\*postcolonialism*, *\*queer theory*, and initially (to a lesser extent) *\*psychoanalytic theory*. It can be seen partly as a reaction against *\*Leavisite* cultural *\*elitism* and the *\*Frankfurt school*'s bleak stance on *\*mass culture*. Its emergence as a discipline is marked by the establishment of the Centre for Contemporary Cultural Studies (CCCS, or the **Birmingham school**) at the University of Birmingham in the UK in 1964 (lasting until the 1990s). Primary concerns of cultural studies include: *\*ideological* processes, social and historical *\*context*, *\*subcultures* (notably youth subcultures), *\*representation*, *\*identity*, and *\*cultural* politics (particularly in relation to '*\*race*' and *\*gender*). Cultural studies theorists see *\*culture* as a *\*site of struggle*. Critics in the established disciplines have attacked it for eclecticism, lack of focus, or *\*cultural* populism, but it has nevertheless gained international recognition as a discipline, and it has particularly highlighted the value of the close and *\*reflexive* study of *\*cultural forms* in the specific *\*contexts* of their *\*production*, use, and *\*interpretation*.

**cultural transmission** The passing on (across time and among groups) of the social heritage of *\*values*, beliefs, traditions, and normative *\*models* of *\*behaviour* within a *\*culture*, performing a *\*socialization function*. In *\*oral cultures* such intergenerational transmission is by word of mouth (including through *\*myths*). With the advent of *\*literacy*, historical records opened up new possibilities, and these were dramatically extended by the arrival of the *\*mass media*. *See also* CONVERSATIONAL CURRENCY; CULTURAL PRODUCTION; CULTURAL REPRODUCTION; IMAGINED COMMUNITY; MEME; NATIONAL IDENTITY; RITUAL MODEL; SOCIALIZATION; *compare* TRADITIONAL TRANSMISSION.

**cultural turn** A shift in the *\*discourse* of sociology in the 1990s reflecting a recognition of the *\*relative autonomy* of *\*culture* from *\*structural determination* (*see* BASE AND SUPERSTRUCTURE). *See also* CULTURALISM.

**culture** **1.** In everyday usage (and often academically in the humanities), the arts and artistic practices, in particular the creative and expressive art of *\*high culture* rather than *\*popular culture* or *\*mass culture*. Associated with common usages such as ‘a cultured individual’ or ‘lacking culture’. The exercise of ‘good *\*taste*’, ‘appreciation’, and discernment is a feature of the *\*cultural* capital of the ruling *\*class*, for whom culture is opposed to society (as *\*mass society*). From the perspective of *\*cultural studies* this is an elitist conception: *see also* CANON. **2. (cultural heritage)** A system of shared *\*values*, and creative *\*expressions* of them, transmitted between individuals and generations through language as well as material *\*artefacts*. *See also* CULTURAL LITERACY; CULTURAL REPRODUCTION; CULTURAL TRANSMISSION; WORLDVIEW. **3.** A sociohistorical *\*contextualization* of cultural or *\*subcultural* activities during some particular period or epoch: e.g. ‘the culture of Renaissance Florence’. *See also* CONTEXT. **4.** That which is the product of human civilization and intelligence. A concept defined in a *\*binary opposition* to nature. From Lévi-Strauss’s *\*structuralist* perspective, this *\*opposition* is a fundamental organizing concept in human thought. For him, culture itself is a definitive and universal human framework underlying surface *\*differences* between societies. **5.** In the social sciences, the entire

‘way of life’ of a society (Williams), including: \*language, \*knowledge \*structures, \*values, \*norms, social \*roles, customs, and so on. Its \*conventions and \*codes are learned through \*socialization and widely shared within the culture, often being assumed by members of that culture to be universal. \*Semiotics stresses codes as the basis of culture: without shared codes there can be no \*communication and no culture. Culture tends to be treated as a homogeneous thing—as in it being ‘a whole way of life’ (see also REIFICATION)—whereas there are diverse \*subcultures in which differences are inflected by \*class, \*age, \*gender, \*ethnicity, religion, and so on. It is a \*subjective abstraction perceived as an \*objective, external \*fact (see SOCIAL CONSTRUCTIONISM), but it is a ‘\*site of struggle’ full of contradictions. Culture is a product of \*representation and a discursive resource for the production of \*identity through \*difference and \*otherness (Foucault, Said): see also CRITICAL DISCOURSE ANALYSIS. **6.** According to the \*Sapir–Whorf hypothesis, a way of experiencing the world, reflected in a shared language. **7.** In some sociological \*discourse, the values, ideas, \*symbols, practices, and \*artefacts of a society, as distinct from \*social structure. **8.** In classical \*Marxist theory, the social superstructure determined by the economic base (see BASE AND SUPERSTRUCTURE), a notion challenged within \*cultural studies, e.g. by \*cultural materialism, in which culture is seen as capable of influencing social change and not merely as a reflection of the existing social order. **9. (material culture)** The artefacts and materials produced by a culture (fundamental for archaeology). Not to be confused with \*cultural materialism. **10.** A field of academic study for cultural studies, and, because of its vast scope, for all of the disciplines in the humanities and social sciences, each of which has its own definitions.

**culture industry** **1.** For Adorno and the \*critical theorists of the \*Frankfurt school, the \*mass-media entertainment industry and commercialized \*popular culture, which they see as primarily concerned with producing not only symbolic goods but also needs and \*consumers, serving the \*ideological \*function of diversion (see also DIVERSION FUNCTION), and thus depoliticizing the working \*class. Note the provocative collocation of these traditionally antithetical terms, as in art vs commerce, \*aesthetics vs \*entertainment, or even rock vs pop. See also COMMODIFICATION; COMMODITY FETISHISM; CONSCIOUSNESS INDUSTRIES; MASS CULTURE;

*compare* CONSUMER SOCIETY; CULTURAL INDUSTRIES. 2. For British and American \*cultural theorists, the \*press and \*broadcasting media framed as regulators of \*information flow in relation to political issues of \*media ownership and control. *See also* CROSS-MEDIA OWNERSHIP; MARKET MODEL; POLITICAL ECONOMY; PUBLIC SERVICE BROADCASTING; REGULATION.

**culture jamming** A grass-roots campaigning movement that attacks \*consumerist culture through the subversive use of its own mass-marketing tools and techniques, or through creative acts of civil disobedience. *See also* CONSUMER CULTURE; SUBVERTISING.



<https://www.theatlantic.com/technology/archive/2012/05/the-new-culture-jamming-how-activists-will-respond-to-online-advertising/257176/>

- The new culture jamming

**culture wars** \*Ideological struggles between those defending traditional or \*culturally conservative \*values and beliefs and those representing more liberal or progressive views. Particularly in the USA, many argue that since the 1960s such divisions have increasingly become a fundamental basis of social \*conflict, cutting across factors such as economic \*class, \*race, \*gender, and religion. The \*binarism of culture wars \*rhetoric often overlooks areas of broad cultural \*consensus and the diversity of views on particular issues. *See also* WORLDVIEW.

**cumulative audience** The number of \*radio listeners or \*television \*viewers (or households) tuned in during a particular time period.

**cumulative effects** *See* LONG-TERM EFFECTS.

**cuneiform** *See* WRITING SYSTEMS.

**curation** *See* CONTENT CURATION.

**current affairs** 1. A journalistic \*radio and \*television programme \*genre featuring detailed analysis and discussion of current \*news stories. In the UK this is normally distinguished from news reporting, special events coverage, and \*consumer affairs. 2. In a broader sense, a branch of \*journalism encompassing issues-based \*investigative journalism and \*documentaries where \*objectivity as such has not always been a priority.

**curvilinear perspective** The rendering of perspectival depth as curving, as in a fish-eye lens, rather than in terms of the convergence of straight lines. This approximates the curved retina of the eye and also what you see if you look directly at each part of a long wall from the same position, and it is in this sense less distorting than the familiar \*conventions of \*linear perspective. *See also* PERSPECTIVE.

**cut** (film and video) 1. A form of \*transition used in \*film \*editing consisting of an immediate change from one \*shot to another, traditionally accomplished by physically cutting the film and splicing the shots together. This is the most common form of transition, and it is virtually unnoticeable to the \*viewer when the juxtaposed shots follow the \*conventions of \*continuity editing. *See also* CROSS-CUTTING; CROSS DISSOLVE; CROSSING THE LINE; FADE-IN; FADE-OUT; INTERCUTTING; JUMP CUT; MATCH CUT; MOTIVATED CUT; WIPE. 2. The spoken instruction for the camera and sound personnel to cease recording. 3. A synonym for an \*edit because the film is edited by being physically cut, **cutting** being a synonym for the editing process. 4. An ‘assembly’: an ordered presentation of several sequences of shots joined together into a form that represents either an editor’s draft of all or part of a film or TV \*programme (as in \*rough cut), or what is in the director’s or editor’s opinion a finished version of the film or programme (\*final cut).

**cutaway** 1. In \*film and video \*editing, an unmotivated \*shot inserted into a sequence of a different but usually related subject in order to avoid a \*jump cut. The cutaway is a necessary device in \*continuity editing. Its expediency makes it vital: the advice of an editor to a junior cameraperson is always to ‘get loads of cutaways’. A cutaway can add \*context and ‘colour’ to a \*scene. *See also* GENERAL VIEWS. 2. A \*motivated shot from another time or place inserted into a temporal sequence, which breaks continuity but

creates a **\*juxtaposition** intended to alert **\*audiences** to the significance of the current scene or action, or points to an alternative meaning: for example in *2001: A Space Odyssey* (1968) there is a brief cutaway to a shot of the monolith as the human-ape plays with the bone, implying its influence in the discovery of tools. *See also* **FLASHBACK**; **FLASHFORWARD**.

**cutting rate** The frequency of **\*transitions** (typically **\*cuts**) in **\*film \*editing**. Faster cutting entails an increase in the number of **\*shots** and a decrease in **\*shot** duration. It can **\*connote** ‘active’. Cutting rates have steadily increased in films and **\*television programmes** over the decades; this is often attributed to the **\*influence** of **\*commercials** and music videos (*see also* **MTV**).

**cutting rhythm** (film-making) A rhythmic pattern in the duration of **\*shots** used to **\*influence \*emotional** reactions to a **\*scene**. For instance, **\*shot** duration may be progressively shortened to increase tension.

**cyberbullying** Tormenting, humiliating, and/or threatening someone using **\*online** or **\*mobile \*communication** technologies. *See also* **FLAMING**; **VIRAL SHAMING**; *compare* **CYBERSTALKING**; **CYBER-VIGILANTISM**; **DOXING**.

**cyberculture** Umbrella term for the various **\*subcultures** to which the use of **\*computer networks** has given rise and whose **\*interaction** with each other is primarily computer-mediated. Also an emergent term for a field of academic study. *See also* **COMPUTER-MEDIATED COMMUNICATION**; **VIRTUAL COMMUNITY**.

**cyberfeminism** A movement that began in the 1990s utilizing **\*cyberculture** and **\*feminist** ideas to re-theorize **\*gender**, the **\*body**, and **\*identities** in relation to **\*technology** and **\*power**. *See also* **CYBORG**.

**cybernetics** The interdisciplinary study of the **\*structure** and **\*flow** of **\*information** in self-regulating **\*communication** systems (technical, social, or biological): e.g. issues of **\*feedback** and control within **\*organizational communication** (*see also* **INFORMATION FLOW**). It was developed by

Weiner, becoming popular in the 1950s and 1960s, and is closely related to *\*systems* theory and *\*functionalism*.

**cybersociality** *See* ONLINE SOCIALITY.

**cyberspace** A term introduced by W. Gibson in 1984 to describe an abstract *\*virtual space* created in part by *\*networks* of interconnecting computers and in part by the human imagination. Although conceptually vague and idealized, spatial *\*metaphors* have been a popular way to frame the *\*communication* afforded by the *\*internet*, although they have been criticized for importing real world *\*ideological* assumptions, such as notions of virtual property and virtual trespass. *See also* COMPUTER NETWORK; CYBERCULTURE; *compare* VIRTUAL REALITY.

**cyberstalking** The harassment of an individual using *\*mobile* or *\*online communication* tools, causing them anxiety or fear. *See also* PRIVACY; SOCIAL MEDIA GOVERNANCE; *compare* CYBERBULLYING; CYBER-VIGILANTISM; VIRAL SHAMING.

**cybertext** A mechanism for producing a variety of *\*expressions* at the level of the *\*text* rather than an ambiguous text open to a number of different readings (Aarseth). For example, *\*videogames* or *\*hypertext* fictions. *See also* ERGODIC; SCRIPTONS AND TEXTONS.

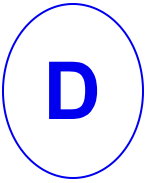
**cyber-utopianism** A naïve optimism focusing on the *\*internet's* positive political potential for *\*participatory democracy* and freedom (a leveller of hierarchies, blurring the *\*roles* of *\*producers* and *\*users*, and fostering collaboration), downplaying its use for *\*surveillance* and manipulation (and the promotion of *\*consumerism*). *See also* IMAGINARY COSMOPOLITANISM; MASS SELF-COMMUNICATION; NETWORKED COMMUNICATION; NETWORKED PARTICIPATION; PARTICIPATORY MEDIA; PEER-TO-PEER INTERACTION; PRODUSER; SOCIAL MEDIA GOVERNANCE.

**cyber-vigilantism** (cybervigilantism, internet vigilantism) *\*Online* actions in pursuit of what is seen as justice by self-appointed individuals or groups

lacking legal authority, typically when they see legal action as grossly inadequate. *See also* [CYBERBULLYING](#); [CYBERSTALKING](#); [DOXING](#); [HIVE MIND](#); [VIRAL SHAMING](#).

**cyborg** A hybrid being: half human, half machine (a contraction of ‘cybernetic organism’). The term was first coined in 1960 by Clynes, though such creatures had featured in science-fiction since the 1920s and they have long been with us in [\\*everyday life](#) in the form of mechanical elements (such as prosthetic limbs) incorporated into the human [\\*body](#). However, they caught the public imagination, e.g. in the TV series *Six Million Dollar Man* (1974–78). The concept was used by Haraway in 1985 to explore the blurring of the boundaries between the organic and the [\\*technological](#) as a radical challenge to biological [\\*essentialism](#) (*see also* [CYBERFEMINISM](#)).

**cyclic model of perception** *See* [PERCEPTUAL CYCLE](#).



**DAB** *See* **DIGITAL AUDIO BROADCASTING**.

**DAC** *See* **DECODER**.

**daguerreotype (daguerrotype)** A forerunner of the **\*photograph** in which an **\*image** was created on a light-sensitive metal plate coated with silver iodide. It was developed by Daguerre.

**dark play (deep play)** The activity of a player who devises and enacts **\*games** with earnest seriousness and a disregard for consequences, which sometimes can also involve high personal risk: for example, Russian roulette (Schechner). *Compare* **EVIL PLAY**.

**dark web** Those areas of the **\*internet** which deliberately hide where they are hosted and by whom, typically using the anonymity software Tor. Dark web **\*content** includes anonymous **\*online** market websites such as ‘Silk Road’, where bitcoins are traded for a range of legal and illicit goods and services. A dark web service was famously used by **\*WikiLeaks** to enable leaks to be submitted anonymously. The dark web forms a very small part of the **\*deep web**.

**data** (*pl.; sing. datum*, though ‘the data is...’ is now common usage) **1.** Loosely, **\*facts**, **\*information**, or statistics. **2.** Any raw material that has the potential to be transformed into information through **\*interpretation**. **3.** (research) Any material recorded from empirical research (*see* **DATA GATHERING**) from which **\*inferences** may be made, using some form of data analysis, in order to provide information. **4.** (philosophy) Facts or

**\*propositions** from which inferences can be made. **5.** Something immediately presented to the mind. Sense data or **\*sensory data** are directly grasped by the senses. **6.** (computing) Numbers, letters, or other symbols upon which a computer can perform operations. **7. (personal data)** Any information relating to an identified or identifiable individual (a **data subject**). *See also* **DATA PROTECTION**; **DATAVEILLANCE**; **IDENTITY**; **ONLINE PROFILING**; **PRIVACY**.

**data analysis** Searching **\*data** **\*heuristically** for predicted patterns or relationships (e.g. **\*correlations**) and making pertinent **\*inferences** from this, using recognized methods and/or tools. *Compare* **DATA ANALYTICS**.

**data analytics (analytics)** The use of **\*algorithms** to identify meaningful patterns or **\*correlations** within large bodies of **\*data** (*see also* **BIG DATA**; **DATA MINING**) and to predict future patterns. *See also* **PREDICTIVE ANALYTICS**; **PRINCIPAL COMPONENT ANALYSIS**; **REGRESSION MODELS**; *compare* **DATA ANALYSIS**.

**database** **1.** A computer-based collection of logically related records or files organized in such a way that it can easily be accessed and maintained. **2.** A master **\*metaphor** for understanding **\*new** media **\*structures** as collections of individual items (every one possessing the same significance as every other), on which **\*users** can perform various operations. *See also* **ALGORITHM**.

**data body** *See* **DIGITAL DOUBLE**.

**data-driven processing** *See* **BOTTOM-UP PROCESSING**.

**datafile (file)** In computing, a collection of **\*data** stored on a computer which decodes as a text, graphic, song, **\*photograph**, or movie. File information is stored along with identifiers, or instructions for opening and use, and exists in particular **\*formats**: for example, **\*mp3**.

**data gathering (data collection)** In empirical research, the process of collecting data relevant to the focus of a particular study, according to an

explicit protocol, prior to **\*data** analysis.

**data mining** Automated techniques for revealing **\*correlations** in large sets of raw **\*data** (see **BIG DATA**). Often used by businesses, e.g. to analyse the shopping habits of customers **\*online**. The covert use of this technique raises issues of **\*privacy** and **\*surveillance**. *See also* **OPINION MINING**; **PREDICTIVE ANALYTICS**.

**data protection** The issue of the safeguarding of confidential personal **\*information** against unauthorized access or misuse. The use of personal **\*data** is subject to **\*regulation**: e.g. in the European Union, under the General Data Protection Regulation (GDPR, 2018). *See also* **DATAVEILLANCE**; **FACIAL RECOGNITION**; **ONLINE PROFILING**; **PRIVACY**.

**data structures** *See* **KNOWLEDGE REPRESENTATION**.

**data subject** *See* **DATA**.

**dataveillance** [*data + surveillance*] Monitoring or profiling a person through their personal **\*data** records (see also **DATA BODY**), rather than by listening to or viewing their activities. The term was introduced by Roger Clarke, an Australian consultant on information systems.

**day part** In **\*broadcasting**, each of the standard segments in the day or night schedule, which are differentially priced for **\*advertising**. *See also* **MEDIA BUYING**; **RATE CARD**.

**dcable** *See* **DIGITAL TRANSMISSION**.

**dead metaphor** A **\*metaphor** that has become so familiar that it is no longer recognized as being one.

**dead white males** *See* **CANON**.

**decay** **1.** (message recall) *See* **MESSAGE DECAY**; **WEAROUT**. **2.** (sound modulation) The **\*variable** in the ‘attack–decay–sustain–release’ envelope

that regulates how rapidly the *\*sound* falls to the sustain level after the initial peak.

**decentralized network** In *\*network theory*, a dispersed *\*network* having several or multiple large *\*hubs* (**poly-nodal** or **multi-nodal networks**) and no dominant central hub. *See also* COMMUNICATION NETWORK; NETWORK ANALYSIS; NETWORK TOPOLOGIES; NODALITY; *compare* CENTRALIZED NETWORK; DISTRIBUTED NETWORK.

**decentred self (decentred subject)** The concept that there is no single ‘self’—there are only multiple selves, existing fleetingly moment by moment. A notion influenced by *\*psychoanalytic theory*, *\*structuralism*, and *\*poststructuralism*. From the anti-humanist and structuralist perspective of Althusser, for instance, the sense of self was an *\*effect* of *\*interpellation*. *See also* PERFORMATIVITY.

**decisive moment** The influential *\*modernist* ideal of photographing the most telling instant in a significant *\*event*, at the same time giving ‘proper *\*expression*’ to the ‘precise organization of *\*forms*’: i.e. with attention to artistic *\*composition*. The term is that of Cartier-Bresson. Commonly interpreted by photojournalists simply as the capture of a dramatic climax.

**decoder** In *\*semiotic \*models* of communication, the person who comprehends and *\*interprets* texts/messages with reference to appropriate *\*representational* and *\*social codes*. Relating the *\*message* to *\*codes* requires the decoder to actively construct *\*meaning* rather than to simply ‘extract’ it from the *\*text* (contrast *\*literalism*). The codes employed by the decoder may depend at least in part on their socioeconomic *\*identity*—as in Morley’s study of the *Nationwide \*audience*, a UK *\*television news \*programme* (*see also* ENCODING–DECODING MODEL; RECEPTION MODEL). *See also* ADDRESSEE; RECEIVER; *compare* ENCODER. 2.

**(encoder)** A technical device used to convert a coded *\*signal* into another type of coded signal, such as an **analogue-to-digital converter** (ADC) or **digital-to-analogue converter** (DAC).

**decoding ability** *See also* **COMMUNICATION COMPETENCE**; **RECEIVER SKILLS**. **1.** Sometimes a synonym for competence in **\*reading**. **2.** A **\*receiver's** competence in establishing a **\*preferred reading** for a **\*message** by applying **\*social** and **\*representational codes** that are appropriate to the **\*representational** context. **3.** Competence in identifying **\*behavioural \*cues** (primarily nonverbal) in interpersonal relations, especially in relation to **\*emotional \*expression** and deception. The majority of studies have shown that women tend to be better than men at decoding both emotional cues and deception.

**deconstruction** A **\*poststructuralist** strategy for critical **\*textual analysis** which was developed by Derrida. Practitioners seek to dismantle the **\*rhetorical \*structures** within a **\*text** to demonstrate how key concepts within it depend on their unstated oppositional relation to **\*absent signifiers** (this involved building on the **\*structuralist** method of paradigmatic analysis: *see* **PARADIGM**). Texts do not 'mean what they say'. Contradictions can be identified within texts in such **\*backgrounded** features as footnotes, recurrent concepts or tropes, casual **\*allusions**, paradoxical phrases, discontinuities, and omissions. Searching for inexplicit **\*oppositions** can reveal what is being excluded. That which has been repressed can be used as a key to an **\*oppositional reading** of the **\*text**. Poststructuralists insist that no hierarchy of **\*meanings** can ever be established and no solid underlying structural foundation can ever be located (*see also* **FOUNDATIONALISM**). Derrida aimed to undermine what he called the '**\*metaphysics of \*presence**' in Western **\*culture**—the **\*bias** towards what we fondly assume to be 'unmediated' **\*perception** and **\*interaction**. This bias involves **\*phonocentrism** and the **\*myth** of the **\*transcendent signified**. Other deconstructionists have also exposed **\*culturally** embedded conceptual oppositions in which the initial term is privileged, leaving 'term B' negatively **\*marked**. Radical deconstruction is not simply a reversal of the **\*valorization** in an opposition but a demonstration of the instability of the opposition (since challenging the valorization alone may be taken to imply that one nevertheless accepts an **\*ontological** division along the lines of the opposition in question). Indeed, the most radical deconstruction challenges both the framework of the relevant opposition and binary frameworks in general. Deconstructionists acknowledge that their own texts are open to

further deconstruction: there is no definitive *\*reading*; all texts contain contradictions, gaps, and disjunctions—they undermine themselves. More broadly, deconstructive cultural criticism involves demonstrating how *\*signifying practices* construct, rather than simply *\*represent* social *\*reality*, and how *\*ideology* works to make such practices seem *\*transparent*.



<https://prelectur.stanford.edu/lecturers/derrida/deconstruction.html>

- Deconstruction

**decontextualization** 1. A pejorative term for divorcing something from its original *\*context*. Most commonly referring to *\*texts*, *\*utterances*, or artworks. As an academic practice, this is criticized as suppressing a key determinant of *\*preferred readings*. *See also* CONTEXTUALISM; CONTEXTUALIZATION; KNOWLEDGE; RECONTEXTUALIZATION. 2. A *\*necessary condition* for the development and application of abstract concepts (Vygotsky).

**deduction (deductive reasoning)** 1. A process of reasoning that moves from the general to the particular (the opposite of *\*induction*). *Compare* ABDUCTION. 2. A form of logic in which, if the premises are true, then its conclusion is true.

**deep focus** A photographic technique using a large *\*depth of field*; everything from *\*foreground* to *\*background* is in sharp focus. It is the opposite of **shallow focus**, where only one plane of the *\*image* is in focus.

**deep structure** 1. (**deep grammar**) In *\*linguistics*, following Chomsky, a fundamental abstract level of *\*grammatical* organization underlying the *\*surface* features of sentences, which are generated by applying transformational rules to such *\*structures*: *see also* TRANSFORMATION. 2. (**macrostructure**) By *\*analogy*, in *\*structuralist* theory, fundamental patterns underlying the ‘surface features’ of other *\*sign systems*, notably: for Lévi-Strauss in *\*myth*, kinship rules, and totemism; for Lacan in the unconscious; for Barthes and Greimas in the ‘grammar’ of *\*narrative*.

**deep web** \*Online \*content that cannot be accessed through \*search engines, for whatever reason—often estimated to account for as much as 90% of the \*internet. This includes, but should not be confused with, the far smaller \*dark web.

**defamation** (law) A public statement about individuals, products, groups, or organizations which is untrue and may cause them harm. Termed **libel** if in written form and **slander** if spoken.

**defamiliarization** [Russian *ostranenie*, ‘estrangement’] **1.** Shklovsky’s \*formalist \*framing of the key \*function of art—we need to ‘make the familiar strange’—to look afresh at things and \*events which are so familiar that we no longer truly see them. The formalists favoured \*texts which drew attention to their \*constructedness and to the processes involved in their construction. As a literary technique, Shklovsky advocated the (surrealistic) practice of placing things in \*contexts in which they would not normally be found. *See also* FOREGROUNDING; RECONTEXTUALIZATION; *compare* ALIENATION EFFECT; DENATURALIZATION. **2.** A feature of many \*postmodern texts in the parodic use of \*intertextual references to highlight the normally \*transparent \*conventions of ‘realistic’ \*representational codes.

**defence mechanisms** (ego defence mechanisms) Patterns of \*behaviour, thought, or feeling that enable individuals to avoid the anxiety induced by conscious awareness of psychological \*conflicts. These mechanisms include: \*denial, \*displacement, \*distortion, \*externalization, \*rationalization, \*repression, and \*symbolization.

**defensive attribution** *See* SELF-SERVING BIAS.

**deficit theory** *See* RESTRICTED CODE.

**definition of the situation** *See* THOMAS THEOREM.

**degrees** **1.** In \*network theory, the number of connections to a specified \*node; *see also* EDGE. In \*directional relations, incoming \*ties are **in-degrees** and outgoing ties are **out-degrees**. In a \*social network, the **in-degree** \*centrality of a \*social actor refers to the number of individuals with

ties to that actor. *See also* **INFLUENCE**. **2.** In **\*social network** theory, the number of steps from one social actor to another, as in **\*six** degrees of separation. Your friends' friends are your second-degree connections.

**degree vs kind** A distinction between relative **\*difference** (a 'matter of degree') (*see also* **ANALOGUE**) and differences of kind (*see also* **DIGITAL**). *See also* **CATEGORIZATION**; **ONTOLOGY**; **OPPOSITIONS**.

**deixis** [/'deɪksɪs/ Greek *deiknūnai* 'to show'] **1.** Sometimes termed **indexicality**. In **\*linguistics**, the **\*reference** of an **\*utterance** to the spatial, temporal, or locational **\*context** within which it takes place, or to the speaker or hearer, making the **\*meaning** of the utterance relative to that situation and those participants. This can include references within a written **\*text** to the context established by that text. Any **\*grammatical** part of an utterance that is dependent on such reference, is **deictic** (*adj.*), such as: I/you, us/them, here/there, this/that, now/then (*adv.* **deictically**). *See also* **SHIFTERS**. **2.** (**deictics**) More broadly, any communicative act making reference to the context of **\*production**: e.g. a **\*gesture** or **\*symbol**: *see also* **INDEXICAL**.

**deletion** **1.** One of the four logical ways in which **\*perception**, **\*memory**, or **\*representation** can transform an experience that is ostensibly merely reproduced. Deletion involves omitting one or more elements which were part of the original source material. For example, in reporting our **\*behaviour** on a given occasion we may consciously or unconsciously omit features which are not consonant with our self-image. *See also* **ADDITION**; **SUBSTITUTION**; **TRANSFORMATION**; **TRANSPOSITION**. **2.** In **\*rhetoric**, *detractio*, one of Quintilian's four types of rhetorical **\*figures** of speech involving deviation (*mutatio*): in this case, the omission of elements, e.g. of conjunctions (**asyndeton**).

**demarginalization** An individual's sense of the legitimation of a dimension of **\*identity** formerly felt to be socially marginalized, as among some participants in supportive **\*online** communities of like-minded people. *Compare* **MARGINALIZATION**.

**demassification** **1.** A process in which a relatively homogeneous social collectivity (or one conceptualized as such) is broken down into (or reconceptualized in terms of) smaller, more diverse elements. *See also* FRAGMENTATION; INDIVIDUALIZATION; SEGMENTATION. **2.** The decline of \*mass culture and \*mass society (also associated with \*audience fragmentation) as \*consumers have gained more choice of \*media content since the advent of \*satellite broadcasting and the web: *see also* MASS CONSUMPTION; NARROWCASTING; TARGET AUDIENCE. **3.** (advertising) A basic \*format, \*appeal, or \*discourse since the mid 1980s, cast in terms of self-distinction and uniqueness in a massified world (*see also* ADVERTISING FORMATS). Its \*themes include \*authenticity, creativity, \*play, \*reflexivity, and diversity. Products are offered as a way of standing out from the crowd or as props for self-construction (*see also* BRICOLAGE).

**demassified media (narrowcast media)** \*Communications media that reach small, fragmented, or \*niche audiences (**demassified audiences**), as opposed to \*mass communication via the \*mass media. A development predicted by Toffler in 1980. For example, \*blogs and \*internet \*radio. The term is also applied to fringe elements of the mass media when these have demassified \*audiences: e.g. small FM radio stations and specialized \*magazines. *See also* AUDIENCE FRAGMENTATION; DISAGGREGATION; DISINTERMEDIATION; MASS MEDIA; NARROWCASTING; NETWORKED COMMUNICATION.

**democratization of content** The \*production, \*editing, personalization, and \*distribution of \*digital \*media content by ordinary \*users, rather than by the traditional \*content providers in the established \*media industries. This is facilitated by the increasing availability and decreasing costs of \*new media tools. *See also* BLOG; CROWDSOURCING; DISINTERMEDIATION; MASHUP; PARTICIPATORY CULTURE; SOCIAL MEDIA; USER-GENERATED CONTENT; WEB 2.0.

**demographic variables** **1.** Factors relating to the structure of human populations which particular kinds of research regard as relevant in \*sampling or \*data analysis. Depending on the \*purpose of the research,

these include *\*sex*, *\*age*, household income, education level, occupation, socioeconomic group, household size, religion, *\*ethnicity*, and nationality. Demographic *\*variables* may be dependent or independent: *see* **DEPENDENT AND INDEPENDENT VARIABLES**. **2.** In strategic *\*communication* (such as *\*advertising*), this refers to the characteristics of *\*target audiences*, which form the basis for **demographic segmentation**: the division of *\*consumers* into different groups based on relevant demographic variables. *See also* **AGE COHORT**; *compare* **PSYCHOGRAPHICS**.

**demography (demographics, demographic analysis)** The statistical study of human populations, including size, structure, and changes.

**demonization** A sustained attack on an individual, a minority group, a political party, or a government in the popular *\*press*. *See also* **FOLK DEVILS**; **MORAL PANIC**.

**denaturalization** **1.** A goal in some semiotic analysis: revealing the socially coded basis of phenomena which are *\*taken for granted* as ‘natural’. Such analysis seeks to denaturalize *\*signs* and *\*codes* in order to make more explicit the underlying rules for encoding and decoding them, often also with the intention of revealing the usually invisible operation of *\*ideological* forces. *See also* **ALIGNMENT**; **IDEOLOGICAL ANALYSIS**; **MARKEDNESS**; **SEMIOTICS**; *compare* **NATURALIZATION**. **2.** Sometimes a synonym for *\*defamiliarization*.

**denial (disavowal)** In *\*psychoanalytic theory*, a *\*defence mechanism* in which the individual shuts out unacceptable thoughts, feelings, desires, or *\*events*.

**denotation (denotative meaning)** **1.** In literary and *\*aesthetic* discourse, the definitional, literal, ‘obvious’, *\*common sense*, or **dictionary meaning** of a word, or what an *\*image* *\*depicts* (*see also* **LITERAL MEANING**). Many theorists argue that there is no denotation without *\*connotation* (or *\*description* without *\*evaluation*). **2. (extension, reference)** (philosophy) In logical *\*semantics*, the particular thing or class of things referred to (designated, *\*depicted*, or indicated by) a *\*sign* (its *\*referent* or *\*subject*,

understood to be an existing entity)—as opposed to its **intension** or conceptual **\*meaning** (see **CONNOTATION**). See also **REFERENTIALITY**. **3.** (semiotics) For Barthes, the first **\*order of signification**.



<http://visual-memory.co.uk/daniel/Documents/S4B/sem06.html>

- Denotation, connotation, and myth

**dénouement** [/ˌdeɪˈnuːmɑ̃/ French ‘unravelling’] In a **\*narrative** or **\*drama**, the final resolution of **\*conflicts**, mysteries, or misunderstandings in the plot; the tying up of loose ends, typically in a final **\*scene** or chapter, providing narrative, **\*structural**, and, many argue, **\*ideological \*closure**. In contemporary works of high art, endings may be ambiguous and resolve nothing. See also **CLASSICAL NARRATIVE STRUCTURE**.

**density** See **NETWORK DENSITY**.

**dependency theory 1.** (sociology) A critical perspective influential in the 1970s that the continuing poverty, social deprivation, and political instability in many poor countries was a result of their economic dependence on capitalist countries. Some saw this as reinforced by the **\*ideological** role of **\*television**. The adequacy of dependency theory was challenged by rapid industrialization and economic growth in some so-called Third World countries. **2. (media system dependency theory)** A **\*structural** approach to the **\*mass media** that presents it as an **\*information** system with two-way **dependency relationships** between its various parts, related to goals vs resources, according to DeFleur and Ball-Rokeach. On the macro level, the parts include: the ‘media system’, consisting of different **\*media industries** (such as **\*television**, **\*radio**, **\*newspapers**, and **\*magazines**) and cross-media organizations (such as **\*news** agencies, advertisers, and unions); and other social systems, such as the political system. Media-political relations are argued to be **structural dependency relations** based on fairly symmetrical patterns of interdependence, involving four interacting elements: the social system, the media system, **\*audiences**, and (potential) **\*effects**. At the micro level, this theory posits that individuals have come to depend on **\*knowledge** derived from the mass media. Here, dependency relationships exist between

individuals (or groups) and the media (based on media *\*functions*, both *\*personal* and *\*social*). Potential effects depend on the degree of social stability and the functional dependency of audiences on the mass media, particularly as an information source. **3. (psychological media dependency)** The popular view that individuals, groups, or society as a whole have become dependent upon the media, or some *\*medium* in particular.

**dependent and independent variables** *See also* VARIABLE. **1.** In experimental studies, a dependent variable is an outcome factor on which an independent (‘experimental’ or ‘controlled’) variable is hypothesized and observed to have a particular measurable effect (*see also* EXPERIMENT; HYPOTHESIS). For example, a researcher in the *\*effects tradition* might manipulate *\*viewers’* exposure to certain types of *\*programme* *\*content* (the independent variable) in order to investigate a hypothesized impact on *\*attitudes* or *\*behaviour* (the dependent variable). **2.** In theoretical frameworks, an independent variable is a phenomenon that is seen as influencing the behaviour of some other (dependent) factor. For instance, *\*technological determinism* presents *\*technology* as an independent variable leading to changes in social patterns (the dependent variable). Such relationships cannot necessarily be simply equated with cause and effect, and the direction of *\*causation* cannot be assumed. Note that a factor such as social *\*class* might be treated as a dependent variable in one *\*context* and as an independent variable in another: *see also* INTERVENING VARIABLE. **3.** In the *\*rhetoric* of *\*behaviourism*, a dependent variable is any response attributed to the effects of a stimulus (the independent variable). **4.** In statistics, a dependent variable is a measurable factor identified as predictably *\*influenced* by one or more independent variables: *see also* DATA ANALYSIS.

**depiction** The *\*representation* of things through pictures (or mental *\*imagery*). Traditionally, *\*figurative art* has been seen as a more ‘natural’, *\*transparent* or direct form of representation than verbal *\*description* (‘showing’ rather than ‘telling’), but modern theorists stress that, like *\*language*, *\*iconic* representation involves *\*conventions* (*see also* CONVENTIONALITY; MIMESIS; RESEMBLANCE). It has often been argued that ‘pictures cannot assert’ without verbal *\*anchorage* (*see* VISUAL

COMMUNICATION), though *\*visual persuasion* (typically generating *\*associative meaning*) is of course a key feature of contemporary *\*advertising* (see MEANING TRANSFER; PERIPHERAL ROUTE). Typical examples of depictions are representational paintings or drawings, but many theorists include *\*photographs*. All forms of depiction involve *\*framing*, *\*selective representation*, and a particular visual *\*point of view* (angle, *\*proximity*). See also IMAGE.

**depth cues** Any indications of relative distance that may contribute to *\*depth perception* either in a three-dimensional environment (the real world or a *\*virtual world*) or in a two-dimensional medium (e.g. *\*pictorial* depth cues in a painting, where *\*binocular vision* is of no assistance).



<https://www.eruptingmind.com/depth-perception-cues-other-forms-of-perception/>

- Depth cues

**depth of field** (photography) The distance in front of the camera over which the *\*image* appears clear and in sharp focus. A limited depth of *\*field* is shallow or *\*selective focus*, which may be used to emphasize a particular *\*object*. Greater depth of field can be achieved using a wide-angle lens. Large depth of field creates *\*deep focus*. See also SELECTIVE FOCUS.



<https://www.cambridgeincolour.com/tutorials/depth-of-field.htm>

- Depth of field

**depth perception** The *\*visual perception* of the world in three dimensions. This is dependent on both *\*binocular vision* and *\*monocular \*depth cues*, but it can also involve auditory and tactile cues (see also SOUND PERSPECTIVE). For pictorial perception see PICTORIAL DEPTH CUES.

**deradicalization** See INCORPORATION.

**deregulation** Government action to reduce bureaucratic controls over an industry, typically in order to allow market forces to stimulate commercial **\*competition** and/or to reduce public provision (*see also* **MARKET MODEL**). In the late 1970s and 1980s, the deregulation of media ownership was a key feature of the policies of Prime Minister Thatcher in the UK and President Reagan in the USA (*see also* **MEDIA OWNERSHIP**). Since the 1980s, deregulation of the **\*mass media** has been stimulated both by **\*technological** changes which have reduced the relevance of national boundaries (*see also* **CONVERGENCE**; **GLOBALIZATION**), and by a general shift in both North America and Europe from a reliance on state intervention to a greater reliance on market forces. Critics argue that mass media deregulation leads to the neglect or closure of important but unprofitable public services and to the creation of large media corporations through mergers and acquisitions, which undermine **\*consumer** choice (*see also* **CROSS-MEDIA OWNERSHIP**). It has been claimed to result in more populist and less challenging media output (*see also* **DUMBING DOWN**). However, it has also led to opportunities for independent media **\*producers**. In practice, deregulation typically involves substituting different regulatory controls and frameworks rather than eliminating them. With respect to **\*censorship**, pressure groups have largely focused on increasing **\*regulation** rather than deregulation. Both Thatcher and Reagan, while committed to deregulating media ownership, were simultaneously committed to increasing moral regulation of the media (*see also* **VIDEO NASTIES**). *See also* **MARKET MODEL**; **MEDIA POLICY**; **PRIVATIZATION OF INFORMATION**; **PUBLIC SERVICE BROADCASTING**; **REGULATORY MODELS**.

**description 1.** In modern **\*rhetoric**, **\*discourse** that is intended to enable **\*audiences** to picture in their minds what something is like. In a traditional distinction, the basis of **\*knowledge** other than from direct acquaintance. One of the four rhetorical modes of discourse identified by Brooks and Warren as fulfilling basic human **\*communicative purposes** (*compare* **ARGUMENT**; **EXPOSITION**; **NARRATION**). It is a **\*referential function** of **\*language** (though it may be **\*subjective** or **\*objective**) and is in this sense analogous to **\*depiction** in **\*figurative art** and **\*representation** in photographic media. **2.**

The representation of spatial relations rather than temporality, as distinguished from *\*narration*.

**desensitization** The stance, within the media *\*effects tradition*, that heavy viewing of onscreen violence over time conditions *\*viewers* gradually to accept violence as normal, dulling their sensitivity to aggressive *\*behaviour* in *\*everyday life*. The origin of such theories is in the tradition of behavioural *\*conditioning*. *See also* VIOLENCE DEBATE; *compare* SENSITIZATION.

**design features** 1. The formal *\*stylistic* and *\*structural* features of any form of *\*communication*, such as *\*advertisements*, *\*advertising campaigns*, and websites. *See also* FORMAL FEATURES; MARKETING AESTHETICS; MEDIA AESTHETICS. 2. (linguistics) A set of key properties of human *\*language* that collectively distinguish it from systems of communication used by other species (Hockett). These include: a vocal/auditory *\*channel* (*see* AURAL—ORAL CHANNEL), duality of patterning (double *\*articulation*), *\*productivity*, *\*arbitrariness*, *\*displacement*, *\*reflexiveness*, and *\*traditional transmission*. *See also* AFFORDANCES.



[https://blogs.ntu.edu.sg/hg3040-2014-1/?page\\_id=52](https://blogs.ntu.edu.sg/hg3040-2014-1/?page_id=52)

- Design features of human language

**desktop audience** Those who access the *\*internet* via a desktop computer (often lumped together with those using laptop computers), as distinguished from a *\*mobile* audience (usually including tablets as well as smartphones). Different *\*platforms* require different designs for *\*content*. *See also* CONTENT CONSUMPTION; *compare* MOBILE COMMUNITY.

**desktop metaphor** *See* GRAPHICAL USER INTERFACE.

**destination** 1. In *\*Shannon and Weaver's* *\*model* of *\*communication* (1949), the last stop for a *\*message*. For example, in *\*speech communication*, Weaver tells us that the destination would be the brain (or mind) of the

person to whom it was sent. **2.** For McGuire (*see also* [YALE MODEL](#)), the desired [\\*effect](#), outcome, or response in an act of persuasive communication: for example, to encourage people to give up smoking, to get people to buy a product, or to generate awareness of a [\\*brand](#). The desired effect might be a change in [\\*attitudes](#) or a change in [\\*behaviour](#). He also refers to this goal as the ‘target’—a term nowadays more usually taken to mean the [\\*target audience](#). **Destination factors** include temporal [\\*variables](#): short-term or long-term effects (raising issues such as [\\*message](#) decay).

**determinism** **1.** [\\*Theories](#) about the causes of a phenomenon which emphasize one principal (determining) factor (*see also* [CAUSATION](#)). More extreme versions are called **hard** (or **strong**) **determinism** and more moderate versions are called **soft** (or **weak**) **determinism**. In soft determinism, the specified factor is a [\\*necessary condition](#)—an enabling factor; in hard determinism, it is a [\\*sufficient condition](#). The term is typically pejorative. **2.** For determinism in relation to the issue of establishing [\\*meaning](#) in acts of [\\*communication](#), *see* [AUDIENCE DETERMINISM](#); [AUTHORIAL DETERMINISM](#); [INDETERMINACY](#); [TEXTUAL DETERMINISM](#). **3.** In relation to the relative [\\*power](#) of the [\\*medium](#) or [\\*technology](#), and of society, *see* [LINGUISTIC DETERMINISM](#); [MEDIA DETERMINISM](#); [SOCIAL DETERMINISM](#); [TECHNOLOGICAL DETERMINISM](#). **4.** In relation to nature vs nurture, *see* [BIOLOGICAL DETERMINISM](#); [SOCIAL DETERMINISM](#). **5.** In relation to structures and processes vs human agency, *see* [ECONOMISM](#) (in [Marxism](#)); [HISTORICAL DETERMINISM](#); [STRUCTURAL DETERMINISM](#) (in [\\*structuralism](#)). **6.** (philosophy) The doctrine that every [\\*event](#) has a preceding cause, from which the event inevitably follows—a notion that in its extreme form does not allow for human free will.

**development journalism** The active involvement of journalists in critical coverage and awareness raising with regard to issues of socioeconomic development (primarily in the southern hemisphere) from the perspective of those most affected.

**deviation** *See* [NORM](#).

**devil terms** *See* GOD TERMS.

**diachronic analysis** The historical study of change in a phenomenon (such as a *\*code*) over time (in contrast to *\*synchronic analysis*). *See also* CODIFICATION; DOMINANT CODE; EMERGENT CODE; LANGUAGE AND PAROLE; RESIDUAL CODE; TRANSFORMATION.

**diagonal integration** Strategic acquisitions, alliances, and *\*information* partnerships between companies in order to improve access to *\*consumers* and to achieve *\*economies of scale* and scope. Characterized by tightly related, consumer-oriented services. *See also* MEDIA OWNERSHIP; *compare* HORIZONTAL INTEGRATION; VERTICAL INTEGRATION.

**diagonality** The slanted directions running from corner to corner of a rectangle or other figure. In art and photography diagonals are widely argued to create a more dynamic *\*composition*. Within a *\*culture* which is the *\*viewer*'s own, *\*reading* direction tends to determine whether a diagonal line is interpreted as 'going up' or 'going down'. For example, for those in Anglophone cultures, a line going from bottom left to top right would be rising but in Arab cultures it would be falling. *See also* BAROQUIZATION; CANTED SHOT; DUTCH ANGLE SHOT; ROLL.

**dialect** A distinct variety of a *\*language*, with its own variations of grammar and vocabulary, usually associated with a particular region within a country. Normally also associated with different accents, though linguists distinguish accent from dialect. *Compare* GENDERLECT; IDIOLECT; SOCIOLECT.

**dialectical montage** *See* ASSOCIATIVE EDITING.

**dialogism (dialogics)** 1. In literary works, Bakhtin's term for a style of *\*discourse* in which characters *\*express* a variety of (potentially contradictory) *\*points of view* rather than being mouthpieces for the *\*author*: a dialogic or polyphonic style rather than a **monologic** one. 2. More broadly, the basis in dialogue of all *\*communication*. *See also* INNER SPEECH.

**dialogue editing (sweetening)** In *\*post*-production, cleaning up all of the spoken parts heard on a *\*film*'s soundtrack, by removing unwanted sounds such as hiss or lip-smacks and balancing the levels between speakers, so that an optimized dialogue track (or tracks) can be added to the final *\*mix*.

**dictionary meaning** See DENOTATION; INTRINSIC MEANING; LITERAL MEANING; SENSE.

**diegesis** [/,dʌɪə'dʒiːsɪs/ Greek *diēgēsis* 'narrative'] **1.** A *\*narrative* world. **2.** (film theory) The spatio-temporal world *\*depicted* in the *\*film*. Anything within that world (such as dialogue or a *\*shot* of a roadsign used to establish a location) is termed **diegetic** whereas anything outside it (such as a *\*voiceover* or a superimposed caption) is **extradiegetic**. This distinction is especially associated with **diegetic sound**: for example, when a record-player is shown to be the source of onscreen music. A **diegetic audience** is an *\*audience* within the depicted world. **3.** (narratology) The relation of story *\*events* by telling, as opposed to showing (*\*mimesis*).

**différance** [/,diːfɛː'rɑ̃s/ French *différer* 'to defer'] Derrida's term for the concept that every *\*signified* is also a *\*signifier*: there is no escape from the *\*sign system*. The *\*meaning* of signs involves endless *\*substitutions* of signifiers; there is always *\*slippage* of meaning. His coinage *\*alludes* simultaneously to '*\*difference*' and 'deferral', and in French the distinction from the word for 'difference' is apparent only in *\*writing*. Whereas Saussure refers to meaning being differential (based on differences between signs), Derrida's term is intended to remind us that signs also defer the *\*presence* of what they signify. Meaning depends upon absence rather than presence. See also ABSENT PRESENCE; DECONSTRUCTION; FREEPLAY; TRANSCENDENT SIGNIFIED; UNLIMITED SEMIOSIS.

**difference** **1.** Being unlike something else, or unlike other people, in some way. The marking of difference constitutes *\*identity*—especially in relation to *\*gender*, *\*ethnicity*, *\*class*, and *\*age*. In some contexts, an emphasis on the differences between one group and another may be criticized for overlooking what they have in common and for perpetuating *\*essentialist* *\*stereotypes*. In *\*identity politics*, on the other hand, some may celebrate a shared difference

through *\*strategic essentialism*. *See also* ALTERITY; OTHER. **2. (différance)** In Saussurean semiotics: *see* RELATIONAL MEANING. **3. (différance)** In deconstructive theory: *see* DIFFÉRANCE. **4.** In *\*data*-analysis, a comparative judgement as to whether the differences between two groups are greater than the differences within them or a typological judgement of whether differences between observed instances of some phenomenon are those of degree or of kind (*see* DEGREE VS KIND).

**difference model (difference paradigm)** An approach to *\*communication* and *\*gender* which polarizes the *\*communication styles* of men and women in terms of a focus by men on *\*status* and independence, reflected in an *\*instrumental* and individualistic style, and by women on intimacy and connection, reflected in an *\*expressive* and social/relational style. Although some theorists attribute such *\*behaviour* to *\*subcultural* factors (e.g. different treatment in the formative years of childhood and adolescence), this kind of stance often involves *\*gender essentialism*, and fails to allow for the constitutive role of *\*power relations* in gender *\*differentiation* (*see* DOMINANCE MODEL). *See also* GENDER DIFFERENCES; GENDERLECT; GENDER STEREOTYPES.

**differential decoding** *See* RECEPTION MODEL.

**differential focus** *See* SELECTIVE FOCUS.

**differential meaning** *See* RELATIONAL MEANING.

**differentiation** *See also* DIFFERENCE. **1.** Broadly, distinguishing one thing from others; *see also* CATEGORIZATION; FIGURE AND GROUND; GREAT DIVIDE THEORIES; ONTOLOGY; REIFICATION. **2. (social differentiation)** The process of developing a sense of an individual or *\*subcultural* *\*identity* through establishing differences from others; *see also* ALTERITY; CULTURAL IDENTITY; ETHNICITY; GENDER DIFFERENCES; HABITUS; IDENTITY; IN-GROUP; MARKEDNESS; OTHER; STATUS; STYLE; TASTE. **3. (brand differentiation)** Establishing a distinctive identity for a product or *\*brand* to set it apart from its rivals; *see* BRAND POSITIONING. **3. (market**

**differentiation**) See SEGMENTATION. 4. (semiotics) The relations between signs: see RELATIONAL MODEL; RELATIONAL MEANING; VALUE.

**diffusion** 1. The spread of something, particularly ideas and innovations: for example, through a social system, throughout an organization, or across the globe. In this process, \*communication plays a key role: see also GLOBALIZATION; MEDIA FLOWS; NEWS FLOW. 2. (cultural diffusion) In anthropology and sociology, diffusion most commonly refers to the transmission across space from one \*culture to another of elements of material or non-material culture: e.g. ideas, beliefs, or practices. See also CULTURAL IMPERIALISM; HOMOGENIZATION; McDONALDIZATION. 3. The **diffusion of innovation** concerns the social and/or psychological processes involved in the diffusion and adoption of technical innovations, fashions, and so on. In \*marketing, this applies to a particular market or industry: see also DIFFUSION RATE; NETWORK EFFECT. 4. The degree of \*access to \*information, media, or \*technologies within a social system: as with \*information diffusion (including **news diffusion**) and that of \*communication technologies (see also GATEKEEPING; INFORMATION FLOW; INFORMATIZATION; J-CURVE). Whether a \*medium is defined as a mass medium, for instance, may depend on some threshold percentage of a population having \*access to it: see also DIGITAL DIVIDE.

**diffusion rate** In the \*diffusion of innovation, the rate at which new ideas, practices, or products are adopted throughout a population. According to Rogers, the rate of adoption tends to follow an S-shaped curve, in which the x-axis represents time and the y-axis represents the cumulative percentage of the population. The variance lies in the relative steepness of the slope. See also HYPE CYCLE.

**digicut** [digital + cut] 1. Typically, the final assembly of a finished \*offline \*edit. 2. The physical video cassette or exported \*digital video file that contains the final offline \*cut: see also FINAL CUT.

**digital** 1. Consisting of discrete units (as with verbal and numerical \*signs and \*codes), in contrast to the continuous and theoretically infinitely divisible character of \*analogue signs and codes (for example, nonverbal

\*cues such as \*facial expressions). However, digital \*technology can transform analogical signs into high resolution digital reproductions where the step changes are so minute that they may be \*perceptually indistinguishable from the ‘originals’. \*Texts generated in a digital \*medium can be ‘copies without originals’. *See also* DEGREE VS KIND; *compare* ANALOGUE. 2. Any \*information that has been digitized. ‘Digital’ does not signify that physical phenomena have been transformed into binary information, merely that binary numbers have been assigned to represent analogue encodings of physical phenomena. For example, the light rays that hit the **charge-coupled device** (CCD) in a digital camera are converted into electricity in exactly the same way as in an electronic analogue camera. It is only when the electrical \*signal is digitized by being assigned a set of binary values that the \*photograph becomes digital. Consequently digital photography is still \*indexical. However, the ease with which photographs can be manipulated once they are in the digital domain means that their indexical qualities cannot be guaranteed. *See also* DIGITAL TRANSMISSION; PHOTOSHOPPING.

**digital audio broadcasting (DAB)** A form of \*broadcast \*digital \*radio, as distinct from digital radio on the \*internet. In the UK and Europe DAB is encoded according to the Eureka 147 Digital Audio Broadcasting standard. The USA has adopted the HD Radio standard which allows digital radio \*signals to ‘piggyback’ on top of AM or FM \*analogue transmission.

**digital bit stream, digital broadcasting, digital cable** *See* DIGITAL TRANSMISSION.

**digital commons** \*Digital \*information and \*knowledge regarded by the community that created them as collectively owned, managed, and shared communal resources. *See also* COMMODIFIED COMMONS; COMMONS-BASED SOCIAL MEDIA; KNOWLEDGE SHARING; NETWORKED PUBLIC SPHERE; OPEN SOURCE; TRAGEDY OF THE COMMONS; USER-GENERATED CONTENT.

**digital democracy (e-democracy)** The use of \*computer-mediated communication to enhance \*participatory democracy and political

engagement. *See also* CYBER-UTOPIANISM; MASS SELF-COMMUNICATION; NETWORKED PARTICIPATION; PUBLIC SPHERE; SOCIAL MEDIA GOVERNANCE.

**digital divide** A disparity between those who have easy *\*access* to computers and the *\*internet* and those who do not. Patterns of unequal access are often related to global inequalities and to individual factors such as income, *\*age*, and/or *\*gender* issues. Often treated as a synonym for the *\*knowledge* gap between the *\*information* rich and poor.

**digital double (data body, data double)** 1. A *\*model* of a person's *\*identity* and *\*behaviour*, constructed by aggregating fragments of *\*data* collected from monitoring and recording their *\*online* activities. *See also* DATAVEILLANCE, ONLINE BEHAVIOURAL ADVERTISING. 2. In *\*post*-production, a computer-generated likeness of a person.

**digital editing** *See* NONLINEAR EDITING.

**digital journalism (electronic journalism, online journalism)** The practice of *\*journalism* in *\*digital* environments. This can include *\*online* *\*newspapers*, *\*magazines*, and other journalistic websites run by existing *\*broadcasting* organizations, print newspapers, and magazines, as well as independent *\*blogs*, student *\*radio* stations, and so on. *See also* CITIZEN JOURNALISM.

**digital labour** 1. Any productive human activity involving the use of *\*digital* technologies; *see also* USER-GENERATED CONTENT. 2. In the *\*discourse* of *\*political economy*, the valorization of the digital work of creating *\*social media* *\*content*. Critics note that much of this *\*online* activity is voluntary and unpaid, and yet it is commodified by being sold to advertisers. *See also* PROSUMER COMMODITY.

**digital media** 1. Microprocessor-based devices which encode *\*data* in discrete units, including all modern *\*electronic media* (*\*new media*), such as computers, the *\*internet*, smartphones, game consoles, media players, *\*digital* cameras, recorders, and *\*editing* equipment. In some contexts it

refers more narrowly to computer-based *\*communications technology*, and especially the *\*mass media*: as in digital *\*broadcasting* (*\*digital television*, digital *\*radio*) and digital publishing media (such as e-books and *\*e-zines*), particularly in contrast to the ‘traditional’ *\*medium* of print or to *\*analogue* broadcasting. *See also* **COMPUTER-MEDIATED COMMUNICATION**; **DIGITAL**; **PODCASTING**. **2.** *\*Media content* recorded, transmitted, or accessed with such devices, in *\*formats* such as *\*blogs*, *\*social networking sites*, *\*videogames*, and *\*streaming media*.

**digital natives** All those who have grown up, or are growing up, taking *\*digital media* for granted. *See also* **GENERATION Z**.

**digital photography** A form of imaging produced by a *\*digital* camera. Sensors convert the light from the lens into electrical charges which are then digitized and stored in the camera on a memory card as *\*image* files. *See also* **POST-PHOTOGRAPHY**.

**digital recording** The conversion of *\*analogue* video and/or sound *\*signals* to *\*digital \*data* through a process of *\*digitization* and the storage of this in the form of a discontinuous signal consisting of a series of voltages on a magnetic drive, or in the form of a *\*datafile*.

**digital television (DTV)** **1.** *\*Television \*broadcasting* systems using a *\*digital \*signal* rather than an *\*analogue* one, through either terrestrial or *\*satellite broadcasting*. **DTT** stands for digital terrestrial television; **SATV** stands for satellite television. **2.** A television receiver with a built-in digital-to-analogue converter to change digital signals into analogue picture information. A **set-top box** performs this function for analogue televisions.

**digital-to-analogue converter** *See* **DECODER**.

**digital transmission** A method of sending *\*television*, *\*radio*, *\*mobile phone*, and other *\*data* over a distance, either in native *\*digital \*form* or as digitally encoded *\*analogue \*signals*. The signals are transmitted via analogue methods (typically modulated *\*radio waves*, but also microwaves, electricity through wires, or visible light via fibre-optic cables) and are digitally decoded at the receiver end. The main advantages of digital

encoding are that data can be compressed, that transmission does not have to take place in *\*real* time on a dedicated *\*channel*, and that *\*noise* can be identified and removed. Digital transmission systems use a variety of methods: **pulseband** systems, such as those used for *\*broadcast \*digital television*, use digitized analogue waveforms, while **baseband** systems, such as those used on the *\*internet*, send information in discrete bundles or 'packets'. Digital television transmission allows for **multiplexing**, whereby multiple channels are bundled together and sent simultaneously in a single stream of data. *See also* TRANSMITTER.

**digitization** 1. The conversion of *\*data* from *\*analogue* to *\*digital \*form* (*compare* INGEST). 2. The computerization of *\*information*. 3. The *\*diffusion* of such *\*technologies* and techniques: *see also* CONVERGENCE.

**direct address** *\*Communication* that is explicitly indicated as being targeted at a current listener, *\*reader*, or *\*viewer* as an individual. In *\*face-to-face interaction*, this is when you are being spoken to or gestured at: signified by *\*eye contact*, the use of the word 'you', your name, or a pointing finger (*see also* DEIXIS). In the case of *\*television* and photography, an example would be someone talking while looking into the camera lens, as if they were communicating directly with the current viewer. This *\*mode of address* is common for presenters in certain *\*television* genres: notably newscasters, weather forecasters, and chat-show hosts. It is only occasionally used in *\*narratives*, where such communication is extradiegetic (*see* DIEGESIS); in such contexts this is typically a humorous device or an *\*alienation effect*. *See also* INTERPELLATION; PARASOCIAL INTERACTION; PIECE-TO-CAMERA.

**direct effects** In simplistic causal *\*models*, patterns of variation in the phenomenon under investigation which are attributed solely to the *\*influence* of one factor, without any *\*mediation* by *\*intervening variables* (*see also* DEPENDENT AND INDEPENDENT VARIABLES). An example would be if an increase in violent *\*behaviour* on the streets were to be attributed solely to the influence of an increase in *\*depictions* of violence in the *\*mass media*, with no allowance made for any other factors (such as differences between *\*viewers* or different kinds of violence). This kind of *\*reductionism* is a

feature of hard *\*determinism*, as in the *\*hypodermic model*. *See also* CAUSATION; EFFECTS; *compare* INDIRECT EFFECTS.

**direction of relationship** *See* CAUSATION.

**directional relations (directed relations)** In *\*social networks*, which way *\*communication* or *\*information flows* from one particular *\*node* to another one to which it is directly connected (*see also* DOWNWARD COMMUNICATION; INFORMATION FLOW; TIES). Not all relations are directional, and those that are may be either mutual (*see also* RECIPROCITY; TWO-WAY COMMUNICATION) or non-reciprocal (*see also* ONE-WAY COMMUNICATION). Directionality is illustrated on *\*network* maps with arrowheads. *See also* COMPLEMENTARY RELATIONSHIPS; SOCIAL NETWORK THEORY.

**direct perception** A theory of *\*perception*, developed by J. Gibson, in which the invariants in moving patterns of light provide sufficient indication of spatial arrangements and surfaces without the intervention of *\*inference* or *\*memory*. *See also* BOTTOM-UP PROCESSING; *compare* INDIRECT PERCEPTION; TOP-DOWN PROCESSING.

**disaggregation** 1. Separation into component parts. 2. (media disaggregation) Unbundling traditional *\*media forms* and *\*formats*: a feature of a *\*networked \*media* ecology. For example, separating individual stories from *\*newspapers* and *\*magazines* so that they can be circulated or linked to separately, and breaking away from fixed *\*broadcasting* schedules to enable personal streams to be consumed anywhere and at any time. This is closely associated with *\*disintermediation*. *\*Social media* involve a process of **reaggregation** (*see also* AGGREGATION; CONTENT CURATION). *See also* DEMASSIFIED MEDIA. 3. (marketing disaggregation) The *\*segmentation* of markets into distinct groups. *See also* TARGETING. 4. (data disaggregation) The breaking down of large (aggregated) *\*data* sets (such as official public social statistics) into smaller subsets, often to reveal differential patterns or underlying trends. *See also* DATA ANALYSIS.

**disavowal** See DENIAL.

**disclosure** 1. (self-disclosure) The \*communication of personal \*information about oneself (especially intimate feelings and experiences) that others are unlikely to know from other sources. Usually, but not necessarily conscious and voluntary. This often signifies a sense of \*affiliation with or attraction to the other party, while \*reciprocal disclosures contribute to deepening relationships based on trust and intimacy, often referred to in terms of the metaphor of peeling an onion (*see also* CONVERGENCE MODEL; EXCHANGE THEORY; JOHARI WINDOW). In \*complementary relationships subordinates tend to engage in more self-disclosure to superiors than vice versa, allowing information to \*flow towards those with greater \*status or \*power. Self-disclosure can occur where the social cost or accountability is low (the ‘strangers on the train’ phenomenon). 2. (online oversharing) Any disclosure of information about themselves by an individual in \*computer-mediated communication (notably in \*social media) which they would be unlikely to have revealed in similar circumstances in \*face-to-face interaction. The relative anonymity of purely textual forms of \*computer-mediated communication (notably non-visibility and pseudonyms) tends to be associated with de-individuation or increased private self-awareness, which can lead to reduced inhibition and greater self-disclosure. The term was coined by Jourard. *See also* HYPERPERSONAL COMMUNICATION; INFORMATION FLOW; MASS SELF-SURVEILLANCE; PRIVACY; SELF-PRESENTATION. 3. (narrative disclosure) In \*genres which depend on maintaining suspense, the process whereby an \*author strategically withholds \*information from the \*audience, only gradually revealing what they need to know. *See also* INFORMATION GAP.

**disconnectedness** In relation to the concept of \*echo chambers, the insulation of an \*in-group from others (such as from dissenting voices or the general public) or from \*reality. *See also* BALKANIZATION; compare BONDING CAPITAL; BRIDGING CAPITAL; CONNECTEDNESS.

**discourse** 1. The use of \*language, or \*communication within its social \*context. Not synonymous with \*language since it focuses on language in use as distinct from the language system (*see* LANGUE AND PAROLE). An

*\*intersubjective* practice with its own rules and *\*conventions* (*see also* DISCOURSE ANALYSIS). Furthermore, for *\*constructionists*, a constitutive practice that constructs social realities and thus requires *\*ideological analysis* (*see also* CONSTITUTIVE MODELS; CRITICAL DISCOURSE ANALYSIS; IDEOLOGY; REALITY CONSTRUCTION). **2. (discursive forms)** Patterns of verbal *\*expression*: commonly referring to speech but also including written *\*communication*. More broadly, all forms of human *\*interpersonal communication*: *see also* MULTIMODALITY. **3. (linguistics)** A unit of linguistic analysis larger than the sentence: *see also* COHESION. **4. A** *\*language* variety, *\*register*, *\*genre* (e.g. poetic discourse), or usage within a particular domain (as in *\*advertising* discourse). **5. (philosophy)** The conceptual basis for a mutually acknowledged communicative *\*frame of reference* for meaning-making: *see* UNIVERSE OF DISCOURSE. **6.** For theorists influenced by Foucault, a system of *\*representation* consisting of a set of *\*representational codes* (including a distinctive *\*interpretive repertoire* of concepts, tropes, and *\*myths*) for constructing and maintaining particular forms of *\*reality* within the domain (or *\*topic*) defined as relevant to its concerns (such as science, law, government, medicine, journalism, and morality). Representational codes thus reflect relational principles underlying the symbolic order of the ‘discursive *\*field*’. According to Foucault, whose primary concern was the analysis of *\*discursive* formations in specific historical and sociocultural contexts, each formation maintains its own ‘regime of *\*truth*’. He argues that the dominant tropes within the discourse of a particular historical period determine what can be known—constituting the basic *\*épistème* of the age (*see also* LINGUISTIC DETERMINISM). A range of discursive positions is available at any given time, reflecting many determinants (economic, political, sexual, etc.). Foucault focuses on *\*power relations*, noting that within such contexts, the discourses and *\*god terms* of some *\*interpretive communities* (e.g. ‘law’, ‘money’, ‘power’) are privileged and dominant while others are marginalized. He declares: ‘It is in discourse that *\*power* and *\*knowledge* are joined together.’ **7.** In *\*narratology*, the *\*narration* rather than the narrated.

**discourse analysis** **1.** Most broadly, the study of *\*language* in use, and of its *\*functions* and patterns of use in particular contexts, in contrast to

**\*structuralist** approaches: *see also* **LANGUE AND PAROLE**. **2.** **\*Text** linguistics: the linguistic analysis and **\*description** of the defining properties of written and spoken **\*communications** that serve different functions. **3.** Other descriptive approaches to **\*discursive** practices, as in applied **\*linguistics**, **\*pragmatics**, and **\*sociolinguistics**. In social psychology, this includes the **\*functional** analysis of the variability of spoken and **\*written communication** in relation to the goals of communicators in particular **\*contexts**. **4.** In the **\*philosophy of language**, **\*speech act** theory in the tradition of Searle and Austin. **5.** The sociological analysis of conversation arising from **\*ethnomethodology**: *see* **CONVERSATION ANALYSIS**. **6.** ‘Critical’ approaches arising from functional linguistics inflected by social theory (Fairclough). Linguistic analysis of **\*discourses** focusing on an **\*ideological** critique of their role in reproducing **\*power relations**: *see* **CRITICAL DISCOURSE ANALYSIS**. **7. (colonial discourse analysis)** *see* **POSTCOLONIALISM**.



<http://extra.shu.ac.uk/daol/>

- *Discourse Analysis Online*

**discourse community** *See* **INTERPRETIVE COMMUNITY**.

**discourse genres** *See* **GENRE**; **REGISTER**.

**discursive** *adj.* **1.** Related to **\*discourse**. **2.** In the form of a discussion. **3.** Pertaining to a rambling, digressive style, lacking **\*coherence**.

**discursive formation (discourse formation)** For Foucault, ‘the general enunciative principle that governs a group of verbal **\*performances**’. The term is also used to refer to the particular **\*discourse** governed by this principle, in which different examples share the same patterns of concerns, perspectives, concepts, or **\*themes**: for instance, the discourses of medicine or economics. Said analysed **\*orientalism** as a discursive formation. Their relationship with non-discursive formations (**\*institutions**, political **\*events**, and economic processes) is one of **\*relative autonomy**. *See also* **ÉPISTÈME**.

**discursive forms** *See* DISCOURSE.

**discursive practices** Foucault's term for communicative practices based on rules that define and construct their *\*referents*. *See also* CONSTITUTIVE MODELS; *compare* SIGNIFYING PRACTICE.

**discursive symbolism** *See* SYMBOLIC REPRESENTATION.

**discursive turn** *See* RHETORICAL TURN.

**discussion lists** *See* ELECTRONIC MAILING LISTS.

**disembedding** In sociology, a process associated with *\*modernization* in which *\*social relations* have become increasingly spread across time and space, associated with a decline in traditional *\*social ties* (Giddens). *See also* DISTANCIATION; *compare* RE-EMBEDDING.

**disinformation (black propaganda)** A form of *\*propaganda* involving the dissemination of false *\*information* with the deliberate intent to deceive or mislead. It is *\*misinformation* that the term has Russian roots: *dezinformatsia* (misinformation) is derived from French (*dés* + *information*). *See also* FAKE NEWS.

**disinhibition** *See* DISCLOSURE.

**disinhibition theory** A *\*hypothesis* formerly advanced by Berkowitz that people are naturally aggressive, but that they normally repress this aggression; heavy viewing of violence on *\*television* weakens their inhibitions and leads them to feel that aggression is acceptable. *See also* VIOLENCE DEBATE.

**disintermediation** The removal of intermediaries (traditionally 'middlemen') involved in providing *\*access* to *\*information*, goods, or services, enabling unimpeded contact between *\*producers* and *\*consumers*—without the intervention of publishing companies, record labels, retail outlets, or *\*news* media. Examples include self-publishing *\*online*, news

**\*blogs**, and **\*sharing** through **\*peer-to-peer networks**. Critics argue that, without adequate gatekeepers, the quality and accuracy of such materials may be less reliable, that **\*intellectual property** rights may be abused, and that established **\*media industries** will be undermined. *See also* **CONTENT SHARING**; **DISTRIBUTED NETWORK**; **DEMOCRATIZATION OF CONTENT**; **DISTRIBUTION NETWORK**; **GATEKEEPING**; **MASS SELF-COMMUNICATION**; **MEDIATION**; **NETWORKED COMMUNICATION**; **NETWORKED PUBLIC SPHERE**; **PARTICIPATORY CULTURE**; **USER-GENERATED CONTENT**; **WEB 2.0**.

**Disneyfication** A pejorative term for the **\*metaphorical \*resemblance** of some **\*cultural** phenomenon to a theme park. The **\*connotations** typically include cultural **\*homogenization**, **\*McDonaldization**, sanitization, ‘family values’, **\*dumbing down**, and artificiality. *See also* **HYPERREALITY**.

**displacement** **1.** Most broadly, any shift of position. **2.** (psychology) Any form of **\*behaviour** (**displacement activity**) acting as a substitute for another which is blocked or thwarted. Any small, apparently unmotivated body movements (e.g. **\*self-touch** movements such as scratching one’s head) which are inferred to reflect frustration or inner **\*conflict**. **3.** In **\*psychoanalytic theory**, a **\*defence mechanism** in which unconscious desires are transformed into an associated **\*symbol** (a concept introduced by Freud for the **\*interpretation** of dreams). Lacan makes an **\*analogy** with **\*metonymy**. *See also* **DREAMWORK**; *compare* **CONDENSATION**. **4.** (linguistics) The power of words to refer to things in their absence (displaced in time and space). Displacement is identified by Hockett as a key **\*design feature** of human **\*language**: in this case a feature shared with bee dancing, the ‘language’ of bees. It enables signs to be more than simply **\*indexical** and facilitates reflective thought and **\*communication** using texts which can be detached from their **\*authors**. This feature enables **\*discourse** to go beyond the here-and-now. *See also* **ABSENT PRESENCE**.

**display ad** **1.** A **\*newspaper** or **\*magazine** **\*advertisement** that features artwork—typically colour and photography—in contrast to the other basic type of print ad: **\*classified ads**. Magazines typically offer half-pages, full-pages, and double-page spreads for display ads: *see also* **MEDIA BUYING**;

**RATE CARD.** 2. A *\*digital* variant published *\*online*. 3. A free-standing advertising display.

**display rules** *See* AFFECT DISPLAYS.

**display text** In text design, titles, headlines, headings, subheadings and so on—as distinct from the *\*body* text. It is usually visually distinguished by the use of *\*display types*.

**display type (display faces)** *\*Typeface(s)* used for *\*display text*, which in a particular document may differ from the *\*font* used for the main *\*body* text. A font size larger than that of the *\*body type* is normally used, with *\*relative sizes* of the same display type being proportional to levels of organization (and importance) within the text. The type used for display is more prominent, and the more striking typefaces are especially associated with *\*advertisements*.

**disruptive technology (innovation)** Products or services based on a new *\*technology* that rapidly expand in the market, threatening the existence of more established businesses. For example, Netflix (vs the DVD rental market).



<https://hbr.org/1995/01/disruptive-technologies-catching-the-wave>

- Disruptive technologies

**disensus** 1. Lack of *\*consensus*; difference of *\*opinion* or *\*interpretation*; *see also* DIVERGENCE. 2. An agreement to disagree. 3. A minority opinion in response to a consensus position. 4. Specific areas of disagreement.

**dissolve** *See* CROSS DISSOLVE.

**dissonance reduction, dissonance theory** *See* COGNITIVE DISSONANCE.

**distance** 1. In *\*nonverbal communication*: *see* PROXEMICS. 2. (camera distance) *See* CLOSE-UP; MID-SHOT; LONG SHOT. 3. *See* AESTHETIC

DISTANCE; DISTANCIATION. 4. *See* PSYCHOLOGICAL DISTANCE.

**distance communication** 1. Any *\*interpersonal communication* in which the physical gap between the participants is beyond the physiological limits of unaided human perception. 2. *\*Asynchronous communication* using portable media that are physically transported. Innis argues that the use of papyrus in Ancient Egypt made long-distance *\*communication*, and thereby empire expansion, much easier. 3. *\*Synchronous communication* between geographically separated participants, as with *\*telegraphy* and the *\*telephone* (both prefixed with the Greek for 'far').

**distanciation** 1. A synonym for *\*aesthetic distance*. 2. A synonym for the Brechtian *\*alienation effect*. 3. (sociology) A concept with both spatial and *\*emotional* dimensions, in which for individuals in modern society there is increasingly less connection between *\*psychological distance* or closeness and physical distance or *\*proximity* in regular *\*social relations*. This is in part related to the *\*affordances* of modern media of *\*interpersonal communication*, which can help to sustain what might otherwise be *\*weak ties*. It is also a feature of *\*disembedding*.

**distancing** *See* AESTHETIC DISTANCE.

**distortion** 1. Misrepresentation or inaccuracy in the ostensibly *\*objective* reporting or *\*representation* of something: *see also* BIAS. 2. In relation to *\*perception* and *\*memory*, unconscious modifications to the source material: *see also* ADDITION; ASSIMILATION; DELETION; LEVELLING AND SHARPENING; SUBSTITUTION; TRANSPOSITION; UNCONSCIOUS BIAS. 3. In *\*psychoanalytic theory*, a *\*defence mechanism* that disguises dream *\*content*: *see also* CONDENSATION; DISPLACEMENT. 4. In relation to lenses (both in physiology and optical devices), any contortion of the *\*image* due to characteristics of the lens. 5. In photography, design, and audio and video recording or *\*broadcasting*, either a malfunction or unwanted *\*artefact* of the technical process or the deliberate use of such artefacts to transform images or sounds for *\*aesthetic* effect (e.g. using a wide-angle lens or an overdriven guitar sound).

**distributed cognition** (cognitive science) A conceptualization of ‘the extended mind’ as a system involving collaboration between individuals and their relations with shared tools and resources (in contrast with the notion of disembodied *\*cognition*). *See also* SOCIAL COGNITION.

**distributed collaboration** Working together remotely as a team, sharing *\*content* through *\*online* and *\*mobile \*networks*. *See also* COLLABORATIVE PRODUCTION; CONTENT CO-CURATION; CONTENT SHARING; DISTRIBUTED NETWORK; KNOWLEDGE COMMUNITY.

**distributed network** 1. In *\*network theory*, a *\*network* in which there is no central, dominant *\*hub* (compare CENTRALIZED NETWORK). Such networks have a greater *\*network* density than other forms, with multiple connections between *\*nodes*. *See also* NETWORK ANALYSIS; NETWORK TOPOLOGIES; RHIZOME. 2. (**distributed computing network**) A non-centralized, nonlinear system of interconnected computers in which services and resources are shared as needed between multiple servers rather than centralized. File sharing, *\*peer-to-peer networks* are distributed, as is the Web itself. *See also* COMPUTER NETWORK; INTERNET. 3. A *\*technology-enabled*, non-hierarchical (or hierarchically flattened) system in which individuals choose to interact and collaborate with their peers. *See also* COLLABORATIVE PRODUCTION; COMMUNICATION NETWORK; DISINTERMEDIATION; DISTRIBUTED COLLABORATION; NETWORKED COMMUNICATION; NETWORKED PARTICIPATION; NETWORKED PUBLICS; PEER-TO-PEER INTERACTION.

**distribution** 1. (marketing) The delivery of goods to *\*consumers*. 2. The *\*circulation* of a publication. 3. Frequency of publication. 4. The act or process of disseminating something (e.g. *\*information*). 5. The means by which it is disseminated (e.g. via a *\*distribution network*). 6. The extent of its *\*diffusion* at some point in time within some population.

**distribution network** (**distribution channel, marketing channels**) The route and intermediaries involved in delivering goods from *\*producers* to

**\*consumers** (traditionally including wholesalers and retailers). *See also* DISINTERMEDIATION.

**divergence** 1. (psychology) A **\*cognitive style** relating to problem-solving. Divergent thinkers tend to generate more ideas and prefer open-ended problems. *See also* TOLERANCE OF AMBIGUITY; *compare* CONVERGENCE. 2. In **\*visual perception**, the turning outwards of the eyes as the distance between the perceiver and the point of focus increases: *compare* CONVERGENCE. 3. Difference of **\*opinion** or **\*interpretation**; *see also* DISSENSUS.

**diversification** Strategic acquisitions and investment in new activities, usually on an 'arm's length' basis by companies seeking to minimize financial risks by spreading them across different market sectors (e.g. Virgin operating both a train and airline service). *Compare* DIAGONAL INTEGRATION; HORIZONTAL INTEGRATION; MEDIA OWNERSHIP; VERTICAL INTEGRATION.

**diversion function** In relation to general types of use by individuals of the **\*mass media**, a single **\*medium**, a media **\*genre**, or specific **\*media content**, usage for **\*purposes** such as stimulation (escape from boredom, routine, or problems), relaxation, or **\*emotional** release. This is what Schramm calls the **\*entertainment function**. Diversion is seen as a basic human need. For **\*Frankfurt school** theorists this is an **\*ideological \*function** serving to depoliticize the working **\*class**. *See also* CATHARSIS; ESCAPISM; NARCOTIZATION; PERSONAL FUNCTIONS; SOCIAL FUNCTIONS; USES AND GRATIFICATIONS.

**division of labour** *See* GENDER.

**docudrama** [*documentary + drama*] A **\*hybrid genre** in which actual **\*events** are dramatized for **\*film**, **\*television**, or **\*radio**. Sometimes also called **docufiction**. *Compare* DOCUMENTARY; DOCUSOAP; DRAMADOC; FACTION.

**documentary** A \*genre closely associated with \*film and \*television, but also found in \*radio, theatre, and photography, dealing with a particular \*theme, and seeking to \*represent actual people, places, and \*events in a manner intended to leave \*viewers or listeners feeling that they have gained some insight into the \*subject matter. Although often categorized as a serious, factual, or non-fiction \*genre, this tends to neglect the extent to which particular examples can represent many blends of \*communicative functions: \*description: seeking to record or represent events as accurately as possible without overt commentary; \*exposition: seeking to explain, \*contextualize, and \*interpret events or issues in an unbiased, impartial, \*objective, and \*evidential manner; \*persuasion: seeking to present a provocative case for a particular perspective; \*education: seeking to teach us something; and \*entertainment: seeking to amuse us, or encourage us to indulge in \*voyeuristic pleasures. All documentaries unavoidably involve \*selective representation. Compare DOCUDRAMA; DOCUSOAP; FACTION; FLY-ON-THE-WALL; MOCKUMENTARY; OBJECTIVE REPRESENTATION; REALITY TELEVISION.

**documentary style** The use of techniques particularly associated with the \*television \*documentary genre (such as real-world locations, apparently unrehearsed dialogue, and hand-held \*camerawork) in \*commercials, fictional \*films, and television \*series, in order to \*connote \*authenticity. See also MOCKUMENTARY.

**documercial** [documentary + commercial] An \*infomercial in news \*magazine format.

**docussoap** [documentary + soap opera] A \*hybrid genre on \*television or \*radio in a \*serial \*format which follows the experiences of real people over a period of time. Docusoaps, which combine \*documentary and \*soap opera, have been criticized for trivializing documentary by associating it with soaps. Compare DOCUDRAMA; DOCUMENTARY; DRAMADOC; FACTION; FLY-ON-THE-WALL; REALITY TELEVISION.

**dolly shot** See TRACKING SHOT.

**domestic communication technologies** 1. Those *\*information* and *\*communication* technologies found in the home. 2. The domestic environment as a communication *\*context*, with its own *\*media* ecology, *\*power relations*, domestic politics, *\*communicative purposes*, practices, and *\*styles*: *see also* COMMUNICATION STYLE.

**dominance** 1. *\*Status*, *\*power*, and/or degree of *\*influence* over others, relative to deference or **submissiveness**—in *\*communication*, a key interpersonal relation between *\*interactive* partners communicated by *\*nonverbal behaviour*: strong–weak, superior–subordinate, active–passive: *see also* COMPLEMENTARY RELATIONSHIPS; POWER RELATIONS. 2. (Marxist theory) Relative power in a social *\*formation*. Althusser famously refers to ‘a complex unity, structured in dominance’: *see* DOMINANCE MODEL; HEGEMONY. 3. In *\*cultural* materialism, the relative status of *\*cultural forms*: *see* DOMINANT FORMS; EMERGENT FORMS; RESIDUAL FORMS. 4. (functional dominance) In *\*Jakobson’s model* of communication, the relative status of the *\*linguistic functions* operating within a hierarchy in an *\*utterance*, determined by the social *\*context of use*, leading the primary *\*function* to influence the general character of the *\*message*. 5. (cerebral dominance) *See* HEMISPHERIC LATERALIZATION.

**dominance model (dominance paradigm)** *See also* HEGEMONY. 1. A stance in which a small elite of powerful interests is seen as controlling the *\*mass media*. The *\*hidden agenda* in political and economic coverage is largely that of primary definers—notably authoritative and official sources (*see* AGENDA SETTING; PRIMARY AND SECONDARY DEFINERS). This is a feature of *\*Marxist theory*, in which the mass media are seen as reproducing the *\*ideology* and *\*values* of the dominant groups in society and alternative voices are filtered out (*see also* FILTERING). A relatively passive *\*mass audience* is seen as conditioned to accept the dominant *\*worldview*. The media thus reinforce the *\*status quo*. *See also* CONSENSUS FUNCTION; CULTURAL REPRODUCTION; DOMINANT IDEOLOGY; GATEKEEPING; IDEOLOGICAL STATE APPARATUS; INCORPORATION; LEGITIMATION; MANIPULATIVE MODEL; MANUFACTURE OF CONSENT; MEDIA HEGEMONY; NATURALIZATION; POLITICAL ECONOMY; PROPAGANDA

MODEL; *compare* MARKET MODEL. **2.** An approach to \*communication and \*gender in which \*power relations are seen as reflected and reproduced in everyday social \*interaction, \*conversational style, and \*nonverbal behaviour. For instance, men are often reported to be more likely than women to adopt an \*instrumental \*communication style, to interrupt more, to have larger \*personal space, and feel far freer to look at and touch women than vice versa. Less patriarchal contexts would reveal such \*behaviour to be about \*power rather than \*sexual difference: *see also* GENDER DIFFERENCES; GENDERLECT; GENDER STEREOTYPES; *compare* DIFFERENCE MODEL.

**dominant code 1. (hegemonic code)** The standard \*representational \*conventions \*framing texts within a particular \*genre and/or the defining assumptions of a prevailing \*ideology framing a particular \*text (*see* DOMINANT IDEOLOGY). A concept associated with S. Hall's notion of the \*hegemonic reading of \*mass media texts. *See also* IDEOLOGICAL CODES; *compare* NEGOTIATED READING; OPPOSITIONAL READING. **2.** A synonym for Williams's concept of a \*dominant form. Adopted as a concept in \*marketing trend-spotting referring to the prevailing \*values, \*styles, and fashions of the present day, which are particularly hard to identify as \*codes because their familiarity often renders them \*transparent: *see also* EMERGENT CODE; RESIDUAL CODE.

**dominant forms (dominant formations)** One of three categories of \*cultural forms or \*codes that coexist within a society at any particular moment in history, the dominant \*form reflecting currently prevailing cultural \*institutions, traditions, \*styles, movements, social forces, \*values, practices, and \*identities (Williams). The dominant \*culture and its institutions seek to incorporate aspects of rival forms in order to maintain their \*hegemony. Williams advanced the concept of coexisting forms in order to avoid stark periodicity of historical 'epochs' and to emphasize the simultaneous presence in society of dynamic and contradictory cultural processes. *See also* CULTURAL MATERIALISM; EMERGENT FORMS; RESIDUAL FORMS.

**dominant ideology** 1. The ideas, \*attitudes, \*values, beliefs, and \*culture of the ruling \*class in a society; usually also the \*function of these in validating the \*status quo. The nature and coherence of capitalist \*ideology is disputed, but it is usually held to include the belief in private property and economic growth. 2. (**dominant ideology thesis**) In \*Marxist theory, the argument that the dominant classes in society exercise considerable control over the \*circulation of ideas (*see also* AGENDA SETTING; MANIPULATIVE MODEL) and that the working class tends to accept its subordination because the prevailing ideology functions to \*naturalize and legitimize the social inequalities of the \*status quo, for instance by promoting the value of hard work (*see also* COMMON SENSE; INCORPORATION; LEGITIMATION; SYMBOLIC VIOLENCE). This is argued to generate a ‘\*false consciousness’ among the masses. In capitalist societies this ideology thus functions to sustain social order and \*cohesion. Critics question the ideological \*power of the dominant classes and the degree of acceptance of such ideas by subordinate groups. They also argue that the thesis underestimates the role of factors such as economic constraints, legal and political coercion, and institutional \*socialization in maintaining social order. Such factors may be so powerful that the dominant classes can afford a degree of \*pluralism and tolerance of political, social, and cultural deviance. Critics also note that the thesis overestimates the extent and importance of social \*integration and cohesion in modern societies and fails to account for persistent \*conflict: *see also* MEDIA HEGEMONY.

**dominant reading** *See* HEGEMONIC READING.

**dots per inch** *See* RESOLUTION.

**double coding** 1. The openness of any \*sign or \*text to two different \*interpretations depending on the \*frame of reference which is used to interpret it, as in ‘I used to miss him...but my aim has improved’. \*Irony has sometimes been referred to as a form of ‘double coding’. In irony, double coding is open to both a literal and an ironic interpretation: the former can be seen as depending on a \*broadcast code and the latter as depending on a \*narrowcast code. Thus interpretations would diverge. However, referring to irony as double coding obscures the role of \*context as well as \*code:

determining that the **\*preferred reading** is ironic can be seen as requiring a greater sensitivity to context, rather than requiring **\*access** to another code. In this sense, one might argue that all signs are double coded, requiring **\*reference** both to codes and to contexts: *see also* **JAKOBSON'S MODEL. 2.** For Jencks, a defining characteristic of **\*postmodern** architecture, art, and literary works in which modern techniques are combined with 'quotations' of traditional or historical **\*styles**.

**double hermeneutic** *See* **HERMENEUTIC CIRCLE.**

**double screening** *See* **DUAL SCREENING.**

**downward communication (top-down communication)** **\*Message** sending, and **\*information flow**, within organizational hierarchies from superiors to subordinates, often taking highly directive forms such as instructions and orders. Such **\*communication** reinforces the hierarchical nature of organizations. It is characteristic of an organizational **\*structure** termed 'mechanistic', in which **\*roles** are clearly defined. *See also* **COMPLEMENTARY RELATIONSHIPS; DIRECTIONAL RELATIONS; ORGANIZATIONAL COMMUNICATION; POWER RELATIONS; SYSTEMS THEORY; compare LATERAL COMMUNICATION; ONE-WAY COMMUNICATION; UPWARD COMMUNICATION.**

**doxa** *See* **COMMON SENSE.**

**doxing** [from 'dox', *abbrev.* documents] An **\*online** practice of exposing personal **\*information** about others that had previously been kept private. *See also* **CYBERBULLYING; CYBER-VIGILANTISM.**

**DP (director of photography)** *See* **CINEMATOGRAPHY.**

**dpi (dots per inch)** *See* **RESOLUTION.**

**drama** **1.** Often used as a synonym for a **\*play**. However, according to some literary definitions, only dramas intended for **\*performance** before an **\*audience** (usually in a theatre) are plays. **2.** A major **\*genre** in literature,

performance, *\*film*, *\*television*, and *\*radio*. Nowadays, drama is seen more often on the screen than on the stage, and both television and radio feature drama *\*serials* as well as one-off plays. The major dramatic genres, as defined by Aristotle, are *\*comedy* and *\*tragedy*, but such terms hardly encompass the range of forms that drama has subsequently taken (for instance *\*docudrama*, *\*dramadoc*). For Plato and Aristotle, drama was about *\*mimesis*, the imitation or *\*representation* of *\*reality*, and involved showing rather than telling (the latter being the task of *\*narrative*).

**dramadoc** [*drama* + *documentary*] A *\*hybrid genre* on *\*television* or *\*radio* which aims to be a faithful *\*representation* of actual *\*events* drawing on documentary *\*evidence* but using actors. *Compare* DOCUDRAMA; DOCUMENTARY; FACTION.

**dramatic irony** A dramatic effect in which the *\*audience* of a story has *\*information* that its characters lack, enabling the audience to understand the implications of a situation better than they do.

**dramatics** *See* DRAMATURGY.

**dramaturgy** **1. (dramatics)** The principles and practice of dramatic *\*composition* and theatrical artistry (a **dramaturge** or **dramaturgist** is a playwright). **2.** The study of everyday social *\*interaction* by *\*analogy* with theatrical *\*performance*. As Shakespeare writes, ‘All the world’s a stage, And all the men and women merely players,’ and this idea goes back to ancient Greece. *See also* PERFORMANCE; ROLE; SCENARIO; SCENE; SCRIPT. **3. (dramaturgical perspective, dramaturgical theory, dramaturgic approach)** Goffman’s sociological approach in which everyday social interaction is seen as following familiar, relatively predictable *\*scripts*. He makes extensive use of *\*metaphors* of the stage, actors, *\*roles*, props, and *\*audiences*, viewing social interaction as a *\*performance* in which *\*social actors* stage-manage their own actions. His primary focus is on *\*expressive* rather than purely *\*functional* aspects of performances. His approach arose from *\*symbolic* interactionism. *See also* BACK STAGE; EVERYDAY LIFE; IMPRESSION FORMATION; IMPRESSION MANAGEMENT; MOTIVATION; PRIVATE SPHERE; PUBLIC SPHERE; ROLE DISTANCE; ROLE

PLAYING; ROLE TAKING; SCENE; SELF-PRESENTATION. **4. (dramatism)** Burke's *\*rhetorical* approach to *\*language* as a mode of action in the world rather than a means of conveying *\*information*. In his **grammar of motives** he isolates five components (the **dramatistic pentad**): act (what is done), *\*scene* (the *\*context*), *\*agent* (who performs the act), *\*agency* (the means employed), and *\*purpose* (the goal of the act). This forms the basis for the *\*structural analysis* of any kind of *\*text*.

**dreamwork (dream-work)** In *\*psychoanalytic theory*, Freud's term for the processes through which the raw materials of dreams (fragments of recent *\*events* and memories) are transformed into *\*manifest content*, disguising the *\*latent meaning* from the sleeper so that they may continue to sleep undisturbed. The primary processes involved are *\*condensation* and *\*displacement*.

**dress code** **1.** Explicit rules for how people may and may not dress in a specific *\*context*, specified by those with ownership and/or control of that location. Usually associated with 'formal dress', but including any such *\*code*, including that for nudist beaches. **2.** The unwritten cultural codes of dress and general *\*appearance* that reflect *\*norms* in particular contexts. Natives of a *\*culture* learn these through *\*socialization* while strangers to that culture may infer them from the *\*behaviour* of the majority of people within it.

**drip** **1. (drip effect, drip-drip effect)** In *\*theories* of media *\*effects*, the notion that the *\*mass media* contribute towards gradual changes in the long term, either in individual *\*attitudes* or *\*behaviour* (e.g. among *\*heavy viewers* of *\*television*: see CULTIVATION THEORY), or in the form of social changes (alongside other social forces). **2. (drip campaign)** In *\*advertising*, a campaign in which media expenditure is stretched over a relatively long period, in contrast to *\*burst campaigns*. This strategy is often used for 'reminder campaigns' or when the goal is to achieve longer-term *\*attitudinal effects*.

**drone photography** *\*Film* produced through the use of remote-controlled aerial devices. Originally developed by the military, drones offer a godlike, detached perspective in which the observer can see without being seen.

Their increasingly ubiquitous use for photographic *\*surveillance* by both *\*consumers* and the state poses new challenges to the boundaries of public and private (*see also* PUBLIC VS PRIVATE). Drones offer new possibilities for *\*documentary* film-making and *\*news \*journalism*. The aerial equivalent of a *\*selfie*, dubbed a **dronie**, typically features figures set against the grandeur of landscapes or cityscapes.

**dropout** An *\*artefact* found in *\*analogue* recording where a speck of dust gets between the tape and the recording head. This results, in audio, in a pop or crackle *\*sound*, and in video in a break in the recording which manifests as a horizontal black line visible on the screen: *compare* CONCEALMENT ERROR.

**Droste effect** *See* MISE-EN-ABÎME.

**DSAT** *See* DIGITAL TRANSMISSION.

**DTT, DTV** *See* DIGITAL TELEVISION.

**dual audience** In *\*marketing*, a *\*target audience* with two distinct subgroups requiring different strategies. For instance, children and parents, males and females, heterosexual and gay, local and international. Sometimes one of the two groups is the larger or *\*primary audience* but the dual *\*audience* concept ensures that the *\*secondary audience* is not neglected.

**dual coding theory** The *\*hypothesis* in *\*cognitive* psychology that human *\*memory* employs two coding systems: one based on visual *\*imagery* and the other on verbal coding.

**dualism** 1. Any theory or belief based on the fundamental *\*difference* between two concepts, or *\*categories*, e.g. a religious belief in good and evil as absolutes rather than as relative: *compare* BINARISM. 2. Mind–body dualism: *see* CARTESIAN DUALISM. 3. In sociology, dichotomies such as nature vs nurture or *\*agency* vs *\*structure*. These are typically seen as being involved in a dialectical *\*interaction*. 4. Linguistic dualism: *see* CLOAK THEORY.

**duality of patterning** *See* ARTICULATION.

**dual screening (double screening)** 1. Watching \*television while using a \*mobile device or surfing the \*internet. More specifically, watching television while using \*social media and sharing comments with distant co-\*viewers (*see also* HIGH AND LOW INVOLVEMENT; MULTITASKING; SECOND SCREEN; TELEVISION VIEWING STYLES). 2. Using a computer system with more than one monitor.

**dub** 1. In video or \*sound recording, an \*analogue (machine to machine) copy of an analogue or \*digital source. A **digital dub** is a digital copy of either an analogue source, or a digital source that is being copied to a different \*format: for example, an \*NTSC \*programme that is being converted to \*PAL. 2. A synonym for sound \*mixing in \*television and \*film \*post-production. 3. (**dubbing**) The process of using actors to re-record the dialogue track of a film, \*television programme, or \*commercial in another language for foreign \*distribution: *compare* ADR. 4. A \*genre of reggae music that remixes existing recordings, typically removing the vocals and emphasizing the drums and bass.

**dumbing down** A pejorative term for a perceived \*cultural trend in which important concepts or issues are glossed-over, condensed, over-simplified, or trivialized to make them more popular or accessible to a larger (and more lucrative) \*audience. In relation to the \*mass media, the argument is that media output is increasingly focused on \*popular culture \*entertainment values at the expense of more demanding \*high culture \*content. The phrase seems to have originated in Hollywood in the 1930s. *See also* ELITISM; FICTION VALUES; IMAGE; INFOTAINMENT; LEAST OFFENSIVE PROGRAMMING; PSEUDO-EVENT; PUBLICITY MODEL; SENSATIONALISM; SPECTACULARIZATION; STORY MODEL; TABLOIDIZATION; TASTE; VISUAL IMPERATIVE.

**Dunbar's number** The maximum size of a stable social group in which all of the members know each other. Robin Dunbar hypothesized in the 1990s that this number was approximately 150, limited by \*cognitive capacity.

**duopoly** 1. A market in which there are only two companies. 2. The dual dominance of the BBC and ITV over UK *\*television* in the period between 1957 and 1982. Although ostensibly in *\*competition* with each other, both corporations operated what became known as a 'cosy duopoly'. Both broadcasters were obligated to fulfil public service obligations, but such *\*regulation* meant that they had protected and very lucrative income streams since the BBC was government-funded, leaving ITV with a commercial monopoly. The advantage of the duopoly was that it allowed for experimental and challenging programming. The disadvantage was a lack of *\*pluralism* (especially in *\*programmes* catering for minority *\*audiences*) and the two companies presented a closed shop to independent programme-makers.

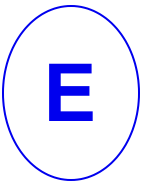
**Dutch angle shot (canted shot, oblique angle)** An oblique or 'crooked' *\*shot* in which the camera is angled clockwise or anticlockwise (*see also* CANTED SHOT). Some reserve the term Dutch angle for shots which in addition involve a vertical *\*tilt*. Typically used to signify a *\*subjective* view, or to generate *\*connotations* of disorientation or dramatic tension (*see also* DIAGONALITY). In *\*semiotic* terms, a *\*marked* shot.

**dwindling size perspective (dwindling scale perspective, relative size)** A *\*depth perception* *\*cue* in both three-dimensional (as in real and *\*virtual worlds*) and two-dimensional contexts (as in *\*photographs*, paintings, and *\*films*) in which *\*objects* assumed to be of comparable size but which appear smaller are assumed to be further away than others that appear larger. *See also* PERSPECTIVE; PICTORIAL DEPTH CUES; SIZE CONSTANCY; TEXTURE GRADIENT.

**dyad** In *\*network theory*, a basic unit of two *\*nodes* (as in *\*dyadic communication*). A unit with three nodes is a **triad**. Relations (*\*ties* or *\*edges*) within a dyad or triad can be directional or not, and if they are, they may or may not also be *\*reciprocal*. In a *\*social network*, these are *\*social ties* between *\*social actors*. *See also* COMMUNICATION NETWORK; DIRECTIONAL RELATIONS; NETWORK ANALYSIS; SOCIAL NETWORK ANALYSIS.

**dyadic communication** Dialogue between two people, such as conversations and *\*interviews*. *See also* COMPLEMENTARY RELATIONSHIPS; DYAD; EXCHANGE THEORY; INTERCHANGE; INTERPERSONAL COMMUNICATION; PARALLEL RELATIONSHIPS; SYMMETRICAL RELATIONSHIPS; TWO-WAY COMMUNICATION.

**dynamic range** The difference between the quietest and loudest *\*sounds* in an audio recording.



**echo chamber (echo chamber effect)** A hypothesized *\*mainstreaming* *\*ideological effect* in which a group *\*worldview* is reinforced through continual *\*circulation* amongst like-minded people (such as an **online** or **social media echo chamber**). For example, political blogs tend to link with those that reinforce their *\*values* and to be disconnected from dissident voices, undermining democratic debate (*see also* **BALKANIZATION**; **DIGITAL DEMOCRACY**; **DISCONNECTEDNESS**; **EPISTEMIC COMMUNITY**; **HOMOPHILY**; **IN-GROUP**). In the related phenomenon of *\*filter bubbles*, the *\*feedback* loop is amplified by *\*algorithmic* *\*recommendation engines* (*see also* **CONFIRMATION BIAS**; **PERSONALIZATION FILTERS**; **SELECTIVE EXPOSURE**). However, the echo chamber *\*hypothesis* tends to underestimate the extent to which we are likely to encounter *\*opinions* differing from our own in our *\*social media* *\*newsfeeds* and, indeed, in our broader *\*social networks*. Sharing some of the opinions of others cannot be reduced to homogeneity. *See also* **BONDING CAPITAL**; **BRIDGING CAPITAL**; **SOCIAL TIES**.

**economic capital** Economic resources (monetary and property assets). For the wealthy bourgeois this is ‘the dominant principle of domination’, transferable from generation to generation and thus effective in reproducing social *\*power relations* over time. Sections of the dominant *\*class* with relatively less economic capital and greater *\*cultural* capital (e.g. professionals, academics, and artists) endeavour to establish the latter as a rival principle of domination. However, economic capital can also be converted into cultural capital at a better exchange rate than vice versa. *Compare* **SOCIAL CAPITAL**.

**economic determinism, economic reductionism** *See* **ECONOMISM**.

**economies of scale** The reduction of costs in the long term through increasing mass production: for example, as a consequence of **\*diagonal integration**, **\*horizontal integration**, or **\*vertical integration**.

**economies of scope** The reduction of costs in the long term when the scope of a company's activities increases: for example, as a consequence of **\*diagonal integration**. This is possible where a product can be sold in different markets or in different forms for different media.

**economism 1. (economic determinism)** **\*Theories**, such as **\*Marxism**, in which political and historical developments, **\*social relations**, **\*culture**, ideas, and social consciousness are seen as determined by the underlying economic system based in the relations of **\*production**. In an extreme version, the social consciousness of individuals is determined by their position in the economic **\*structure**, a stance which would deny free will and the role of human ideas and **\*agency** in social change. In a more moderate version, the relations of production are merely a constraining factor. *See also* **BASE AND SUPERSTRUCTURE; DETERMINISM**. **2. (economic reductionism)** A pejorative term for the reduction of social phenomena to economic factors. Extreme economic determinism is a prime example of such reduction, and economism is often used as a synonym for economic determinism. *See also* **REDUCTIONISM**.

**ECU** *See* **BIG CLOSE-UP**.

**e-democracy** *See* **DIGITAL DEMOCRACY**.

**edge 1. (tie, network tie, relational tie, relation, link)** In **\*network theory**, a connection between **\*nodes**. In **\*network visualization** these are indicated by lines. Such **\*links** can be directional (**directed edges**) or not, and if they are (as shown with arrows), they may or may not also be **\*reciprocal**. *See also* **DEGREES; DIRECTIONAL RELATIONS**. **2.** On Facebook, a particular **\*interaction** by a **\*user** with an item of **\*social media \*content**. Edges include

*\*status* updates, *\*comments*, *\*likes*, and *\*shares*. **3.** A peripheral or border zone; marginal rather than central (*compare* CENTRALITY; CONTIGUITY).

**edge numbers** A series of numbers printed along the edge of movie *\*film* formats that identifies sequences of *\*frames*, performing a similar function to *\*timecode*.

**edit** **1.** *v.* See EDITING. **2.** *n.* A specific change made to an audio- or audiovisual recording. **3.** *n.* An edited version of an audio- or audiovisual recording.

**edit decision list (EDL)** In video *\*post*-production, a list of instructions for re-assembling a video sequence that has been created in an *\*offline \*edit*. In video an EDL consists of *\*timecodes*; in *\*film* it consists of *\*edge* numbers. *See also* TIMELINE.

**edited self** The public *\*persona* performed by a *\*social media \*user*. This involves, for instance, deciding what to include in (and exclude from) their public *\*profile*, *\*photographs*, and *\*status* updates, and what to *\*like*, *\*comment* on, or *\*share*. *See also* IMPRESSION MANAGEMENT; MICROCELEBRITIES; NARCISSISM; NETWORKED SELF; PROMOTIONAL CULTURE; SELF-BRANDING; SELFIE; SELF-PRESENTATION; SELF-PROMOTION.

**editing** **1.** Making revisions to any *\*text*. **2.** Preparing written material for publication by making corrections, *\*stylistic* amendments, making it shorter, and so on. **3.** Selecting, arranging, and assembling elements of audio- or audiovisual material for recording or *\*broadcasting*. For *\*film* and video editing, *see* ASSEMBLE EDITING; ASSOCIATIVE EDITING; CONTINUITY EDITING; CROSS-CUTTING; CROSS DISSOLVE; CUT; CUTTING RATE; FADE-IN; FADE-OUT; FLIPPED IMAGE; INSERT EDITING; LINEAR EDITING; MONTAGE; NONLINEAR EDITING; OFFLINE EDITING; ONLINE EDITING; POST-PRODUCTION; TRANSITION. **4.** The job done by an *\*editor*.

**editing wars (edit wars)** In *\*wikis*, any fierce disagreement between editors that leads them to repeatedly restore versions replaced by others.

**editor** **1.** (book publishing) A role involving the commissioning of new books and the coordination of their creation and *\*production*. A **copy editor** checks manuscripts for errors and consistency to make them ready for *\*printing*. **2.** In the compilation of edited books and the production of journals, the role of coordinating the work of contributors. **3.** (periodical publishing) A role involving the overall control of *\*content*, *\*format*, and publication. **4.** (film) A role involving logging, cutting, and assembling *\*film rushes* into a presentable form (although today it is invariably done using a *\*nonlinear editing* system). An editor usually makes decisions in close association with the director or sometimes the *\*producer*. **5.** In video and audio *\*post*-production, a role that is very similar to a film editor, but using video or audio tape or files instead of film.

**editorial** *Compare ADVERTORIAL.* **1.** Material in *\*newspapers* or *\*magazines* reflecting the *\*opinions* of the editor or editorial team, generally appearing in an editorial column or on an editorial page. **2.** Collectively, the non-advertising elements of a magazine: its various subject areas (such as food and sports).

**editorializing** In *\*journalism* and *\*factual genres* such as *\*documentary*, any overt personal comments *\*expressing* an *\*opinion* or reflecting an *\*attitude*. Typically a pejorative reference to commentary which is seen as breaching an *\*expectation* of *\*objective* reporting.

**edit wars** *See EDITING WARS.*

**EDL** *See EDIT DECISION LIST.*

**educational function (instructional function)** One of four basic kinds of uses of social *\*communication* listed by Schramm from the perspective of the individual, in which the normative objectives are for the *\*sender* to teach and for the *\*receiver* to learn (*see also* COMMUNICATIVE FUNCTIONS; COMMUNICATIVE RELATIONSHIPS). He distinguishes this from a purely informational *\*function*. From the perspective of society, Schramm argues

that this **\*social function** is analogous to the function of **\*socialization**. *See also* **MOTIVATION**; **PERSONAL FUNCTIONS**; *compare* **INFORMATION FUNCTION**.

**edutainment** [*education + entertainment*] A **\*hybrid genre** such as in educational **\*games** or **\*videogames** with an educational dimension, where forms of **\*entertainment** are related to educational goals. Sometimes used pejoratively in the context of **\*dumbing down**. *See also* **SERIOUS GAMES**; *compare* **INFOTAINMENT**.

**effective frequency** In **\*advertising**, the level of exposure of a **\*target audience** to a **\*medium** carrying the advertiser's **\*message** during a given period that is regarded as meeting a specified objective in relation to **\*brand awareness**, **\*ad retention**, or **\*consumer** action. This relates to the number of times the average person within the **\*target audience** has an opportunity to be exposed to the advertising within that period. *Compare* **AVERAGE FREQUENCY**.

**effective reach** In **\*advertising**, the number of different individuals (or homes) with the opportunity to be exposed to the **\*medium** carrying particular **\*advertisements** (rather than those directly exposed to the advertising itself). It is assessed in relation to a specified objective for **\*brand awareness**, **\*ad retention**, or **\*consumer** action. *See also* **REACH**.

**effects** **1.** Any **\*events** that predictably follow another event (or combination of events). Specific effects may be attributed to a determining cause (*see also* **SUFFICIENT CONDITION**) or to contributory **\*influences** (*see also* **CAUSATION**; **DETERMINISM**; **NECESSARY CONDITION**). **2.** The outcomes of an act of **\*communication**, as in Lasswell's famous formulation in 1948 that such acts can be described in terms of 'who says what, in which **\*channel**, to whom, with what effect?' Such effects may be planned or unplanned, short-term or long-term. The study of 'the impact upon audiences' is **effect analysis**: *see* **EFFECTS TRADITION**. **3. (media effects)** In the **\*discourse** of the **\*effects tradition**, any human **\*behaviour** or social phenomenon ascribed to the influence of the **\*mass media** or a particular **\*medium**. *See also*

ATTITUDINAL EFFECTS; BEHAVIOURAL EFFECTS; COGNITIVE EFFECTS; HIERARCHY OF EFFECTS; INDIRECT EFFECTS; LIMITED EFFECTS THEORY; PRIMARY AND SECONDARY EFFECTS; SOCIAL EFFECTS; THIRD-PERSON EFFECTS. 4. In experimental research, consistent patterns of influence of one or more factors on another (*see* DEPENDENT AND INDEPENDENT VARIABLES). The identification of causal effects is the primary focus of \*experiments.

**effects, special** *See* SPECIAL EFFECTS.

**effects tradition (effects model)** A \*paradigm in academic media research which focuses on what was initially assumed to be the potentially major \*influence of the \*mass media on their \*audiences (*see also* HYPODERMIC MODEL). Heavily influenced by \*behaviourism, it was dominant from the 1920s until the 1950s in the USA, a particular concern being with antisocial \*behavioural effects (*see also* VIOLENCE DEBATE). Later research came to see any such influences as being minimal, \*limited, \*indirect (*see also* TWO-STEP FLOW), and subject to \*selective perception. By the early 1960s attention was turning from what media did to people to what people did with media (*see* USES AND GRATIFICATIONS). \*Effects \*rhetoric continues to flourish in the ironic setting of the tabloid \*press (*see also* MANIPULATIVE MODEL; MORAL PANIC). There is little doubt that both the mass media and the mass use of \*technologies of \*interpersonal communication are inextricably linked to social change, but \*framing this in terms of effects neglects the rich complexity of human \*social relationships to technologies. *Compare* ACTIVE AUDIENCE THEORY.



SEE WEB LINKS

[https://pdfs.semanticscholar.org/a6fd/b4da4cbe2bcfee12298f1bb5f34f42131499.pdf?\\_ga=2.67202641.1983284662.1557740871-1515401541.1557740871](https://pdfs.semanticscholar.org/a6fd/b4da4cbe2bcfee12298f1bb5f34f42131499.pdf?_ga=2.67202641.1983284662.1557740871-1515401541.1557740871)

- Ten things wrong with the 'effects model'

**ego appeals (self-esteem appeals)** In *\*advertising*, and in any persuasive *\*communication*, a psychological and *\*rhetorical* strategy which emphasizes the benefit of some product or course of action in terms of your self-esteem, pride, or vanity. It may flatter your intelligence, play on your desire for *\*status*, challenge you to demonstrate your strength of character, *\*masculinity* or *\*femininity*, and/or encourage self-indulgence. A characteristic feature is the use of *\*direct address*. An example of such an *\*appeal* is L'Oréal's *\*slogan*: 'because you're worth it!' *See also* ADVERTISING APPEALS.

**egocentric bias** *See* SELF-SERVING BIAS.

**egocentric networks** *See* SOCIAL NETWORKS.

**ego involvement** *See* RECEIVER FACTORS.

**ego-surfing (ego surfing, ego searches)** Using *\*search engines* to discover *\*online* references to oneself or one's own works (also known as googling yourself).

**80/20 rule** *See* POWER LAW DISTRIBUTION.

**elaborated code** 1. Bernstein's term for the relatively less *\*contextual* *\*language* use of the middle and upper *\*classes* (in comparison with that of the working class), and the dominant mode employed in the schooling system (*see also* LOW-CONTEXT COMMUNICATION). *Compare* RESTRICTED CODE. 2. In *\*cultural* theory, an *\*aesthetic* code which Fiske suggests is employed in *\*high culture* works of art aimed at a limited *\*audience*, which has to learn the *\*codes* needed to *\*interpret* such *\*texts*: *see* NARROWCAST CODES.

**elaboration (cognitive elaboration)** The extent to which an individual processes *\*information* (or the relative amount of *\*cognitive* effort involved). This involves restructuring information, *\*arguments* (or any external stimulus), and making *\*inferences* by relating such input to existing *\*knowledge* or beliefs. The likelihood of elaboration or critical thinking depends particularly on perceived relevance. New information that is

elaborated is more easily recalled than information that is not elaborated.  
*See also* [ACTIVE AUDIENCE THEORY](#); [BEHOLDER'S SHARE](#);  
[ELABORATION LIKELIHOOD MODEL](#); [HIGH AND LOW INVOLVEMENT](#).

**Elaboration Likelihood Model (ELM)** A *\*model* of *\*persuasion* and *\*attitude* change in which there are two routes to persuasion: a *\*central route* (relying on *\*argument*) and a *\*peripheral route* (relying on less central factors). The model was developed by Petty and Cacioppo. The choice of a persuasive strategy depends on the likelihood of *\*receivers* engaging in *\*cognitive* effort or *\*elaboration*. The central route is more likely to lead to longer-term attitude change, but only if elaboration occurs. *Compare* [HIERARCHY OF EFFECTS](#); [YALE MODEL](#).

**electromagnetic spectrum** A division of electromagnetic radiation into *\*categories* distinguished by *\*wavelengths*. The electromagnetic spectrum represents a *\*conventional* division in a range from large to small: *\*radio waves*, microwaves, infrared light, visible light, ultraviolet light, X-rays, and gamma rays. Radio waves and microwaves are used as transmission media for *\*communications* *\*signals*. A very small percentage of the wavelengths of the electromagnetic spectrum can be seen by the human eye—the frequencies between 400 and 789 terahertz (THz) known collectively as ‘visible light’. In humans, different wavelengths of visible light are perceived as different *\*colours*. Longer wavelengths in the 400 to 600 THz range are perceived as reds and oranges while shorter wavelengths in the 600 to 789 range are perceived as blues and violets. Some insects and birds can ‘see’ in infrared or ultraviolet: what is ‘real’ depends on the sensory apparatus available to us. *See also* [ANALOGUE TRANSMISSION](#); [SPECTRUM SCARCITY](#).

**electronic journalism** *See* [DIGITAL JOURNALISM](#).

**electronic mail** *See* [EMAIL](#).

**electronic mailing lists** Any *\*email* lists used to circulate emails to multiple recipients who have subscribed to them. Such lists include: **announcement lists** or **newsletters**, which are primarily for one-way *\*communication*, and

**discussion lists**, which are usually *\*topic-oriented* and monitored by a *\*moderator*. Past messages may be made available in *\*online* archives.

**electronic media** Any means of *\*communication* requiring *\*users* to employ electromagnetic devices, whether *\*analogue* or *\*digital* (typically in contrast to print-based media). *See also* ELECTRONIC RECORDING; *compare* DIGITAL MEDIA; NEW MEDIA.

**electronic newsgathering (ENG)** In *\*television* *\*broadcasting*, on-the-spot *\*news* coverage in which reports are shot and edited on location using *\*digital* equipment operated by the journalist and/or a cameraperson, and transmitted over the *\*internet*, via satellite, or by line-of-sight microwave relays.

**electronic press kit** *See* VIDEO NEWS RELEASE.

**electronic recording (electromagnetic recording)** The preservation of information by a process of electromagnetism whereby a *\*signal* consisting of a series of modulating voltages is fed through an electromagnet (the record head) which selectively magnetizes the ferromagnetic particles coating the surfaces of the recording *\*medium*: either audio or video tape, or a computer hard drive. These particles reproduce the same voltages when another electromagnet (the playback head) is passed over them, thereby reconstituting the signal. *See also* ANALOGUE; COMPRESSION; DIGITAL; GENERATION LOSS.

**elevation 1. (height in field)** A pictorial *\*depth cue* whereby similar shapes of the same height which are lower in the *\*frame* tend to appear closer to the *\*viewer* than those higher in the frame. **2.** A principle identified by Goffman in *visual* *\*representation*, notably in *\*advertisements*, whereby in Western society, higher physical place seems to signify higher social *\*status*, as in *\*magazine* advertisements over several decades which he reviewed in 1976, where he found that men tended to be positioned symbolically higher than women, signifying the subordination of women to men.

**elite interpreter** A pejorative term for scholars who uncritically offer their own *\*interpretations* of a phenomenon (e.g. a *\*sign*, *\*text*, *\*code*, or practice)

as if it were the most reasonable interpretation—perhaps because they see themselves as particularly skilful and well-informed interpreters.

**elitism** 1. (**cultural elitism**) In relation to culture, a typically pejorative term for the assumption that *\*high culture* is inherently superior to *\*popular culture* or *\*mass culture*. Its conservative form is associated with the creation and maintenance of a *\*canon* of ‘great works’ and its radical elements with the avant-garde. In either case, it champions what it defines as artistic, intellectual, and creative excellence, and the *\*aesthetic* value of *\*taste* and ‘discrimination’ with which it associates itself, sometimes criticizing the *\*dumbing down* of *\*mass media* *\*content*. *See also* LEAVISITE; PUBLIC SERVICE BROADCASTING; QUALITY TELEVISION. 2. In political theory, a political system based on rule by a minority, or a belief in such systems (**elite theory**).

**ellipsis** (*pl. ellipses, adj. elliptical*) 1. (**syntactic ellipsis**) *Compare* LACUNA. In grammar and *\*rhetoric*, the deliberate omission of part of a *\*grammatically* complete sentence (or three dots indicating such an omission in writing). It is an important device in grammatical *\*cohesion*. 2. **\*Implicit communication**: a feature of everyday *\*speech*, where *\*redundancy* usually enables the listener to fill in the gaps by *\*inference* and *\*reference* to *\*context*, but in *\*writing* it can produce a *\*telegraphic* style (as in *\*newspaper* headlines), and it is avoided in legal *\*contracts* to avoid *\*ambiguity*: *see also* ANAPHORA; IMPLICIT MEANING. 3. In philosophy, a fallacious *\*argument* from a premise directly to a conclusion. 4. Loosely, in any form of *\*representation*, an omission (*see also* DELETION). 5. In *\*narratology*, an implicit or explicit gap in the temporal representation of sequential *\*events*; in *\*film*, usually signified by a *\*cut* (or other *\*transition*).

**ELM** *See* ELABORATION LIKELIHOOD MODEL.

**email** (**e-mail, electronic mail**) 1. A software application which allows *\*users* to communicate through typed *\*messages*, sent from computer to computer over the *\*internet*. The first email system appeared in 1965, linking users of the same mainframe computer. 2. A form of electronic mail which could be sent to different computers over ARPAnet, devised in 1971 by

Tomlinson and notable for its use of the '@' symbol separating a sender's name and their location. **3.** A form of *\*interpersonal*, *\*group*, and *\*mass communication* characterized by being text-based, instantaneous, and *\*asynchronous*. Unlike postal mail, there is normally no delay between sending and receiving, and unlike a *\*telephone* call, the *\*sender* and *\*receiver* do not have to be temporally *\*co-present*. *See also* ELECTRONIC MAILING LISTS; *compare* POST.

**embargo** A formal request not to publish or *\*broadcast* particular *\*information* before a specified date. Embargoes are used by governments and corporations to control the timing of *\*news* and for *\*marketing* purposes where media products are made available to reviewers in advance of their release, but with penalties attached for breaking the embargo.

**embedded reporters** Journalists assigned to specific military units during armed conflicts. The term arose from a strategy devised by the Pentagon in 2002 which reflected changing conditions in war reporting, including: the impact of new *\*technologies*, increased risks to reporters, and more sophisticated media manipulation by government. Research has found that embedding does not affect the overall *\*impartiality* of reports, although some studies detect a more pro-military tone. While there is no lack of *\*information*, critics have argued that the perspective of reporters is severely narrowed, *\*foregrounding* the *\*spectacle* of war and overlooking wider *\*contexts*.

**emblems** **1.** Visual *\*images* of *\*objects* or patterns representing abstract concepts or specific organizations and taking the form of distinctive badges or *\*logos*. Today's emblems are found in corporate logos, for example the Mercedes three-pointed star and the Nike 'swoosh'. **2.** Broadly, in *\*nonverbal communication*, *\*gestures*, usually in the form of hand-movements, defined *\*functionally* as having a direct verbal *\*translation* and as intentional *\*signals*. One of five types of nonverbal acts according to Ekman and Friesen (the others being *\*adaptors*, *\*affect* displays, *\*illustrators*, and *\*regulators*). In the USA in 1975, emblems performed and *\*interpreted* in a similar way by 100% of encoders and decoders and regarded by them as 'natural' signified the following: sit down beside me; be silent; come here; I can't hear you; wait; screw you (finger); OK; no, or I

disagree (head); I don't know; yes, or I agree, or I like it; woman or nice figure; you (finger point); me (own chest). **3. (symbolic gestures)** In more restricted usage, gestures defined in relation to *\*form* rather than *\*function*, being distinguished (by some) from *\*illustrators* as not *\*resembling* their *\*referents*: as *\*symbolic* rather than *\*iconic* forms.

**emergence** A process where complex *\*forms* are generated at first by the ordering of simple *\*objects* into patterns which then reach a higher level where they start to order the original patterns of objects, producing nested patterns. This jumping across levels and successive ordering continues until forms are created which consist of multiple iterations of the same basic pattern reproduced at many different scales: for example, fern leaves. Like the theory of evolution, emergence explains how complexity can arise through simple *\*bottom-up processes*. A variation of it is applied in the design and business models of *\*new* media forms such as Wikipedia, LinkedIn, and Second Life as a strategy for allowing *\*user-generated* content to organize itself.

**emergent code** A synonym for Williams's concept of an *\*emergent form*. Adopted as a concept in *\*marketing* trend-spotting referring to as yet loosely defined *\*values*, *\*styles*, and fashions, some of which may be perceived as subversive, which compete to be among those which may eventually become dominant. *See also* DOMINANT CODE; RESIDUAL CODE.

**emergent forms (emergent formations)** One of three categories of *\*cultural forms* or *\*codes* that coexist within a society at any particular moment in history (Williams), the emergent form reflecting new subcultural *\*institutions*, traditions, *\*styles*, movements, social forces, *\*values*, practices, and *\*identities* (though it can be difficult to distinguish what is genuinely emergent from what is merely novel). Emergent *\*subcultures* *\*express* *\*structures* of feeling that may be neglected, ignored, marginalized, denied, opposed, repressed, or not even recognized by the dominant *\*culture*, which nevertheless selectively incorporates aspects of these subcultures in order to maintain its *\*hegemony*. He also refers to **pre-emergent** forms that have not yet fully taken shape. *See also* CULTURAL MATERIALISM; DOMINANT FORMS; RESIDUAL FORMS.

**emic and etic** *adj.* **1.** (linguistics) Terms derived from **phonemic** and **phonetic** referring to different approaches to the study of linguistic *\*data* (*see also* **PHONEME**). An **emic** approach is based on the linguist's framework of *\*functional* relationships; an **etic** approach is based on the *\*objective* *\*description* of the physical patterns of *\*language*. **2.** (anthropology and sociology) **Emic** approaches are those based on the description of the *\*frames of reference* of insiders within a *\*culture*; **etic** approaches are those based on the observer's application of broader theoretical *\*models* (an outsider's view). Emic concepts are not always easy to *\*translate* into etic constructs. *See also* **PARTICIPANT OBSERVATION**.

**emoji** [Japanese *e* 'picture' + *moji* 'character'] A particular type of *\*emoticon* in the form of colourful graphic *\*images* which can be inserted into *\*SMS* text messages. They originated in Japan but many are now widely used.

**emoticon (smiley)** [*emotion* + *icon*] A kind of *\*image* originally based purely on alphanumeric characters representing a simplified face turned on its side and with an *\*expression* such as smiling or frowning. Originally used in *\*email* messages, which as a *\*medium* of relative *\*cuelessness* sometimes leads to the misinterpretation of the sender's mood. In informal messages, a smiley emoticon, for instance, helps to indicate that the writer is in a good mood. Textual emoticons are also used in *\*SMS* text messages on *\*mobile phones*. The term has additionally come to be applied to the corresponding visual images automatically generated by the use of standard textual emoticons in *\*online* environments such as instant messaging systems and online *\*chatrooms*.

**emotion** An imprecise term for any *\*affective* psychological state, including happiness, sadness, anger, disgust, surprise, and fear. Some theorists suggest that emotions can be interpreted in terms of *\*evaluation*. The reason that everyday *\*language* lists hundreds of emotions may be that any given emotional state may be experienced as if it were a different emotion depending on the situational *\*context* giving rise to it. The *\*conventional* distinction between emotion and reason depends on *\*Cartesian dualism*—emotion and reason are often intermingled in human experience. The Freudian *\*metaphor* of emotion as a safety valve for the individual has little

currency outside *\*individualistic cultures*. Some sociologists have argued that emotions may at least in part be socially constructed. Goffman argues that they function as ritual ‘moves’ in *\*interaction* (*see also* *INTERACTION RITUAL*; *RITUAL INTERACTION*).

**emotional appeals** (**affect-based appeals**, **emotive appeals**) In persuasive *\*communication* such as *\*advertising* and *\*political communication*, *\*rhetorical* strategies intended to evoke feelings in the *\*audience*. This can include the use of humour or nostalgia, the evocation of personal pride, love for one’s family and children, patriotism, and even sexual *\*arousal*. Such ‘positive’ emotional appeals are deployed in order to develop and reinforce bonding between the audience and a *\*brand*, individual, or political party. However, emotional appeals may be negative as well as positive: they include *\*fear appeals* and *\*guilt appeals*. Such advertising is designed to provoke psychological anxieties or tensions with the implication that these can be resolved by purchasing the product. Shock tactics are often employed in health and safety campaigns. Emotional appeals in audiovisual media are based primarily on visual *\*imagery*, *\*connotation*, and music rather than *\*information* or *\*argument* (*see also* *NONVERBAL PERSUASION*; *PERIPHERAL ROUTE*; *VISUAL PERSUASION*). Advertisers’ choices between emotional and *\*rational appeals* are *\*influenced* by whether the product or service is seen as being likely to entail high or low *\*affective* or *\*cognitive* involvement (*see also* *ELABORATION LIKELIHOOD MODEL*). Bread, for instance, may be seen as involving high affective involvement but low cognitive involvement, and advertisers may choose to employ emotional appeals (such as the appeal to nostalgia in ads for Hovis bread). *\*Post-truth* politics relies heavily on emotional appeals. *See also* *AFFECTIVE COMMUNICATION*; *AFFECTIVE MEANING*; *AFFILIATIVE APPEALS*; *HIGH AND LOW INVOLVEMENT*; *MASLOW’S HIERARCHY OF NEEDS*; *MOTIVATION*; *SOCIAL ACCEPTANCE APPEALS*; *SOFT SELL*; *USER-ORIENTED ADVERTISING*.

**emotional expressions** *See* *AFFECT DISPLAYS*.

**emotional meaning** *See* *AFFECTIVE MEANING*.

**emotional realism** A *\*representational* quality in a *\*narrative* that is felt to be ‘true-to-life’ by *\*audiences* in terms of the enactment of recognizable *\*subjective* experiences. Ien Ang suggests that for some *\*viewers*, watching a *\*soap opera* involves this kind of psychological *\*realism*, perhaps in part because long-running *\*serials* give viewers a chance to develop a form of parasocial relationship with the characters (*see* **PARASOCIAL INTERACTION**), of whom we are often offered close-up *\*shots* focusing on their *\*facial expressions*. For Ang, emotional realism depends on *\*connotation* more than *\*denotation*. Even if at the level of *\*content* the treatment is unrealistic, what is recognized as real is **truth to feeling**. For many viewers of the glamorous, melodramatic, and (many would say) unrealistic US soap opera *Dallas* (1978–91), this was a tragic *\*structure* of feeling, evoking the idea that happiness is precarious. *See also* **CLASSIC REALIST TEXT**; **REALISM**; **SOCIAL REALISM**.

**emotive appeals** *See* **EMOTIONAL APPEALS**.

**emotive conjugation (Russell’s conjugation)** (rhetoric) The way in which we ‘load’ words more negatively the more distantly we position the target person or group from ourselves. On a 1948 BBC radio *\*programme*, *The Brains Trust*, Russell gave examples such as: ‘I am firm; you are obstinate; he is a pig-headed fool’ and ‘I have reconsidered the matter; you have changed your mind; he has gone back on his word’. *See also* **BIAS**; **LOADED LANGUAGE**; **MARKEDNESS**; **OTHER**.

**emotive function** *See* **EXPRESSIVE FUNCTION**.

**emotive language** *See* **EXPRESSIVE COMMUNICATION**.

**empathy** (*adj.* **empathic**) **1.** The capacity to understand another person’s feelings or to experience something from their *\*point of view* in a particular situation. *Compare* **THEORY OF MIND**. **2.** A mode of psychological involvement (sometimes termed a form of *\*identification*) with a particular person, creature, or even an inanimate *\*object* (such as a doll)—either directly observed in the world, or represented in any *\*medium* (such as in a novel or a *\*film*). It is characterized by the observer, *\*reader*, or listener

having some physical sensations almost as if they were experiencing the world for a short while as the entity with which they are empathizing. When thoroughly absorbed in contemplating such phenomena, we may even engage in mimicry, such as when our muscles involuntarily respond to watching a dancer or a soaring bird, or when we hold our breath along with a hiding victim in a film thriller. Brecht's use of the *\*alienation effect* is intended to inhibit both empathy and sympathy on the part of the *\*audience* towards the *\*protagonists* in order to encourage a critical *\*attitude* towards the represented social *\*realities*.

**empty signifier (floating signifier)** (semiotics) In *\*poststructuralist* theory, variously defined as a *\*signifier* with a vague, highly variable, unspecifiable, or non-existent *\*signified*. Such signifiers mean different things to different people: they may *\*stand for* many or even any signifieds; they may mean whatever their *\*interpreters* want them to mean. Those who posit the existence of such signifiers argue that there is a radical disconnection between signifier and signified. For a Saussurean semiotician no signifier can exist without a corresponding signified—to qualify as a *\*sign* something must be signified (*see also* *RECIPROCAL DELIMITATION*).

**encoder 1.** In *\*communication theory*, the *\*producer* of *\*texts* or *\*messages*, both in *\*interpersonal* and *\*mass communication*—a term that *\*alludes* to the role of *\*codes* and which is therefore frequently associated with *\*semiotic \*discourse*: *compare* *ADDRESSER*; *DECODER*; *SENDER*. **2.** A technical device such as an **analogue-to-digital converter** or a **digital-to-analogue converter**. *See* *DECODER*.

**encoder skills** *See* *SENDER SKILLS*.

**encoding** (opposite of **decoding**) **1.** In *\*interpersonal* and *\*mass communication*, the process of producing *\*messages* by adapting to the *\*affordances* of the *\*medium*, together with any relevant *\*genres* and *\*discourse \*conventions* (such as *\*register*), drawing upon appropriate *\*representational* and *\*social codes* likely to be shared by the intended *\*decoders*, bearing in mind appropriate *\*communicative relationships*, and in *\*face-to-face interaction \*framing \*communication* within the specific *\*context* in which it takes place. Thus, not only are messages encoded, but

also the *\*values*, beliefs, and assumptions of the encoders. **2.** In some *\*semiotic \*discourse*, the *\*perceptual* process of making sense of *\*reality*: *see also* PERCEPTUAL CODES. **3.** The process of converting *\*information* systematically into another *\*form* using a *\*code* (*see* ANALOGUE; DIGITAL). **4.** In *\*cognitive* psychology, the *\*transformation* of an external stimulus into an internal *\*representation*. Four stages have been postulated: preattentive analysis (combining features into recognizable *\*objects*), focal *\*attention* (conscious representation), *\*comprehension*, and *\*elaboration*. *See also* MENTAL REPRESENTATION.

**encoding–decoding model** **1. (semiotic model, code model)** Any *\*model* representing communication as a process of encoding and decoding *\*messages*. In *\*information theory*, the coding involved is a technical process, but semioticians underline the importance of the *\*production* and *\*interpretation* of messages/texts within relevant *\*representational* and *\*social codes*. Such *\*codes* are expected to be largely shared by the participants. A ‘code model’ is sometimes distinguished from an *\*inferential model* (*see also* LANGUAGE AND PAROLE; RELEVANCE THEORY), but these need not be incompatible. The centrality of codes to *\*communication* is a distinctive semiotic contribution which emphasizes the social nature of communication and the importance of *\*conventions* but the *\*interpretive* importance of *\*context* is seen as equally important in *\*Jakobson’s model* (*see also* CONTEXT OF SITUATION). **2. (reception model)** Stuart Hall’s model of *\*mass communication*, also called the *\*circuit of communication* (1980). In the context of the production and *\*reception* of *\*television \*news* and *\*current affairs \*programmes*, Hall argues that *\*events* had to be encoded into televisual stories reflecting an *\*intended meaning*. The apparent naturalness of television codes disguises their *\*ideological* potential. However *\*transparent* such codes may seem to be, they are rich in *\*connotations* and require decoding. In order to make sense of what we are seeing and hearing, we unconsciously draw on *\*common sense* (i.e. what we have in common with those employing such codes) to establish the *\*preferred reading*. Insofar as we accept such *\*framings*, we adopt a hegemonic reading. However, Hall rejects *\*textual* determinism, noting that decodings do not follow inevitably from encodings. He outlines two less compliant stances: *\*negotiated reading* and *\*oppositional reading*, which could be argued to be

a form of re-coding. They are linked to such reception factors as *\*class*, *\*gender*, *\*ethnicity*, *\*interpretive repertoires*, and *\*context*. *See also* RECEPTION MODEL.



<http://visual-memory.co.uk/daniel/Documents/S4B/sem08c.html>

- Encoding–decoding

**enculturation** *See* SOCIALIZATION.

**endorsement** 1. In *\*advertising*, the use of personalities lending their support to the product or service, either by explicitly indicating that they approve of it, and/or implicitly by their mere presence. This persuasive strategy may operate through increasing source credibility or through *\*meaning* transfer. Endorsers include not only celebrities (**celebrity endorsement**) and experts but also typical *\*users* from the *\*target audience* with whom the *\*consumer* may be expected to identify, and anonymous models who are likely to be perceived as being aspirational. *See also* CELEBRITY CULTURE; IDENTIFICATION; PROMOTIONAL CULTURE. 2. A ‘seal of approval’ for a product or service from some relevant third-party organization.

**ENG** *See* ELECTRONIC NEWSGATHERING.

**engineering of consent** *See* MANUFACTURE OF CONSENT.

**Enlightenment** (**Age of Enlightenment**, **Age of Reason**) A period of ferment in European intellectual history often seen as beginning at some point in the second half of the 17th century and extending through the 18th century to the period of the French Revolution (1789–99). It is widely regarded as the foundation of modern Western intellectual *\*culture*, most clearly marked by the radical questioning of traditional modes of thought and authority, the growth of secularism, the rejection of religious dogma and superstition, a belief in social progress through the pursuit of reason and science, and an emphasis on individual freedom of *\*expression* (*see also* FREE SPEECH). Habermas sees the Enlightenment as witnessing the rise of the (bourgeois)

**\*public sphere.** Freedom of **\*opinion** was, of course, for intellectuals (in such places as the coffeehouses and the Republic of Letters) rather than for 'the populace' (*see also* **FREEDOM OF THE PRESS**). Nevertheless, the French and American revolutions and the abolition of slavery had their philosophical roots in Enlightenment principles of equality and natural rights. This was the era of the compilation of the first modern encyclopaedias, demonstrating the thirst for **\*knowledge** and understanding based on the triumph of rational thought. **Post-Enlightenment** thinking by **\*poststructuralists** and **\*postmodernists** since the Second World War has reflected intellectual disquiet in particular over the legacy of overconfidence in reason, progress, and universal **\*truths** (e.g. Foucault, Lyotard). **\*Marxist theorists** (Adorno, Horkheimer) argue that Enlightenment reason has been reduced to **\*instrumental** reason and **\*rationalization** in **\*mass society** (*see also* **FRANKFURT SCHOOL**; **RATIONALIZATION**). **\*Postcolonialism** critiques its **\*Eurocentrism**. *See also* **POSTMODERNITY**.

**énonciation (enunciation)** Broadly, where an **énoncé** is an **\*utterance**, énonciation is the act of uttering it. In **\*structuralist** linguistic theory, enunciation refers specifically to the aspect of an utterance which addresses and positions its **\*receivers** (*see* **POSITIONING**). In realist texts the act of enunciation is **\*backgrounded**: for instance, Metz argues that realist cinematic **\*modes of address** mask their own enunciation, implying no **\*addresser** or addressee.

**entertainment function** A **\*function** of both **\*interpersonal** and **\*mass communication** presupposing a normative relationship in which the **\*sender** seeks to please or amuse and the **\*receiver** is expected to enjoy (*see also* **COMMUNICATIVE RELATIONSHIPS**). For Schramm, entertainment is one of the basic functions of **\*communication** from the point of view of the individual (others call this a **\*diversion function**), and also viewed socially (*see* **SOCIAL FUNCTIONS**). In relation to **\*mass communication**, entertainment is one of the four commonly listed **\*personal functions** in using the **\*mass media** (*compare* **SOCIAL FUNCTIONS**), the others being: **\*information**, **\*personal identity**, and **\*social utility** (*see also* **USES AND GRATIFICATIONS**). One of the objectives of the mass media is to entertain, while the related objectives of the individual include enjoyment, relaxation

(see also [CATHARSIS](#)), and escape. Unlike other functions, Schramm notes, entertainment requires a certain ‘willing [\\*suspension](#) of disbelief’. For the [\\*Frankfurt school](#), this is akin to political passivity, and Adorno argues that the real function of [\\*mass-media](#) entertainment is to subdue the working [\\*class](#) (see also [NARCOTIZATION](#), [TABLOIDIZATION](#)). From another perspective, the entertainment function can be seen to be analogous to the [\\*aesthetic](#) function (see [AESTHETIC CODES](#)) featured in other [\\*framings](#) of [\\*communicative functions](#), an [\\*analogy](#) which flouts the distinction between [\\*high culture](#) and [\\*popular culture](#).

**enthymeme** [*ˈɛnθɪmiːm*/ Greek *enthumeisthai* ‘consider’] A tacit, shared assumption, widespread in everyday reasoning (Aristotle). See also [TACIT KNOWLEDGE](#); [TAKEN-FOR-GRANTEDNESS](#).

**entitlement** See [MALE ENTITLEMENT](#); [WHITE PRIVILEGE AND ENTITLEMENT](#).

**enunciation** See [ÉNONCIATION](#).

**envelope** See [SOUND](#).

**environmental determinism** See [SOCIAL DETERMINISM](#).

**environmental uses** See [STRUCTURAL USES](#).

**episode** 1. One of the instalments of a [\\*broadcast](#) [\\*serial](#). 2. One of a series of related but separate [\\*events](#). 3. A unit of [\\*discourse](#) with a recognizable starting and ending point. 4. (**social episode**) In social psychology and sociology, a basic temporal unit of social [\\*interaction](#) taking the form of a number of recurrent and familiar situational activities with relatively predictable patterns about which members of a [\\*culture](#) share various [\\*conventions](#) and which can be seen as the building blocks of social life, enabling us to [\\*background](#) that which can be [\\*taken for granted](#). See also [CONTEXT OF SITUATION](#); [INTERACTION RITUALS](#); [INTERCHANGE](#);

RITUAL INTERACTION; SCRIPT; SITUATIONAL KNOWLEDGE; STOCK SITUATIONS.

**episodic** *adj.* 1. Occurring or presented in **\*episodes**. 2. Of the **\*structure** of a **\*narrative** that is composed of a series of incidents: for example, the **\*film** *Citizen Kane* (1941). 3. A pejorative term for a plot that has relatively little continuity or dramatic logic, so that **\*events** seem unrelated even at the end. 4. Occurring at irregular intervals.

**épistème** [/epistēm/ (Fr.) or /ɛpiˈsti:m/ (Eng.); from Greek *epistēmē* ‘knowledge, understanding’] Foucault’s term for the total set of relations within a particular historical period uniting the **\*discursive** practices which generate its **\*epistemologies**. *See also* DISCOURSE; DISCURSIVE FORMATION; *compare* PARADIGM.

**epistemic community** (epistemological community, thought community)

*Compare* IMAGINED COMMUNITY; INTERPRETIVE COMMUNITY;

KNOWLEDGE COMMUNITY; VIRTUAL COMMUNITY. 1. A group of people with shared **\*knowledge**, expertise, beliefs, or ways of looking at the world: for example, ‘the scientific community’, a group of professional specialists, or a school of thought. Those who share a disciplinary **\*paradigm** in the Kuhnian sense or are subject to the same Foucauldian **\*épistème**, though note that neither Kuhn nor Foucault use the term epistemic community. *See also* WORLDVIEW. *Compare* ECHO CHAMBER; INTERPRETIVE COMMUNITY.

2. **\*Community** of interest: any group with shared interests or **\*identities**. 3. In political contexts, technical specialists who **\*influence** policy-making by decision-makers; here, epistemic communities are sometimes distinguished from **interest groups** (in the sense of issue-oriented groups with an agenda, such as environmentalists).

**epistemological community** *See* EPISTEMIC COMMUNITY.

**epistemology** (*adj.* **epistemological**) A branch of philosophy concerned with the theory of **\*knowledge**. The term refers to how the world can be known and what can be known about it. **\*Realism**, **\*idealism**, and **\*constructionism** are all epistemological stances regarding what is ‘real’. Epistemologies

embody **\*ontological** assumptions (see **ONTOLOGY**). Kuhn refers to scientific communities are characterized by shared texts, **\*interpretations**, and beliefs: these are sometimes labelled **\*epistemic communities** (see also **COMMUNITY OF INTEREST**; **PARADIGM**). Compare **SOCIOLOGY OF KNOWLEDGE**.

**EPK (electronic press kit)** See **VIDEO NEWS RELEASE**.

**ergodic** *adj.* [Greek *ergon* ‘work’, *hodos* ‘path’] Pertaining to the conscious effort that the **\*reader**/player exerts to navigate, **\*influence**, or produce **\*events** that in a story or play would simply be told or shown. A means of distinguishing **\*hypertext** fictions or **\*videogames** from traditional **\*narratives** by focusing on the activity that produces the narrative rather than regarding its existence prior to **\*interpretation** as a self-evident **\*fact** (Aarseth).

**escapism** A typically pejorative term for **\*behaviour** perceived as a retreat from the problems, routines, and tensions of everyday **\*reality** by seeking distraction or relaxation in entertainment or fantasy (see also **CATHARSIS**). The term was first recorded in 1933. Schramm lists escape as one manifestation of the **\*entertainment function** of **\*mass communication** (see also **DIVERSION FUNCTION**). For the **\*Frankfurt school**, the entertainment **\*function** of the **\*mass media** is reducible to escapism: Adorno argues that it diverted the working **\*class** from thinking about their oppression.

**essentialism** **1.** (philosophy) The view that certain key concepts are distinct, autonomous entities which have an **\*objective** existence and essential properties and which are definable in terms of some kind of absolute, universal, and transhistorical ‘essence’. These concepts (such as **\*reality**, **\*truth**, **\*meaning**, **\*facts**, mind, consciousness, nature, beauty, justice, freedom) are granted an ontological status in which they exist ‘prior to’ **\*language** (see **FOUNDATIONALISM**; **ONTOLOGY**; **TRANSCENDENT SIGNIFIED**). Essentialism is a form of **\*idealism**. **2.** A belief about human nature. In relation to people, the term refers to the stance that human beings have an inherent, unchanging, and distinctive nature which can be ‘discovered’. To say this of women or men is **\*biological** or **\*gender**

**essentialism** **3.** Beliefs about the individual. The stance known as humanism (which is deeply embedded in Western **\*culture**) is essentialist, based on the assumption that the individual has an ‘inner self’ (a secular version of a ‘soul’ consisting of ‘personality’, **\*attitudes**, and **\*opinions**) which is stable, coherent, consistent, unified, and autonomous and which determines our **\*behaviour**. Bourgeois **\*ideology** is essentialist in characterizing society in terms of ‘free’ individuals whose pre-given essences include ‘talent’, ‘efficiency’, ‘laziness’, or ‘profligacy’. *Compare* **ANTI-ESSENTIALISM**; **STRATEGIC ANTI-ESSENTIALISM**; **STRATEGIC ESSENTIALISM**.

**establishing shot (orientation shot, cover shot, opening shot)** In **\*film** or video **\*editing**, the opening **\*shot** (or shots) of a sequence (notably, at the start of a **\*scene**), which establishes the time, location, and sometimes also the mood. Such shots are usually **\*long shots**, **\*tracks**, **\*pans**, or **\*zooms** that indicate a wider **\*context**, although a **\*close-up** can also be used: for example, a café sign. In science fiction and fantasy **\*genres**, whole sequences can be regarded as establishing shots since they serve an expository **\*function** of introducing an unfamiliar storyworld to the **\*viewer**. But other genres also use sequences for this purpose: for example, the exterior of a building is typically followed by a shot inside that building. **Re-establishing shots** are sometimes used later in the sequence as reminders. *See also* **GENERAL VIEWS**.



<https://www.premiumbeat.com/blog/filmmakers-guide-establishing-shot/>

- Establishing shot

**estrangement** *See* **DEFAMILIARIZATION**.

**ethical appeal** (rhetoric) For Aristotle, *ethos*: one of the three bases of argument, based on the trustworthiness and credibility of the **\*source**. It is often used to refer to an **\*appeal** to the moral or professional code of the **\*audience**.

**ethics** **1.** Moral principles and standards concerning what constitutes proper and improper conduct: typically those regarded as reflecting certain **\*values**

that are widely shared within a community. Ethical systems are *\*culturally* and *\*subculturally* variable (*see also* *RELATIVISM*). Ethics includes the concept of fundamental **moral rights**: an entitlement to be treated in certain ways, as in the Universal Declaration of Human Rights (1948). *See also* *FREEDOM OF INFORMATION*; *FREE SPEECH*; *INFORMED CONSENT*; *OBSCENITY*; *PLAGIARISM*; *PRIVACY*; *TASTE*. **2. (media ethics)** Issues of moral principles and standards as applied to the conduct, roles, and *\*content* of the *\*mass media*, in particular *\*journalistic ethics* and *\*advertising ethics*; also the field of study concerned with this topic. In relation to *\*news* coverage it includes issues such as *\*impartiality*, *\*objectivity*, *\*balance*, *\*bias*, *\*privacy*, and the *\*public* interest. More generally, it also includes *\*stereotyping*, *\*taste*, and decency, *\*obscenity*, *\*free speech*, *\*plagiarism*, advertising practices such as *\*product placement*, and legal issues such as *\*defamation*. On an institutional level it includes debates over *\*media* ownership and control, *\*commercialization*, accountability, the relation of the media to the political system, and issues arising from *\*regulation* (e.g. *\*censorship*) and *\*deregulation*.

**ethnic** **1.** In anthropology, a term used since the mid 19th century to refer to social grouping based on both physical and cultural characteristics. **2.** From the 1930s, a euphemism for *\*racial \*difference*. **3.** Having shared national, linguistic, or cultural traditions. **4.** Identified by birth, descent, or kinship rather than current nationality. **5.** An ethnocentric reference to *\*otherness*, as in colloquial usage by those within a dominant *\*culture*, in which it serves to label those whose ways seem foreign or whose skin-colour is different from their own. *See also* *ALTERITY*.

**ethnic identity** A distinctive *\*identity* felt, shared, or claimed by individuals or a group, or ascribed to them, based on shared characteristics associated with a definition in terms of *\*ethnicity* and forming the basis for their *\*subcultural* and/or political *\*differentiation* from other groups in a society. A salient aspect of identity for individuals from ethnic minorities. *See also* *HYPHENATED IDENTITY*.

**ethnicity** **1.** A *\*cultural* identity (usually that of a *\*subcultural* minority) defined in terms of shared traits, variously including ‘*\*race*’, ancestry,

country of origin, skin colour, religion, *\*language*, traditional *\*culture*, and shared customs. Sometimes associated with particular regions of a country. Often a basis for nationalism or the oppression of minorities. **2.** In general usage, a euphemism for *\*racial \*difference*, though social scientists note that ethnicity has no necessary relation to 'race'. **3.** For S. Hall, a 'project' in which we are all positioned in relation to history, language, and culture, in the process of the construction of our *\*subjectivity* and *\*identity*.

**ethnic stereotypes** *\*Representations* of a group identified by an ethnic label (such as Jews) which reproduce the most frequently represented traits associated with such groups. *\*Selective perception* or *\*salience* tends to reinforce such *\*stereotypes* by drawing attention to examples confirming it and blinding the observer to individual *\*differences*. So too does the *\*imagery* of *\*mass-media* entertainment *\*genres*. In popular usage, *\*ethnicity* is a euphemism for '*\*race*', and such stereotypes are often *\*racial stereotypes* (*see also* RACISM).

**ethnocentrism** *Compare* EUROCENTRISM; RACISM; STEREOTYPING. **1.** A form of *\*observer bias* in relation to other *\*ethnic* groups, *\*cultures*, societies, or nations which (typically unconsciously) reflects embedded assumptions and criteria derived from the observer's own culture (*see also* COMMON SENSE; EXNOMINATION). This may imply negative *\*value* judgements or the inferiority of that culture: for example, a Western tendency to assume that *\*consumer* culture and Western conceptions of democracy represent some kind of ideal for the rest of the world. Anthropologists and sociologists seek to avoid ethnocentrism, but overzealous avoidance of ethnocentrism can be criticized as *\*cultural* relativism. *See also* EUROCENTRISM. **2.** Prejudice or mistrust within a *\*cultural* group regarding outsiders. An insular tendency to look inwards towards the *\*norms* of the group and to cast issues in terms of 'us vs them'. This functions to bolster the *\*identity* and solidarity of the group. *See also* GROUP IDENTIFICATION; IN-GROUP. **3.** A personality trait associated with authoritarianism, dogmatism, and political and economic conservatism, in which hostility towards one 'out-group' tends to be projected onto other groups. It is analogous to egocentrism.

**ethnography** 1. Academic fieldwork involving direct, detailed, and relatively long-term observation of social life and *\*culture* in a particular social system. A key *\*qualitative research* method in anthropology (with which it is almost synonymous) and sociology. It seeks to study cultures 'from within' using *\*participant* observation. In addition to direct observation, ethnographic studies derive *\*information* from *\*informants* by using *\*interviews*, group discussion, diaries, written documents, pictures, and other sources. It often involves the use of audio- and/or video-recordings, which are then transcribed. 2. The written *\*description* and analysis produced by such fieldwork and observation. This seeks to provide an account of activities and *\*meanings* from the perspectives of members of the culture being studied and includes verbatim quotations from informants (*see also* **EMIC AND ETIC**). In order to avoid forms of *\*observer bias* such as *\*ethnocentrism*, such texts should show *\*evidence* of *\*reflexivity* on the part of the researcher.

**ethnomethodology** In sociology, the study initiated by Garfinkel of the implicit *\*common-sense* *\*knowledge* and reasoning employed in the mundane routines or *\*interaction* rituals of *\*everyday life* that people tend to take for granted (*see also* **NATURAL ATTITUDE**). This forms a basis for exploring how social *\*reality* is constructed and maintained by individuals in social *\*interaction* (though it ignores the issue of what kinds of realities are produced). Since common-sense knowledge is largely *\*tacit knowledge*, this approach employs techniques designed to elicit it. One of these consists of the use of **breaching experiments**, in which researchers deliberately breach a *\*conventional* *\*expectation* in an everyday routine, the most famous example being when Garfinkel instructed his students to go home and behave as if they were lodgers. The best-known ethnomethodological technique, however, is *\*conversation analysis*. These methods are used in order to reveal the shared understandings on which social life depends. Two key concepts are that *\*meaning* is *\*indexical* (dependent on *\*context*), and that conversations constitute the situations to which they relate (*see also* **CONSTITUTIVE MODELS; REFLEXIVITY**). *See also* **INTERPRETIVISM; MICROSOCIOLOGY; NORMS; QUALITATIVE RESEARCH; RECIPROCITY; RITUAL INTERACTION; TACIT KNOWLEDGE; compare DISCOURSE ANALYSIS; PHENOMENOLOGY; SYMBOLIC INTERACTIONISM.**

**etic** *See* EMIC AND ETIC.

**etymological fallacy** The view that the linguistic roots of a word determine its correct *\*meaning*. Linguists argue that the meaning of a word can only be established from its current usage.

**Eurocentrism** A *\*bias* in which European *\*cultural* perspectives are privileged (often unconsciously, as if it were *\*common sense*) over others. *\*Postcolonialism* has exposed many of the ways in which such biases are manifested. *See also* ETHNOCENTRISM.

**evaluation** 1. The (*\*value*) judgement of whether something is good or bad, or of how good or bad it is. This was the basis of *\*Leavisite* academic criticism of literary texts, and the elevation of certain texts to the *\*canon*. Such approaches have largely been rejected on the basis of their *\*subjectivity* and *\*ideological bias*. 2. The attachment of *\*emotion* or a *\*point of view* to *\*meaning*. *\*Description* is rarely, if ever, free of evaluation or subjectivity (nor *\*denotation* of *\*connotation*); *see also* LOADED LANGUAGE. *\*Ideological analysis* of *\*discourse* is alert to such usage. It is arguable whether even *\*perception* is at any stage free of evaluative *\*interpretation*: *see also* VALORIZATION; VALUE. 3. A feeling of liking (positive evaluation) or disliking (negative evaluation). In *\*communication*, this is one of the main kinds of interpersonal *\*attitudes* that may be reflected in or inferred from *\*nonverbal behaviour* (*see also* AFFILIATION). Mutual evaluation is noticeable in the smallest details of *\*face-to-face interaction*. In *\*mass media* research, evaluation might refer to a *\*viewer* or listener's evaluation of a fictional character or to the positive evaluation associated with the attractiveness or likeability of the source in *\*advertising* *\*endorsement*. In Osgood's *\*Semantic Differential*, this is one of the three dimensions hypothesized to be universal in the connotational dimensions of verbal meaning. 4. The judgement of *\*modality* in relation to the *\*content* of a text: e.g. assessment of whether a *\*representation* or *\*genre* is factual or fictional, or whether some *\*depicted* phenomenon is possible or plausible, live or recorded, staged or not. *See also* PERCEIVED REALITY. 5. The formal assessment of the worth or value of some project or service, and/or the extent to which it has met specified goals, often in response to a policy of

accountability. **6. (summative evaluation)** Retrospective testing of the effectiveness of some product or procedure. **7. (formative evaluation)** A trial of some product or procedure to establish whether and how it could be improved. *See also* [PILOT](#). **8. (normative evaluation)** A comparative method of assessing the quantitative results of the formative or summative evaluation of a product or procedure with reference to the results for comparable products or procedures. **9. (criteria-referenced evaluation)** A method of assessing the quantitative results of the formative or summative evaluation of a product or procedure with reference to specific benchmarks reflecting [\\*expectations](#) for performance.

[event](#) **1.** Any phenomenon experienced within some framework as an incident of change which has a beginning (and usually an end). From a [\\*constructionist](#) perspective, any ‘event’ is a social construction—bounded ‘events’ have no [\\*objective](#) existence. Furthermore, the frameworks within which events are defined as such are frequently implicit, masking the [\\*subjectivity](#) of such definitions. **2.** (narratology) An action or happening reflecting a change of state in [\\*narrative](#) [\\*discourse](#): *compare* [EPISODE](#). **3.** (news journalism) An occurrence judged to have [\\*newsworthiness](#) as part of a ‘story’ (Galtung and Ruge). For the [\\*viewer](#) of [\\*television](#) news, such events are [\\*contextually](#) framed by the [\\*flow](#) of the [\\*news](#) [\\*programme](#). *See also* [J-CURVE](#). **4.** A major happening featured in the [\\*mass media](#) (*see* [MEDIA EVENTS](#); [PSEUDO-EVENT](#)). **5.** For Lyotard, a major [\\*cultural](#) turning-point that transforms people’s perspectives, examples being the revelations about Auschwitz and the Paris riots of 1968. **6.** (philosophy) Any occurrence, change, happening, or [\\*episode](#), regardless of its importance. There is disagreement about whether events can be [\\*described](#) in different ways and remain the same events, or whether they are more like [\\*facts](#) which are dependent on the concepts [\\*framing](#) them. One event may have the [\\*effect](#) of causing another (*see* [CAUSATION](#)).

[everyday life](#) *See also* [LIVED EXPERIENCE](#). **1.** Daily activities in the social world, and the field of enquiry for which this forms a focus. **2.** The realm of social life, the traditional focus of anthropology and [\\*ethnography](#), applied to everyday actions and [\\*social relations](#) in our own familiar [\\*cultures](#) as well as others. **3. (lifeworld)** The mundane world with which we are familiar and

which we ordinarily take for granted as our paramount *\*reality*: the main focus for *\*phenomenological* sociology, as for Schutz, Berger, and Luckmann: *see also* *NATURAL ATTITUDE*; *TAKEN-FOR-GRANTEDNESS*. **4.** (ethnomethodology) The world of mundane routines in which individuals interact and unconsciously participate in the construction and maintenance of *\*intersubjective \*reality*. **5.** In *\*symbolic* interactionism, the world of *\*face-to-face interaction*, the workings of which form the focus of this approach: *see also* *DRAMATURGY*. **6.** For Lefebvre and Certeau, the focus for the creative ‘tactics’ or ‘ways of operating’ in the generic daily activities of ‘very ordinary culture’ such as talking, working, eating, and drinking. **7.** The focus for *\*critical theories* which seek to explain how social practices are constrained by and/or resist powerful social *\*structures* and *\*institutions*: *see* *IDEOLOGY*.

**evidence** *See also* *FACT*; *FACT CHECKING*; *TRUTH*. **1.** Any *\*data* or *\*information* providing an *\*inferential* basis for establishing a relevant *\*fact* that contributes to supporting or refuting the *\*truth* of a *\*proposition*, *\*hypothesis*, or *\*theory* (*see also* *RATIONAL APPEALS*). More loosely, sources of information used to justify a belief or to reconstruct an *\*event*. In institutional contexts, what ‘counts as evidence’ is governed by rules or *\*conventions*, as in legal reasoning and in historical and scientific research. Even within academic disciplines, this also varies according to different theoretical *\*paradigms*. A distinction is sometimes made between **primary** and **secondary evidence** (or sources). Primary evidence is original or observational evidence (such as eyewitness testimony or evidence from within a *\*text* being studied); secondary evidence is derivative. **2. (scientific evidence)** Empirical data based on testing predictions through controlled *\*experiments* (*see also* *HYPOTHESIS*). **3. (photographic evidence)** Visual records made with a camera of some event or *\*state of affairs*, used as an indication of their *\*factuality* at the time when they were recorded. The evidential status of *\*photographs* and *\*films* is based on their *\*indexicality*, but photographic *\*truth* is always partial. **4. (perceptual evidence)** Belief in the *\*reality* of some occurrence or *\*state of affairs* based on ‘the evidence of our senses’. Although in the *\*common-sense \*attitude* we ‘believe what we see with our own eyes’, *\*sensory data*, *\*perception*, and *\*memory* are fallible sources of evidence (*see also* *ASSIMILATION*; *CONFIRMATION*

BIAS; ECHO CHAMBER; SELECTIVE EXPOSURE; SELECTIVE PERCEPTION; SELECTIVE RETENTION).

**evil play** The activity of devising and engaging in *\*games* that have negative consequences on others, who are often co-opted as unwitting players. *See also TROLL; compare DARK PLAY.*

**exchange theory (social exchange theory, SET)** **1.** Most broadly, the argument that most social *\*interaction* is based on the *\*expectation* that actions directed towards others will receive a commensurate response and create *\*reciprocal* relationships. ‘All contacts among men rest on the schema of giving and returning the equivalence’ (Simmel). Without this, *\*social relationships* are destabilized. *\*Communication* can be seen as such an exchange system. **2.** In rational choice theory, an individualistic and transactional *\*model* of social interaction (primarily for *\*dyads*) as the exchange of social or symbolic resources with others based on the rational calculation of costs and the maximization of rewards (an aspect of **rational choice theory**). This concept is most associated with Homans and Blau. **3.** A European collectivistic model of the interaction between individuals and larger social collectivities based on shared *\*values*, *\*cooperation*, trust, and loyalty rather than on self-interest. Mauss sees **gift exchange** as the basis of social solidarity (*see also RECIPROCITY*). Lévi-Strauss sees the exchange of women as marriage partners as the origin of kinship systems; in his *\*structuralist* perspective, the exchange of women is controversially presented as a form of communication.

**exchange value** *See* COMMODIFICATION; COMMODITY.

**exclusion** *See* MARGINALIZATION.

**executional formats** *See* ADVERTISING FORMATS.

**exegesis** (*adj.* **exegetic** or **exegetical**) [/,ɛksɪ'dʒiːsɪs/] Critical *\*interpretation* or explanation of a *\*text*, traditionally associated with religious scriptures, but now used with reference to close *\*readings* and analyses of any *\*text*.

**exhibitionism** *See* VOYEURISM.

**exnomination** Barthes' term for the phenomenon whereby the bourgeoisie hides its name (and identity) by not referring to itself as such in order to *\*naturalize* bourgeois *\*ideology* and maintain its *\*hegemony*, representing itself, for instance, as the nation. Similarly, whiteness has been exnominated or made invisible in Western *\*culture* so that it becomes simply the norm (*see also* RACISM; STEREOTYPING). Dominant groups still frequently present themselves as beyond naming in relation to aspects of *\*identity*: in many contexts, white, male, and heterosexual 'go without saying': they are default *\*categories* (*see also* MALE ENTITLEMENT; MALE NORM; TAKEN-FOR-GRANTEDNESS; UNCONSCIOUS BIAS; WHITE PRIVILEGE AND ENTITLEMENT). The *\*markedness* of '*\*small talk*' as that of women reflects the exnomination (unmarkedness) of men's talk.

**exoticism** A romanticization, *\*fetishization*, and/or *\*commodification* of *\*ethnic*, *\*racial*, or *\*cultural \*otherness*, as in orientalism, or primitivizing *\*representations* of the 'noble savage'. *\*Ethnocentric \*stereotyping* (as in Eurocentric views of non-European *\*cultures*), in which the *\*other* is marked by *\*difference* (*see* MARKEDNESS). In *\*post-colonial* theory, this is identified as a form of *\*objectification*, *\*marginalization*, domination, oppression, and exploitation. *See also* ALTERITY.

**expectations** *See also* CONTEXTUAL EXPECTATIONS. **1. (expectancy effect)** A top-down factor in *\*perception* generated by particular *\*contexts* and/or *\*purposes*, which contributes to the relative *\*salience* of *\*data* and leads to *\*distortion* in perception and *\*memory*: *see also* CONFIRMATION BIAS; OBSERVER BIAS; PERCEPTUAL SET; PRIMING; SCHEMA THEORY; TOP-DOWN PROCESSING. **2. (social expectations theory)** Shared *\*cultural* assumptions concerning *\*norms*, sanctions, *\*roles*, and rankings for routine social *\*interactions* in various contexts (*see also* CONFORMITY; CONTEXTUAL EXPECTATIONS; NORMS). *\*Mass-media \*socialization* has a *\*function* in the development of such expectations, and in this way has an indirect and long-term *\*influence* on *\*behaviour*. *See also* COMMUNICATIVE PRESUMPTION; COMMUNICATIVE RELATIONSHIPS; CONTRACT;

CONVENTION; COOPERATIVE PRINCIPLE; EPISODE; FRAME OF REFERENCE; HYPER-RITUALIZATION; INFERENCE MODEL; INTERACTION RITUALS; NORMATIVE THEORIES; RECIPROCITY; RELEVANCE THEORY; RITUAL INTERACTION; RITUAL MODEL; SCRIPT; SITUATIONAL KNOWLEDGE; SOCIAL SCHEMATA; STOCK SITUATIONS; STEREOTYPING; TAKEN-FOR-GRANTEDNESS. **3.** Normative assumptions about the *\*form*, *\*content*, *\*style*, *\*structure*, or *\*text–reader relations* in a particular *\*text* or *\*representation* (in any *\*medium*), typically with reference to its *\*genre*; *see also* FORMAT; MEDIA PRIMING; NARRATIVE CODES; REPRESENTATIONAL CODES; REPRESENTATIONAL CONTEXT; REPRESENTATIONAL KNOWLEDGE; REPRESENTATIONAL SCHEMATA; STOCK CHARACTERS; STOCK SITUATIONS. **4.** In *\*reception* theory, *see* HORIZON OF EXPECTATIONS.



<http://visual-memory.co.uk/daniel/Documents/visper/visper06.html>

- Contexts and expectations

**experiment** A scientific research method for testing a *\*hypothesis* about cause-and-effect relationships between *\*variables* (*see also* CAUSATION; DEPENDENT AND INDEPENDENT VARIABLES). The basic form compares two groups which are as similar as possible both demographically (*see* DEMOGRAPHIC VARIABLES) and in relation to any factors likely to have any bearing on the study. The **experimental group** is exposed to a condition that is hypothesized to have some causal *\*effect* (such as watching a violent film-clip). The **control group** is not, so that they act as a baseline with which to compare the results from the experimental group. The *\*attitudes* and/or *\*behaviour* of the two groups are subsequently assessed. If the results differ between the groups, then it may be concluded that the *\*difference* is caused by the varying conditions, but the **external validity** of this conclusion is dependent on a number of factors such as the size of the groups, the length of time they are studied, and the attention paid to *\*context*. The **internal validity** of an experiment is the extent to which causal conclusions may be *\*biased* by

the research method, the *\*context*, or the sample (see *SAMPLING*). Experimental studies are designed to be repeatable for purposes of verification. See also *EVIDENCE*.

**explicit meaning** The *\*literal* or *\*denotative* meaning of a *\*text* or *\*utterance*. Most theorists would question whether such *\*meaning* can ever be wholly explicit, arguing that to *\*interpret* a *\*message* requires the *\*user* to go 'beyond the *\*information* given' (Bruner), drawing on *\*social* and *\*representational* knowledge, and bearing in mind the *\*representational* context. See also *ELABORATED CODE*; *LOW-CONTEXT COMMUNICATION*; *OVERT APPEALS*; compare *IMPLICIT MEANING*.

**exposition** [Latin *exposition* 'setting forth'] **1.** In modern *\*rhetoric*, *\*discourse* which is intended to inform an *\*audience* about something or to explain it to them (see also *INFORMATIONAL COMMUNICATION*; *INFORMATION FUNCTION*). One of the four rhetorical modes of discourse identified by Brooks and Warren as fulfilling basic human *\*communicative purposes* (see also *ARGUMENT*; *DESCRIPTION*; *NARRATION*). **2.** The first phase in *\*classical narrative structure*, presenting circumstances preceding the action of the *\*narrative*. **3.** In *\*drama*, a kind of writing where characters talk about the plot: for example, in crime dramas this may take the form of a police briefing where officers are told about the case they have to solve. This kind of writing is sometimes necessary but is often undramatic: screenwriters, for example, are advised to avoid lengthy or explicit exposition.

**exposure** **1.** In conventional photography, the chemical reaction caused by allowing light rays to reach the photosensitive *\*film* for a fraction of a second. The amount of light reaching the film is determined by the camera's shutter speed and lens aperture. **Over-exposure** or **under-exposure** results in *\*images* that are either too light or too dark. **Double exposure** involves the superimposition of two images whereby a *\*photograph* is taken and the film is wound back before a second picture is taken. **2.** The amount of light energy reaching a photographic film as determined by the shutter speed and lens aperture. **3.** An individual's auditory and/or visual contact with a specific *\*medium* or *\*message*, or a measurement of the amount of such contact. In

relation to **\*advertising**, see **EFFECTIVE FREQUENCY**; **EFFECTIVE REACH**.

**4.** (research) Being subjected to an experimental condition or treatment. **5.** Of the body: see **VOYEURISM**. **6. (media exposure)** (public relations) The amount of media coverage a client (such as a performer or a politician) is getting, and whether this is sufficient, insufficient (**under-exposure**), or in danger of cheapening them as a **\*brand** (**over-exposure**).

**expression** [Latin *exprimere* ‘press out’] **1. (self expression)** Broadly, the **\*externalization** of thoughts or feelings. The specific **\*sense** varies considerably: sometimes (often inexplicitly) restricted to the **\*affective** dimension, to **\*nonverbal behaviour**, to **\*intentional communication**, or to the **\*communicative functions** of **\*language** (distinguished from its **\*cognitive functions**). Uncritical use of this term can imply naïve linguistic **\*dualism**: that expression is separable from **\*cognition** (see **CLOAK THEORY**; **CONDUIT METAPHOR**; **PHILOSOPHY OF LANGUAGE**). Theorists influenced by **\*structuralism** refer to the **\*subject** being expressed by language rather than to individuals ‘expressing themselves’. See also **EXPRESSIVE BEHAVIOUR**; **EXPRESSIVE COMMUNICATION**; **EXPRESSIVE FUNCTION**. **2.** How something is communicated as distinct from what is communicated; often referred to as **\*form** rather than **\*content**. Hjelmslev, referring specifically to **\*language**, argues that expression consists of both form (language, formal **\*syntactic \*structure**, and **\*style**) and material substance (**\*phonemes** or **\*graphemes**). **3. (linguistic expression)** Any word or phrase that is a unit of **\*meaning**. ‘Mind your Ps and Qs’ is an English expression. **4. (symbolic expression)** A **\*conventional \*syntactical** structure (such as an equation) **\*representing** relations between elements (such as symbolic **\*variables** and numeric **\*values**). **5.** See **FACIAL EXPRESSION**. **6.** See **GENDER EXPRESSION**.

**expressive behaviour** Any action or **\*interaction** consciously or unconsciously communicating **\*emotions**, desires, intents, and/or personality. See also **AFFECTIVE COMMUNICATION**; **EXPRESSIVE COMMUNICATION**; **FACIAL EXPRESSION**; **NONVERBAL COMMUNICATION**; **SELF-TOUCH**.

**expressive communication** Any form of *\*affective communication* in which the primary *\*function* is to express or arouse *\*emotion* (respectively *\*sender-oriented* or *\*receiver-oriented* modes), or in which the mode of *\*expression* (e.g. *\*representational \*form*) is characterized more by *\*connotation* than *\*denotation*, unlike *\*referential \*communication* (see INFORMATIONAL COMMUNICATION). These three meanings (as related to the *\*sender*, to the *\*receiver*, and to textual features) are rarely separable. **Expressive, emotive, or affective language** ranges from swearing to love poetry. *\*Gender* stereotypes often frame expressive (as opposed to *\*instrumental*) communication as a *\*feminine* style (see also DIFFERENCE MODEL; RELATIONAL COMMUNICATION). Theories influenced by the primacy of *\*language* in *\*structuralism* often problematize the *\*sender-oriented* notion of expression by arguing that rather than expressing ourselves in language, human beings are expressed by language.

**expressive function (emotive function)** In *\*Jakobson's model* of linguistic *\*communication*, a key *\*linguistic* or *\*communicative function* oriented towards the *\*addresser* and serving to *\*express* feelings or *\*attitudes*. See also SENDER-ORIENTED COMMUNICATION; compare EXPRESSION; PERSONAL FUNCTION.

**expressive meaning** See AFFECTIVE MEANING.

**expressive model** See RITUAL MODEL.

**EXT (exterior, exterior shot)** In *\*screenplays*, an outdoor *\*scene*. Compare INT.

**extension** See DENOTATION.

**externalization** 1. The *\*representation* in the external world of something from the inner mental world of the individual. Freud's advice to a colleague for exploring ideas was to 'write it, write it, put it down in black and white...get it out, produce it, make something of it—outside you, that is; give it existence independently of you'. 2. (psychoanalytic theory) A *\*defence mechanism* in which inner impulses are unconsciously attributed to

something, or more often someone, in the external world. Also termed **projection**. **3.** (social psychology) An individual's attribution of the cause of their *\*behaviour* to external factors over which they have little control.

**external validity** *See* EXPERIMENT.

**extracinematic code** *See* MISE-EN-SCÈNE.

**extradiegetic** *See* DIEGESIS.

**extralinguistic** Referring to that which exists or which words (are used to) refer to in the world outside the *\*language* system itself. *Compare* BRACKETING THE REFERENT.

**extraversion (extroversion)** A personality factor related to a hypothetical spectrum from extraversion to introversion, introduced by Jung. Extraversion is characterized by *\*behavioural* traits such as sociability and assertiveness.

**extreme close-up (XCU)** *See* BIG CLOSE-UP.

**extreme long shot (ELS, XLS)** An extremely wide angle *\*shot* at long-range and/or using a short focal-length lens, showing a broad, vast, panoramic view. Often used as an *\*establishing shot*. *See also* LONG SHOT.

**eyebrow flash** A barely detectable raising and lowering of the eyebrows that can variously signify friendly recognition, approval, agreement, confirmation-seeking, thanks, or flirtation. In conversation it can mark the start of a turn (*see also* TURN TAKING) or indicate emphasis.

**eye contact (mutual gaze)** The phenomenon of two individuals looking towards each other's eyes. Eye contact is important in regulating *\*interaction*, especially in conversational *\*turn taking*. To start a conversation you first establish eye contact and then speak, breaking eye contact. To transfer the floor near the end of an *\*utterance* a speaker looks away briefly, then returns the *\*gaze*. People generally gaze much more when listening than when speaking. Women have been found to engage in more eye contact than men, especially with each other, and to hold mutual gaze longer.

Heterosexual males show a striking avoidance of eye contact with other males. Although most people like some friendly eye contact, prolonged eye contact is uncomfortable. Minimal eye contact can lead to inferences of nervousness, evasiveness, or defensiveness. *See also* [OCULESICS](#).

**eyeline match** In [\\*film](#) and [\\*television](#), a technique associated with [\\*continuity editing](#) consisting of two [\\*shots](#). In the first, a performer looks off-screen in a particular direction; in the second, the person or [\\*object](#) they are looking at is shown framed in such a way that it matches the trajectory of their [\\*gaze](#).

**eye movements** Voluntary and involuntary movements of the eyes, including [\\*convergence](#), [\\*divergence](#), [\\*fixation](#), and the [\\*saccade](#). In studying eye movements in the 1950s and 1960s, Yarbus found that in looking at [\\*images](#) we tend to look most at areas with high contrast, fine detail, and signs of life, and with faces we give special attention to relationships between key features. However, scanning patterns depend above all on our current [\\*purposes](#) and interests. He found that asking different questions about an image produced very different scanning patterns and points of [\\*fixation](#). Compare [GLANCE CURVE](#).

**eye tracking** The recording of the moving path of the focus of the [\\*gaze](#) of an individual over an [\\*image](#) or a three-dimensional [\\*scene](#), or alternatively the recording of the motion of the eye. The most influential studies employing this method were by Yarbus. Subsequent applications in relation to media use have included the tracking of [\\*eye movements](#) over printed [\\*advertisements](#), producing [\\*data](#) that can be employed in [\\*communication design](#).

**e-zine** An [\\*online](#) [\\*magazine](#).

# F

**fabula** [Latin ‘story’] In Russian formalist theory (*see also* **FORMALISM**), the underlying **story** as a chronology of **\*events**, as distinct from the surface level **plot** or **\*narrative \*structure**—the latter being *syuzhet* or *sujet* [/syuu-zhet/] (Shklovsky). In simple narratives the two normally coincide.

**face-ism (body-ism)** A tendency for **\*mass-media \*images** (notably **\*photographs** in **\*newspapers** and **\*magazines**) to emphasize the faces of men and the bodies of women, thus reinforcing a **\*gender** stereotype aligning males with the mind and females with the **\*body**, as well as objectifying women as **\*objects** of the **\*male gaze** (*see* **OBJECTIFICATION**).

**face-saving** The protection of one’s own public **\*image**, reputation, or dignity, or that of someone whose image may be affected by your words or deeds. The avoidance of ‘loss of face’. *See also* **FACE-WORK**.

**face-to-face interaction** **\*Synchronous** social **\*interaction** between individuals **\*co-present** in the same physical location, normally through **\*speech** and **\*nonverbal communication**. It is a particular concern in social psychology and **\*sociolinguistics**, and a primary focus for Goffman (*see also* **FACE-WORK**; **INTERCHANGE**). In sociological terms, such a concern reflects a microsocial level of analysis (*see* **MICROSOCIOLOGY**). Face-to-face **\*speech communication** is traditionally phenomenally privileged (as in Plato) as the most meaningful mode of human **\*communication** (*see* **PHONOCENTRISM**). In **\*presence** studies it typically represents the ‘gold standard’ to which other forms of mediated **\*interaction** aspire.

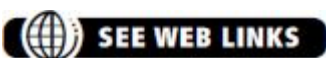
**face-work** Goffman's term for what he regards as a basic condition and \*structural feature of social \*interaction (especially in \*face-to-face interaction) which involves all participants conducting themselves in accordance with a \*social code involving a set of unwritten ground rules and standardized practices. These function to maintain the positive public \*image of all of those involved in any given encounter and to counteract incidents (such as gaffes or faux pas) which might threaten this and cause the kind of embarrassment that leaves a participant wanting to 'fall through the floor' (see also FACE-SAVING). In some contexts, for instance, people will act as if they are wholly deaf to someone's stomach rumbling loudly (especially if it is their own). Particular social skill in this regard is referred to as tact, savoir faire, or diplomacy. Gaucheness is a lack of such skill: as in the adolescent ploy that the mis-speaker was 'only joking'. Goffman uses the term 'ritual' to refer to these practices because he argues that these are symbolic displays of respect (see also INTERACTION RITUALS; RITUAL INTERACTION). The specific practices employed are \*culturally and \*subculturally variable but the basic phenomenon seems to be universal.

**facial expression** A configuration or movement of the facial muscles, reflecting some form of \*arousal or mental state, either deliberately or unwittingly. A primary nonverbal \*cue for inferring \*emotion in others and for detecting deception, though some facial \*expressions indicate \*cognitive reactions (see EYEBROW FLASH). Six **primary emotions** reflected almost universally in the same ways in facial expression have been identified as: happiness, sadness, anger, disgust, surprise, and fear (Ekman and Friesen). However, there are also different \*cultural \*conventions concerning facial displays. Furthermore, facial expression cannot be separated from \*context: for instance, a frown may variously signify dislike, disapproval, puzzlement, weariness, or boredom. It is sometimes referred to as a form of \*gesture. The study of facial expression is an aspect of \*kinesics. See also AFFECT BLENDS; AFFECT DISPLAYS.

**facial recognition (face recognition)** An \*artificial intelligence \*technology for \*image analysis that is designed to detect a face and/or to identify an individual (or key demographics) by mapping and analysing the relationship between features. Such biometric \*data may be stored as a **faceprint**. Facial

recognition is most commonly used for security purposes, but its general application (such as in *\*targeting* ads) clearly raises issues of individual *\*privacy*; *see also* DATA PROTECTION.

**fact** *See also* EVIDENCE; FACT CHECKING; FACTUALITY; KNOWLEDGE; OBJECTIVISM; REALITY; TRUTH. **1.** In common usage, any statement which is true. This, of course, raises issues such as how its truth is established. *Compare* OPINION. **2.** (social science) A *\*proposition* that has been repeatedly confirmed and that is provisionally considered true until proven false. **3.** In the *\*discourse* of *\*news* *\*journalism*, an item of *\*information* reported in the spirit of *\*objectivity* without *\*interpretive* commentary, based on direct observation or on the testimony of more than one reputable source, and meaningfully related to other facts. *Compare* FACTOID. **4.** A statement which is objectively true and does not involve *\*value* judgements—a disputed distinction between fact and value: *see also* EVALUATION. **5.** (philosophy) In the correspondence theory of *\*truth*, *\*states of affairs* that exist independently of thought and *\*language* and that correspond to propositions, making them true. **6.** A form of words (a ‘statement of fact’) *\*expressing* a finding (in pursuit of some *\*purpose*) that is *\*interpreted* as confirming a particular *\*hypothesis*. As Goethe put it, ‘every fact is already *\*theory*’. **7.** (sociology) According to the *\*Thomas theorem*, an observation of social *\*reality* experienced as real but which is always dependent on the interpreter’s definition of the situation (*see also* FRAME OF REFERENCE; FRAMING). **8. (social fact)** Any of the *\*cultural* or *\*structural* features of social systems that we experience as external to us and which constrain the *\*behaviour* of those within them (Durkheim). **9. (scientific fact)** For Latour, knowledge produced through consensus-building in the social practices of scientific institutions—rather than *\*objective* ‘*\*Truth*’ derived from an independent *\*reality*. *See also* CONSTRUCTIONISM; REALITY CONSTRUCTION; SOCIOLOGY OF KNOWLEDGE.



[http://www.ted.com/talks/markham\\_nolan\\_how\\_to\\_separate\\_fact\\_and\\_fiction\\_online?language=en](http://www.ted.com/talks/markham_nolan_how_to_separate_fact_and_fiction_online?language=en)

- ‘How to separate fact and fiction online’: a TED talk

**fact checking** The systematic identification of factual inaccuracies in *\*fake news* stories, as in the websites Snopes and PolitiFact. *See also* [CLICKBAIT](#); [EVIDENCE](#); [FACT](#); [FACTUALITY](#); [MISINFORMATION](#); [POST-TRUTH](#); [REALITY](#).

**facticity** *See* [FACTUALITY](#).

**faction** [*fact + fiction*] A form of *\*narrative* based on real *\*events* but employing dramatic licence (for instance through the use of imagined conversations). *See also* [DOCUDRAMA](#).

**factoid** **1.** An unverified assertion that is presented as a *\*fact* in the popular *\*press*. A term first used in 1973 by Mailer. *See also* [FAKE NEWS](#). **2.** An unverified assertion that has been repeated so often that it is widely assumed to be true. **3.** A trivial snippet of *\*information*.

**factual** **1.** As opposed to *\*fictional*, relating to the real world; as in *\*factual genres*. **2.** As opposed to *\*evaluative* or *\*interpretive*, relating to what is *\*objectively* true: *see also* [EVIDENCE](#); [TRUTH](#). **3.** As opposed to theoretical, what can be empirically observed: *compare* [THEORY](#). **4.** As opposed to logical, what is *\*contingent*.

**factual appeals** *See* [RATIONAL APPEALS](#).

**factual genres (informational genres)** **1.** Recognizable types of *\*discourse* in any *\*medium* which are primarily designed as informative sources of *\*knowledge* (including *\*exposition* and *\*description*); *see also* [INFORMATIONAL COMMUNICATION](#); [INFORMATION FUNCTION](#). **2.** In *\*writing*, particular *\*conventional* forms such as reports, *\*surveys*, biographies, dictionaries, encyclopaedias, academic monographs, and textbooks. The organization of public libraries suggests that the distinction between *\*fiction* and non-fiction is one of the most fundamental contemporary written *\*genre* distinctions—a *\*categorization* which highlights the importance of *\*modality* judgements. **3.** In *\*television*, *\*programme* types

such as *\*news* reports, *\*current affairs* programmes, *\*documentaries*, public *\*events* coverage, sports and leisure programmes, *\*consumer* programmes, and specialist programmes (history, religion, and so on). Even within genres acknowledged as factual (such as news reports and documentaries) ‘stories’ are told—the *\*functions* of factual genres in the *\*mass media* include entertaining as well as informing. Genre labels in the television industry are highly fluid (*see also* TELEVISION GENRES). In the UK at present the term **popular factual television** commonly includes such forms as celebrity profiles and entertaining documentaries. Sometimes the term **factual entertainment** is employed in relation to *\*hybrid genres* such as *\*docudrama* (a form of *\*faction*). *\*Reality* television is variously classed as popular factual television and sometimes as factual entertainment. *See also* FICTION VALUES; HYBRID GENRE; STORY MODEL; TABLOIDIZATION.

**factuality (facticity)** The state of being a *\*fact*, or based on facts (*\*factual*), as in relation to the *\*truth* and accuracy of an account.

**fade-in (fade-up)** 1. In video *\*editing*, a slow *\*transition* from black to the full, delineated *\*image*. 2. In *\*sound* recording, a slow transition from silence to sound.

**fade-out (fade-down)** 1. In video *\*editing*, a slow *\*transition* from a fully delineated *\*image* to black. 2. In *\*sound* recording, a slow transition from sound to silence.

**fake news** 1. Any manipulative account of a supposedly newsworthy *\*event* or *\*state of affairs* which purports to be factually accurate but which is deceptive, misleading, fraudulent, demonstrably false, and/or unverifiable—especially sensational accounts in *\*social media* that are designed to ‘go viral’ (*see also* FACTOID; VIRAL CONTENT). In a so-called *\*post-truth* world, such stories may sometimes have greater appeal for some people than the serious *\*news* coverage in the traditional *\*mainstream* media (*see also* FICTION VALUES; INFOTAINMENT; PUBLICITY MODEL; SENSATIONALISM; STORY MODEL; TABLOIDIZATION). However, those who share it are a small minority, and people who find it entertaining do not necessarily believe it, especially if they regularly access more reliable

sources of news. Democracy depends on a well-informed public (*see also* **DIGITAL DEMOCRACY**; **PARTICIPATORY DEMOCRACY**; **PUBLIC SPHERE**), and a critical response to fake news involves **\*fact** checking. In the new **\*media** ecology associated with **\*networked** communication, disparaging alternative sources of **\*information** as ‘fake news’ serves the interests of the **\*mainstream** media in advocating legislation to control **\*social media**. *See also* **CLICKBAIT**; **DISINFORMATION**; **EVIDENCE**; **FICTION**; **MISINFORMATION**; **PROPAGANDA**; *compare* **FACT**; **TRUTH**. **2.** In the **\*discourse** of the far right, a dismissive label for any information not in accord with one’s own perspective, especially that which is seen as stemming from journalistic **\*bias** in news reports in the ‘**\*liberal** media’ (*see also* **SELF-SERVING BIAS**). In this context, the phrase ‘**alternative facts**’ was used in 2017 by a senior US presidential aide to justify a claim that Donald Trump had attracted the ‘largest crowd in Inauguration history’, despite photographic **\*evidence** indicating otherwise. Chuck Todd, an NBC News journalist, responded: ‘Alternative facts are not **\*facts**. They are falsehoods’. *See also* **ASSIMILATION**; **CONFIRMATION BIAS**; **LIBERAL MEDIA**; **ECHO CHAMBER**; **POST-TRUTH**; **PERSPECTIVISM**; **RELATIVISM**. **3.** Spoof news items devised for satirical or comedic **\*purposes** (as in *The Onion* website).

**falling action** *See* **FREYTAG’S PYRAMID**.

**false consciousness** (Marxist theory) **\*Class** consciousness or **\*ideology** which does not match the political and economic realities or interests of those exhibiting it, but which is the product of the **\*social structure**. The term derives from Engels rather than Marx. The orthodox **\*Marxist** concept of ‘false consciousness’ implies that ideology is like a curtain masking **\*reality**, but for Althusser, it is the unavoidable fabric of reality: ‘ideology represents the **\*imaginary** relationship of individuals to their real conditions of existence’ (*see* **IDEOLOGICAL STATE APPARATUS**). *See also* **COMMODITY FETISHISM**; **DOMINANT IDEOLOGY**.

**falsified metacommunication** *Compare* **METACOMMUNICATION**. **1.** In **\*communication** based on the pathological exploitation of unequal **\*power relations**, the reframing of oppression as benevolent and protective

(Bateson). **2.** For Goldman and Papson, a *\*reflexive* strategy employed in any *\*advertisement* targeted at *\*savvy consumers* which involves calling attention to assumptions that are normally implicit in communication (e.g. drawing attention to its status as an advertisement, or to its *\*constructedness*) and thus giving the disarming appearance of being honest in demystifying the process. This can be seen as a form of misdirection. In such a strategy the focus is not on the product, *\*brand*, or service itself but on the *\*audience*, or rather the audience's relationship to the advertiser and to the communicative *\*code* employed. We are aligned with the advertiser, the idea being that we are won over by this refreshing honesty and flattered by this invitation into the advertiser's confidence and by this tribute to our own sophistication, so that we are inclined to favour the brand.

**familiar size** In *\*depth perception*, an *\*interpretive \*cue* in three-dimensional environments and a *\*pictorial* depth cue whereby our *\*social knowledge* of the usual scale of particular *\*objects* helps us to judge their relative distance from each other. Our routine estimates of size in *\*everyday life* are guided by familiarity, where this is a more reliable guide to relative distance than it is in pictures.

**family communication** Patterns, processes, and *\*structures* of *\*interaction* in familial relationships—and the study of such *\*communication* in its diverse *\*forms*, *\*functions*, and dysfunctions. *\*Dyadic communication* in parent-child *\*dyads* both reflects and constructs complementary *\*roles* and asymmetrical *\*power relations* (see COMPLEMENTARY RELATIONSHIPS). Researchers have identified different interactional styles (see CONCEPT-ORIENTED COMMUNICATION; SOCIO-ORIENTED COMMUNICATION). See also INTERACTION-ORIENTED COMMUNICATION; RELATIONAL COMMUNICATION; SPEECH COMMUNICATION.

**fandom** [*fanatic* + *kingdom*] **1.** An *\*interpretive community* consisting of dedicated followers of any *\*cultural* phenomenon, such as a *\*television \*series*, book, *\*game*, *\*film*, or celebrity. **2.** An interconnected *\*social network* of such *\*subcultural* communities. **3.** A form of *\*consumer* activity in which ardent enthusiasts, referred to by Jenkins as 'textual poachers', subversively appropriate their favourite *\*mass media* texts for their own

**\*purposes**, sometimes actively rewriting them. *See also* **PARTICIPATORY CULTURE**; **TEXTUAL POACHING**. **4.** The process of becoming a fan. **5.** Any or all of these as a field of academic study.

**fan fiction (fanfiction, fan-fic, fanfic, ff)** Stories written and posted **\*online** by fans of popular works (such as novels, TV shows, movies, or **\*games**), featuring some of the original characters and/or **\*settings**. *See also* **PARATEXT**; **PARTICIPATORY CULTURE**.

**fantasy** **1.** A process or product of the imagination. **2.** Any **\*representation** defined by its contrast to the **\*reality** of the known world, and which critics may dismiss as **\*escapism**. **3.** A **\*genre** of **\*fiction** or storytelling in any **\*medium** encompassing many other genres (fairy tale, ghost story, **\*melodrama**, **\*romance**, science fiction, utopian fiction), particularly associated with magic and the supernatural. **4. (phantasy)** In Freudian **\*psychoanalytic theory**, the psychic **\*content** of dreams representing repressed desires. Fantasies are seen as central to our sense of **\*identity**; the **\*subject** usually plays the leading role.

**fanzine (zine)** [*fan + magazine*] A **\*magazine** (or **\*e-zine**) for enthusiastic followers of a particular sports team, star, **\*television \*series/\*serial**, or **\*mass-media \*genre**, produced by fans themselves, often on a non-profit-making basis. A term originally used in 1949 in the USA in relation to science fiction magazines. *See also* **ALTERNATIVE MEDIA**.

**fear appeals** A psychological and **\*rhetorical** strategy in persuasive **\*communication** such as **\*advertising** that seeks to evoke a response of fear or anxiety in the **\*audience** by showing them an undesirable outcome that they can avoid by heeding the warning. This strategy is intended to increase the effectiveness of the **\*message** and it is commonly used in health and safety campaigns, such as those warning motorists not to drink and drive. **\*Appeals** to fears and grievances are also associated with **\*post-truth** politics. *See also* **ADVERTISING APPEALS**; **EMOTIONAL APPEALS**; **NEGATIVE APPEALS**.

**feed** **1.** (journalism) *See* **NEWSFEED**. **2. (RSS feed, RSS channel, channel, social media feed, webfeed, web feed)** Automated updates for subscribers

from blogs (blog feeds) and other *\*RSS*-enabled sites accessed using an aggregator or feed reader. These RSS documents consist of headlines, texts, and *\*metadata*, summarizing updates from each *\*online* source. This system facilitates *\*content* syndication, and a *\*user's* feeds can be seen as a form of *\*content curation*. *See also* FEED READER; NEWSFEED. **3. (satellite feed)** Material sent via satellite to a *\*news* agency or *\*television* company either in an edited form or as *\*rushes*. **4. (engineering)** A generic term for an audio or video *\*signal* (*\*analogue* or *\*digital*) which has to be routed (or fed) to an edit suite or sound studio, usually from some other location. **5.** A generic term for number of inputs to a vision or audio *\*mixer*, designated as active when they are connected to a source.

**feed aggregator** *See* FEED READER.

**feedback** **1. (servomechanism)** In *\*cybernetics*, the modification of any process or system by its *\*effects* (as with a thermostat). This is a key feature in *\*networks* (*see also* ECHO CHAMBER; FILTER BUBBLE). The ‘popularity principle’ is a feedback effect (*see* MATTHEW EFFECT). In *\*search engines* and *\*social media*, *\*algorithmic* feedback loops have sometimes attracted negative publicity by reinforcing *\*offensive views*, leading the companies running them to trap such loops (*see also* CONTENT FILTERING; FILTERED FEED). **2.** In *\*communication* generally, any reaction on the part of the *\*receiver* to a *\*sender's* *\*message* (verbal or nonverbal). The term is usually restricted to reactions that reach the sender, enabling them to monitor the effectiveness of the communication and to adapt as necessary. Without feedback from the *\*audience* in the form of laughter, the comedian isn't funny. In linear *\*communication* models, this is indicated as a **feedback loop** with a directional arrow back from the receiver to the sender. However, a feedback loop does not transform a *\*transmission model* from being *\*sender-oriented* into an *\*interaction* model. **3.** In any form of *\*interpersonal communication*, the range of sensory *\*cues* available, depending on the *\*affordances* of the *\*medium* employed: *see also* BACK-CHANNEL; CUELESSNESS. **4.** In a common comparative classification of communications media, the affordance of relative *\*reciprocity*: ‘**one-to-one**’ (as in *\*dyadic communication*), ‘**one-to-many**’ (as in *\*mass communication*), ‘**many-to-one**’ (as in a freephone number), or ‘**many-to-many**’ (as in *\*online forums*). Mass communication

is, of course, essentially **\*one-way** communication: potential feedback is typically minimal, indirect, and usually significantly delayed. Audience research can provide formal feedback. However, for some kinds of **\*broadcast** shows a studio audience is seen as providing essential immediate feedback. Such a forum is also sometimes used for formal ‘feedback’ **\*programmes**. In responding to media output, individual **\*viewers**, listeners, and **\*readers** are largely limited to **\*emails**, phone calls, **\*tweets**, and letters. **5.** The **\*information** gained from formative **\*evaluation**. **6.** Speakers’ immediate awareness of their own vocal production of **\*sound**. **7. (acoustic feedback, howl round)** An unpleasant high-pitched noise that occurs when a microphone is placed too close to a speaker so that its sound is picked up by the speaker and in turn by the microphone and exponentially amplified in a process called **loop gain**. **8.** (video) The effect created when the output of a video **\*signal** is fed into its input: for example, when a camera films a television shooting pictures from that camera. The tunnelling effect produced is an example of **\*mise-en-abîme** (also recursion).

**feedforward** **\*Information** about **\*receivers** that is available to the **\*sender** prior to communicating with them and that can be used to improve the effectiveness of the communication. Knowing the **\*target audience** is important in all forms of **\*communication**, and fundamental in such contexts as **\*advertising**, where it determines even the choice of **\*medium**.

**feed reader** (feed aggregator, news reader, newsreader, RSS reader, RSS aggregator) An **\*aggregation** tool enabling subscribers to review regular updates of syndicated **\*content** from blogs and other **\*RSS**-enabled sites without visiting the source websites. *See also* **FEED**; **NEWS AGGREGATOR**; **NEWSFEED**.

**female gaze** **1.** A term coined by **\*feminists** in response to Mulvey’s claims that the **\*conventions** established in classical Hollywood **\*films** required all **\*spectators**, regardless of their sex, to identify with the male **\*protagonist** and to adopt the controlling **\*male gaze** around which such films were held to be structured. ‘The female gaze’ thus marked out neglected territory. For many, the term **\*alludes** to the right of women to adopt the active and objectifying gaze that has traditionally and **\*stereotypically** been associated with males, undermining the dominant **\*cultural \*alignment** of **\*masculinity** with activity

and **\*femininity** with passivity (*see also* **GENDER STEREOTYPES**). Despite the label, this need not involve replacing one form of **\*gender essentialism** with another: the **\*objects** of the gaze need not be confined to males. **2.** The ways in which women and girls look at other females, at males, and at things in the world. This concerns the kinds of looking involved, and how these may be related to **\*identification**, **\*objectification**, **\*subjectivity**, and the **\*performance** and construction of **\*gender**. *See also* **GAZE**. **3.** The gendered **\*attention** anticipated in visual and audiovisual texts addressed to female **\*viewers**.



<http://www.vulture.com/2018/08/how-do-we-define-the-female-gaze-in-2018.html>

- How do we define the female gaze?

**femininity** *See also* **GENDER**; **GENDER EXPRESSION**; **GENDER STEREOTYPES**; *compare* **MASCULINITY**. **1.** For **\*constructionists**, a **\*culturally** constructed and historically variable set of gendered **\*subject** positions **\*conventionally** associated with females (*see also* **CONSTITUTION OF THE SUBJECT**; **CONSTRUCTIONISM**; **POSITIONING**). **\*Marxist-\*feminist** accounts emphasize the sexual division of labour (in which women are cast as natural carers) as the prime determinant of the social construction of femininity. The concept is nevertheless an **\*ideological \*site of struggle**. **\*Masculinity** as an unmarked category is dependent on notions of femininity constructed in terms of **\*difference**: *see* **MARKEDNESS**. **2.** From the **\*reductionist** viewpoint of **\*gender essentialism**, biologically determined **femaleness**: anatomical, genetic, and hormonal. Women are consequently seen as naturally well-equipped for certain subordinate social **\*roles** and not for others. Such roles are associated primarily with the **\*private sphere** of domesticity. From this perspective femininity is conceived of as a core feature of **\*identity**. **3.** Any **\*cultural forms**, aspects of **\*appearance**, **\*values**, personality traits, or patterns of **\*behaviour** conventionally associated with women. Certain personality traits are **\*stereotypically** regarded as distinctively feminine: these typically include **\*emotionality**, passivity, dependence, and warmth. **\*Communication styles** associated with

stereotypical femininity are *\*expressive*, social/relational, and/or *\*person-oriented* (see also **DIFFERENCE MODEL**; **DOMINANCE MODEL**).

**feminism** Compare **MASCULINISM**. **1.** An *\*ideology* and a social movement based on the need to end the subordination of women to men in contemporary society. Beyond this shared perspective, there are multiple feminisms organized around a polarization between those stressing the basic sameness of men and women (androgyny) and those emphasizing *\*difference* (whether biological, *\*cultural*, or social)—the latter sometimes adopting *\*essentialist* stances and/or separatist strategies. It is conventionally divided into three historical ‘waves’: the **first wave** from the *\*Enlightenment* thinking of the late 18th century, based on advancing women’s rights; the **second wave** of the anti-sexist women’s liberation movement from the late 1960s; and **third wave** feminism from the 1990s, an era of theorization which has witnessed increasing *\*fragmentation*. **2. (socialist and Marxist feminism)** The stance that sexual inequality is the result of the socioeconomic relations of capitalism. Social *\*class* is the key factor in women’s subordination and social distinctions between men and women must be addressed. **3. (radical feminism)** The view that sexual inequality is the result of patriarchy, and men are the main enemy, dominating the major social *\*institutions*. Capitalism, militarism, authoritarianism, and *\*competition* are the core *\*values* of patriarchy through which men maintain their *\*hegemony*. It calls for a radical reordering of *\*gender* roles. **4. (cultural feminism)** An overtly *\*essentialist* stance celebrating traditional feminine *\*values*, such as *\*emotionality*, intuition, *\*cooperation*, caring, and nonviolence, and emphasizing the *\*differences* between women and men—domination and aggression being seen as inherent male tendencies. Cultural feminism was an offshoot of radical feminism. **5. (liberal feminism)** The stance that sexual inequality is primarily the result of *\*socialization* and barriers to equality and that it can be addressed through political and legal reform. **6. (psychoanalytic feminism)** The view that *\*gender* is a product of psycho-social development. **7. (lesbian feminism)** A separatist critique of institutionalized heterosexuality, with a *\*slogan* in the 1970s that ‘feminism is the theory; lesbianism is the practice.’ **8. (black and postcolonial feminism)** A ‘womanist’ critique of feminism as reflecting the concerns of white, predominantly middle-class women in advanced capitalist countries, and as

implicitly racist. *See also* [ETHNOCENTRISM](#); [EUROCENTRISM](#). **9.**

**(ecofeminism)** The view that the oppression of women by men is inextricable from the [\\*masculine](#) exploitation of nature and the third world.

**10. (postmodern and poststructuralist feminism)** The stance that since ‘the master’s tools will never dismantle the master’s house’, concepts of gender and of ‘woman’ require [\\*denaturalization](#) and radical [\\*deconstruction](#)—including the binaries of sameness and [\\*difference](#). *See also* [POST-FEMINISM](#); *compare* [QUEER THEORY](#).

**feminization** *Compare* [GENDERING](#); [MASCULINIZATION](#). **1.** (sociology) A process in which certain social [\\*roles](#) or occupations become associated primarily with women. This has historically led to such roles having a lower [\\*status](#) (e.g. school-teaching and nursing). **2.** (cultural theory) The concept that a decline in male [\\*power](#) in the 20th century was reflected in tendencies within the [\\*culture](#) of [\\*modernism](#) such as an increasing focus on personal [\\*values](#) and the [\\*private sphere](#). **3.** The thesis that American mass culture in the 19th century reinforced traditional [\\*gender](#) stereotypes about women.

**fetishism** **1.** Originally in anthropology, the attribution of mysterious or supernatural qualities to material [\\*objects](#) which then become the object of idolatry: *see also* [COMMODITY FETISHISM](#). **2.** (psychology) A pathological sexual fixation on an object or seemingly inconsequential part of the [\\*body](#) on which the fetishist depends for sexual [\\*arousal](#) and gratification. **3.** In Freudian [\\*psychoanalytic theory](#), the [\\*substitution](#) of an object for the penis as a defence against the castration anxiety supposedly generated by a boy’s discovery that his mother lacks a penis. **4.** In Mulvey’s psychoanalytic theory of the [\\*male gaze](#) in [\\*film](#) spectatorship, **fetishistic looking** is theorized as one response to male castration anxiety, in which the physical beauty of a woman represented onscreen, or some aspect of her [\\*appearance](#), becomes an erotic focus that makes this kind of looking gratifying; she suggested that this led to the cult of the female movie star. *See also* [OBJECTIFICATION](#); [VOYEURISM](#); *compare* [SCOPOPHILIA](#). **5.** In [\\*postcolonial](#) theory, [\\*racism](#) is seen as involving the fetishization of [\\*difference](#).

**ff** *See* [FAN FICTION](#).

**fiction** 1. A generic term for a *\*narrative* in any *\*medium* that tells a story which is not primarily an account of real *\*events* and/or people but of *\*imaginary* events and/or characters. Historical narratives based on real people or events but with an invented plot are sometimes referred to as *\*faction*. 2. (**narrative fiction**) A broad category of literary work, usually regarded as excluding (at least non-narrative) poetry and *\*drama* and including novels, novellas (short novels), fables, and short stories. 3. A falsified (**fictitious**) statement or an unjustified belief. 4. A *\*modality* *\*ontologically* distinguished from *\*fact*, *\*truth*, or *\*reality*, or generically from non-fiction.

**fictionalization** 1. The *\*transformation* of actual happenings into fictional form; to *\*represent* real people or *\*events* in the manner of *\*fiction* and as if they were fictional: as in **fictionalizing** a biography. 2. A pejorative term for an overindulgence in dramatic licence. 3. A *\*narrative* based partly or wholly on *\*fact* but written as if it were fiction. *\*Films* and *\*broadcast dramas* of this kind often bear the label ‘based on a true story’. *See also* **DOCUDRAMA**; **FACTION**.

**fiction values** A euphemism for the *\*entertainment function* of *\*television*. In relation to *\*television programmes* in the UK, an *\*allusion* to a tendency for *\*factual genres* to seek to be entertaining, inverting the old Reithian priorities (see **REITHIANISM**). This is part of the *\*rhetoric* of the debate about the ‘falling standards’ of *\*programmes* attributed to a populist approach to retaining and increasing *\*audience* share. The implied contrast is with *\*news* values. In factual genres on television the boundaries between *\*fact* and *\*fiction* have become blurred. *See also* **DOCUDRAMA**; **DUMBING DOWN**; **FACTION**; **IMAGE**; **PSEUDO-EVENT**; **PUBLICITY MODEL**; **SENSATIONALISM**; **SPECTACULARIZATION**; **STORY MODEL**; **TABLOIDIZATION**; **VISUAL IMPERATIVE**.

**field** 1. A bounded area. 2. (**field of study**) A particular academic area of investigation, traditionally within a single academic discipline (such as sociology or *\*linguistics*), but often in contemporary research, crossing traditional disciplinary boundaries. For instance, the *\*internet* is a field of study for researchers from many disciplines in the humanities, the social

sciences, and the sciences. **3.** For Bourdieu, a *\*network* of individuals and *\*institutions* which forms the *\*context* for individual endeavour in a particular domain (*\*cultural*, philosophical, political, or scientific) and which competes for dominance with other fields (e.g. the literary field and the educational field). **4.** The everyday *\*setting* of ethnographic research: *see ETHNOGRAPHY*. **5.** (video engineering) One of two subdivisions of a video *\*frame* corresponding to one line of magnetic information contained in a single *\*helical scan* on videotape: field one contains all the odd TV lines; field two all the even ones. Each field decodes as a still *\*image* of video, but in interlaced video standards (which include *\*PAL* and *\*NTSC*) the images captured in each field are slightly different. Since the playback head cycles between these, a still frame of interlaced video is not a static image like a frame of *\*film*. *See also INTERLACE FRAME*. **6. (data field)** In a *\*database*, a single category of *\*data* (typically displayed as a column), with a **field heading** such as 'surname' or '*\*age*'. Such fields apply to all of the records listed, so that for each individual, the surname and age fields would contain the corresponding data for that person. Surname would be an **alphanumeric field** so that the records could be sorted into alphabetical order. Age would be a **numeric field** so that the records could be sorted into ascending or descending order by age. **7. (visual field)** In the psychology of *\*perception*, the area that can be seen from a particular location at a particular moment. For J. Gibson, the **ambient optical array** on the retina: the patterning of light and shade that make up a perceiver's immediate sensory environment. **8. (attentional field)** (cognitive psychology) All *\*objects*, thoughts, and concepts presently within consciousness: *see also ATTENTION*. **9. (field, life-space)** (social psychology) In **field theory** (a holistic view of *\*behaviour*), the overall psychological environment in which individuals, their *\*s ignificant others*, and their needs, goals, and perceptual *\*framings* are seen as dynamically interacting (Lewin).

**field dependence** A continuum mapping a *\*cognitive style* which refers to the relative ease or difficulty with which an individual is able to disembed a figure from its ground or *\*context* (notably in *\*visual perception*); *see also FIGURE AND GROUND*. Those who find this relatively easy are termed more **field independent**; those who find it relatively difficult are more **field**

**dependent.** Men tend to be more field independent than women. This psychological dimension was identified by Witkin.

**field of view (field of vision)** In *\*visual perception* and in photography, the angular extent of the observable world that is visible from a particular point in a single direction. Unaided human sight spans nearly 180 degrees, 140 degrees being covered by *\*binocular vision*, though only a small area is in sharp focus at any moment (*see* **FOVEAL VISION**).

**fifth estate** A colloquial term for *\*broadcast* (and *\*new media*) *\*journalism*, as distinct from the *\*fourth estate* (*\*print media*). *See also* **INVESTIGATIVE JOURNALISM**; **WATCHDOG**; **WIKILEAKS**.

**figurative art (representational art)** Visual works of art which recognizably *\*represent* aspects of the real world (even if in distorted form), as opposed to ‘abstract art’. *See also* **MIMESIS**.

**figurative language (metaphorical language)** *See also* **RHETORIC**; **SYMBOLIC REPRESENTATION**; *compare* **IMAGERY**. 1. *\*Language* that employs *\*figures* of speech, especially *\*metaphor*. 2. As opposed to *\*literal language*, language that is not intended to be taken literally: *see* **METAPHORIC MEANING**. 3. Language that is more *\*connotative* than *\*denotative*: *see also* **CONNOTATION**; **DENOTATION**. 4. Language that is more *\*expressive* and/or *\*poetic* than *\*referential* in its *\*linguistic* function. This can include all literary language (not just ‘poetic language’); however, references to it as literary language or literary *\*imagery* ignore the fact that such language is ubiquitous in everyday *\*speech*. It is also particularly associated with the language of *\*advertising*. *See also* **EXPRESSIVE FUNCTION**; **POETIC FUNCTION**; *compare* **REFERENTIAL FUNCTION**. 5. Any use of language that is *\*stylistically* or *\*semantically \*marked*, deviating from *\*conventional* usage or *\*meaning*. 6. Language that is perceived as decorative, ornamental, or colourful rather than plain and instrumental; this may lead to connotations of *\*femininity*. *See also* **CLOAK THEORY**. 7. For the scientists of the Royal Society in 17th-century England, the kind of language that distorts *\*reality* and *\*truth*, and which they consequently sought

to eliminate in scientific **\*discourse**. **8.** Language that shapes thought (*see* LINGUISTIC DETERMINISM) or expresses us (Barthes) rather than merely **\*expresses** preformed thoughts: *see also* MOULD THEORY. **9.** For **\*critical discourse analysts**, language that sheds light on the **\*framing** of reality within discourse: *see also* CRITICAL DISCOURSE ANALYSIS. **10.** For **\*deconstructionists**, the root of all language, which cannot be eliminated in supposedly literal forms.

**figurative meaning** *See* METAPHORIC MEANING.

**figure** and **ground** In the psychology of **\*perception**, **figure–ground segregation** is the organization of a perceptual **\*field** into a **figure** (the **\*subject**) with a **\*form** or **\*structure** that stands out against and in front of a relatively undifferentiated **ground** (its **\*background**). In deliberately designed ambiguous **\*images** (such as the famous vase-and-faces image), what is figure (or **\*signal**) and what is ground (or **\*noise**) is capable of reversal, and what is initially perceived as figure depends on the observer's current interests and **\*purposes** and the immediate **\*context** within which the image is framed (*see* PERCEPTUAL SET). We owe the concept of 'figure' and 'ground' in perception to the **\*gestalt** psychologists: notably Wertheimer, Köhler, and Koffka. *See also* CATEGORIZATION; COLOUR TEMPERATURE; FIELD DEPENDENCE; FOREGROUNDING; GESTALT LAWS; MARKEDNESS; SALIENCE; *compare* SIGNAL-TO-NOISE RATIO.

**figure of speech** Any **\*form** of **\*expression** in which **\*language** is manipulated for **\*rhetorical** effect (*see also* FIGURATIVE LANGUAGE). Around 95 CE, Quintilian defined the figure of speech as 'a departure from the simple and straightforward method of expression.' He listed four types of rhetorical deviation (*mutatio*): *adjectio* or **\*addition**, *detractio* or omission (*see* DELETION), *transmutatio* or rearrangement (*see* TRANSPOSITION), and *immutatio* or **\*substitution**. In classical **\*rhetoric**, figures of speech were traditionally divided into schemes and tropes. **Schemes** are patterns of expression, including: alliteration, **\*anaphora**, antithesis, asyndeton (*see* DELETION), and **\*climax**. **Tropes** radically transform **\*meaning**, going beyond the **\*literal**. **\*Metaphor**, **\*metonymy**, **\*synecdoche**, and **\*irony** are

traditionally regarded as the four ‘master tropes’. Other tropes include: allegory, conceit, *\*hyperbole*, *\*onomatopoeia*, oxymoron, paradox, personification, pun, rhetorical question, and *\*simile*. Examples can be found not only in *\*language* but in many visual forms of *\*communication*.



<http://visual-memory.co.uk/daniel/Documents/S4B/sem07.html>

- Rhetorical tropes

**file** *See* DATAFILE.

**filled pauses** Meaningless *\*vocalizations* (such as ‘um’ and ‘er’) that signify a break in a speaker’s fluency. These need not be signs of nervousness or lack of skill but may reflect pauses for thought. They also have *\*back-channel* functions, such as in *\*turn taking*.

**film 1.** The *\*medium* for both still photography and motion pictures. A thin, transparent strip of flexible plastic (originally cellulose) coated in an emulsion of light-sensitive particles called silver halides with small sprocket holes down one or both sides (depending on its size or ‘gauge’). When a *\*photograph* is taken, a segment of the film strip (or *\*frame*) is exposed to light causing a chemical reaction which forms a **latent image** (*see* EXPOSURE). In still cameras exposed film typically consists of a series of photographs of different subjects, whereas in movie cameras 24 photographs of the same subject are taken automatically every second (*see* SHOT). The latent *\*images* from the camera are fixed and developed in a darkroom producing a negative from which either positive copies or prints are made. Film takes time to develop and must be physically copied to be disseminated through *\*distribution networks*. These processes are complex, time-consuming, and costly, which accounts for their professionalization (*see* ASYNCHRONOUS COMMUNICATION). **2.** A mechanical *\*technology* that produces (and reproduces) images on film using a number of photographic processes and devices including cameras, darkrooms, printers, and projectors. **3. (movie, motion picture)** A mass medium particularly dominant in the early to mid 20th century, consisting of a visual presentation of (apparently) moving pictures (*see* APPARENT MOTION), since the 1930s

synchronized with *\*sound*. This is intended to be experienced in a cinema by being projected onto a screen and viewed by a paying *\*audience*. Today, feature films usually take the form of audiovisual stories and are usually between 70 and 240 minutes in length but can take other forms, such as a newsreel. 4. A *\*metonym* for the entire subject area of moving pictures, including the film industry, *\*production*, *\*marketing*, *\*distribution*, exhibition, viewing, *\*reception*, and study. 5. v. To photograph something with a movie camera.



<http://www.imdb.com/>

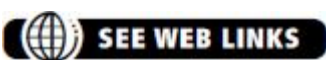
- The Internet Movie Database (IMDb)

**film audience (cinema audience)** *See also AUDIENCES.* 1. A group of *\*viewers* of a *\*film*: either in a cinema, or at home watching on DVD and other *\*formats* (though often used synonymously with film *\*spectators*). 2. In film studies, a group of people watching a film, either conceived of as an idealized *\*discursive* construct, about which theoretical assumptions are made (*see also IMPLIED READER; SUBJECT*), or specific individuals or groups defined as the focus of investigation using *\*quantitative* and/or *\*qualitative* methods (*see AUDIENCE RESEARCH*). Traditionally, film scholars have paid little attention to *\*audiences*, instead focusing on the film as a *\*text* and conceiving the audience as an undifferentiated and sometimes passive ‘mass’ vulnerable to the *\*ideological effects* of film (*see HYPODERMIC MODEL*). More recently approaches have sought to differentiate and *\*contextualize* film audiences as active creators of *\*meaning*: *see ACTIVE AUDIENCE THEORY; USES AND GRATIFICATIONS.* 3. For film practitioners, the group representing the target market for a film. Film audiences have changed over time: for example, with the arrival of *\*television*. Since the 1950s, the average *\*age* of film audiences has grown steadily younger. Today young people aged 15–24 are the most likely to be regular cinemagoers. Men are generally regarded as more avid cinemagoers than women. Films reflect these changing audience demographics. However, Hollywood in particular has been criticized for not understanding its audience, resulting in expensive flops and surprise hits. Although film-

makers try to reach a **\*mass audience**, some **\*genres** are targeted more specifically at certain demographics, e.g. action genres at men and romantic comedies at women. Certain films that flop on their initial release attract a dedicated audience over time: *see also* **CULT MEDIA**; **FANDOM**.

**film criticism** *See* **FILM THEORY**.

**film genres** The ways in which the **\*film** industry, critics, academics, and **\*audiences** classify film, forming **\*structures** that shape the **\*production** and **\*marketing** of particular films and manage the **\*expectations** of both critics and audiences towards them. The classic film genres are westerns, comedies, musicals, and war films, with thrillers, crime or detective films, film noir, horror, melodrama, and science fiction also prominent. The major film genres have distinctive **\*textual** features including **\*subject** matter and **\*themes**, **\*setting**, **\*narrative** **\*form**, characterization, **\*iconography**, and filmic techniques. Some tend to be defined primarily by their subject matter (e.g. detective films), some by their setting (e.g. the western), and others by their narrative form (e.g. the musical). In addition to textual features, different **\*genres** also involve different **\*functions**, pleasures, audiences, modes of involvement, styles of **\*interpretation**, and **\*text**–reader relationships. Many are **\*hybrid genres**: for example, romantic comedy or action adventure, problematizing the notion that genres can have clear and distinct borders.



<http://www.screenonline.org.uk/film/id/446108/index.html>

- Film genres and themes (BFI)

**film grammar** **\*Conventions** governing the techniques of **\*film** and how they are used to tell a story. Film techniques include **\*cinematography** (*see* **DEEP FOCUS**; **DEPTH OF FIELD**; **PULL FOCUS**; **SHOT SIZE**; **SOFT FOCUS**), **\*mise-en-scène**, and **\*editing** (*see* **CLOSE-UP**; **CONTINUITY EDITING**; **LONG SHOT**; **MID-SHOT**) and the way in which these conventions are used by practitioners of the medium to signify certain **\*meanings** (*see* **CUTAWAY**; **ESTABLISHING SHOT**; **POINT-OF-VIEW SHOT**; **SHOT/REVERSE-SHOT**).

‘\*Grammatical rules’ can also be broken: for example, through \*jump cuts or by \*crossing the line. \*Transitions can be seen as punctuation between \*shots, \*scenes, \*sequences, and acts. However, semioticians have disputed its comparability to grammar in the strict linguistic sense.



<http://visual-memory.co.uk/daniel/Documents/short/gramtv.html>

- The grammar of television and film

**filmic** *See* CINEMATIC.

**film mode** The approximation of the \*progressive scanning movement of \*film on video achieved by duplicating either \*field 1 or field 2 of the video \*frame. This produced a film-like movement favoured by some \*producers and directors.

**film script** *See* SCREENPLAY.

**film studies** An academic discipline taking \*film as its subject and investigating issues such as the processes of film-making, the film \*text, \*film genres, and \*audiences and \*reception. These may be studied historically or thematically, within or across \*cultures. Film studies can be divided into practice-based and \*theory-based approaches. The former concentrates on vocational training and hands-on practice in the techniques of film-making; the latter is regarded as a discipline within the humanities.

**film theory** The \*aesthetic, historical, and/or \*ideological analysis of \*film, or the academic study of the nature of the cinematic experience, as distinguished from **film criticism**, which is typically concerned with the \*evaluative \*interpretation of films. The history of film \*theory can be loosely divided into three phases. The first (1910s–30s) was \*formalist and attempted to elevate the status of film as an art form as opposed to a mere document of \*reality. Notable theorists include Arnheim and Eisenstein. The second phase (1930s–60s) is characterized as \*realist, embracing the photographic aspect of film as an art form that most closely reflected nature. Theorists associated with this stance included Kracauer and Bazin, who was

also the co-founder of the influential journal *Cahiers du Cinema*. The third phase (1960s–90s) was a period of eclecticism that can be separated into three interweaving strands: political theory influenced by Marx and Althusser that attempted to identify the ideological strategies of film in the maintenance of bourgeois *\*values* (Baudry, MacCabe); *\*formalist* theory influenced by Saussurean *\*semiology*, associated with Metz and Wollen; *\*psychoanalytic theory* drawing on Freud and Lacan (Mulvey and the UK journal *Screen*). This period is associated with *\*grand theory*. Since the 1990s the influence of *\*postmodernism* and a reaction against the excesses of grand theory has seen a return to more modest *\*interpretive* approaches associated with Bordwell and Carroll. *See also* **CONSTRUCTIVISM**.

**filter bubble** A *\*hypothesis* according to which the *\*ideological* perspectives of *\*internet \*users* are reinforced as a result of the selective *\*algorithmic* tailoring of *\*content* to individual users. Google Search filters *\*search engine* results (using recorded *\*data* such as search history, click data, and location), and Facebook filters the *\*newsfeed* (*see also* **FILTERED FEED**; **PERSONALIZATION FILTERS**). Where *\*likes* generate like, the content we are mostly likely to encounter is that which is consistent with our own *\*values*, generating a self-confirming *\*feedback* effect (*see also* **MATTHEW EFFECT**). However, only the most extreme conspiracy theorists seem confined to such bubbles. *See also* **ASSIMILATION**; **BALKANIZATION**; **CONFIRMATION BIAS**; **CONTENT FILTERING**; **ECHO CHAMBER**; **FEEDBACK**; **HIVE MIND**; **IMAGINARY COSMOPOLITANISM**; **PREDICTION ENGINE**; **RECOMMENDATION ENGINE**; **SELECTIVE EXPOSURE**.



<https://medium.com/@nicklum/the-surprising-difference-between-filter-bubble-and-echo-chamber-b909ef2542cc>

- The surprising difference between filter-bubble and echo-chamber

**filtered feed (algorithmically filtered feed)** A system in which *\*posts* in a *\*social media* app are not transparently presented in (reverse) chronological order but are automatically selected and presented according to a **newsfeed**

**\*algorithm**, typically with reference to ‘relevance’ to the **\*user** and/or to the relative ‘importance’ of each post. *See also* **NEWSFEED**.

**filtering** A **\*metaphor** for a **\*function** of restricting what passes through some process: a **selection** **\*bias**. It is implicit in the concept of **\*mediation**, as applied to the role of a **\*medium** in the **\*perception** or **\*representation** of **\*reality**. Its use in this context implies the **\*realist** assumption that reality is separable from how it is apprehended, rather than the active process of **\*reality** construction. For perceptual filtering, *see* **ASSIMILATION**; **ATTENTION**; **PERCEPTION**; **PERCEPTUAL DEFENCE**; **SALIENCE**; **SCREENING**; **SELECTIVE ATTENTION**; **SELECTIVE PERCEPTION**. For linguistic filtering, *see* **CATEGORIZATION**; **FRAMING**; **INTERSUBJECTIVITY**; **MARKEDNESS**; **MOULD THEORY**; **SAPIR–WHORF HYPOTHESIS**. For memory filtering, *see* **LEVELLING AND SHARPENING**; **SELECTIVE RECALL**; **SELECTIVE RETENTION**. For informational filtering, *see* **AGENDA SETTING**; **CENSORSHIP**; **FRAME OF REFERENCE**; **FRAMES**; **GATEKEEPING**; **NEWS**; **NEWS FRAMES**; **NEWS VALUES**; **PROPAGANDA**; **PROPAGANDA MODEL**; **RECEIVER FACTORS**; **RECEIVER SELECTIVITY**; **SELECTIVE EXPOSURE**; **SELECTIVE FOCUS**; **SELECTIVE INFLUENCE**; **SELECTIVE REPRESENTATION**; **SELECTIVE SOUND**; **SOFT FOCUS**; **TWO-STEP FLOW**. For algorithmic filtering, *see* **CONTENT FILTERING**; **CONTENT FILTERING ALGORITHM**; **FILTER BUBBLE**; **FILTERED FEED**; **PERSONALIZATION FILTERS**; **RECOMMENDATION ENGINE**.

**filtering algorithms** *See* **RECOMMENDATION ENGINE**.

**final cut (final assembly)** In **\*post-production**, the finished **\*film** print or **\*television programme** that is no longer a work in progress. The completion of the **\*offline** stage by the editor and director which has been approved by the production executives and which guides the rest of the post-production process. *Compare* **ROUGH CUT**.

**final mix** *See* **RE-RECORDING MIX**.

**first-person point of view** Compare SECOND-PERSON POINT OF VIEW; THIRD-PERSON POINT OF VIEW. **1. (first-person or subjective narration)** In literary \*narratives (novels, novellas, and short stories), \*subjective \*narration by a character in the plot—normally, but not always, a major participant. The \*narrator refers to himself or herself as ‘I’ and relates \*events as they occur, from memory and/or from hearsay, making judgements on these and on other characters (*compare* OBJECTIVE NARRATION). \*Readers thus experience narrative events from that character’s \*point of view. This does not guarantee that they will \*interpret events in the same way as the character or that they will empathize with them: they are at liberty to find them naïve, self-deceptive, or simply dislikable. A novel sometimes employs more than one narrative point of view, though frequent shifts are rare. *See also* PERSONA. **2. (subjective point of view)** In \*film narratives, a narrative point of view in which the \*audience either views the action as if through the eyes of a particular character or hears the character commenting on the \*depicted events as a \*voiceover. Although the dominant point of view in cinema is usually neutral (*see* FOURTH WALL), brief point-of-view \*shots are not unusual. However, a sustained first-person perspective in cinema is rare and thus highly \*marked. *Lady in the Lake* (1947) is a rare example in which we see the action directly and entirely from the \*protagonist’s point of view and in which all the shots are subjective \*point-of-view shots (we only glimpse the character’s face in reflections). This is the dominant view in **first-person shooter** \*videogames and \*virtual reality. *See also* SUBJECTIVE CAMERAWORK.

**five Ws** (journalism) Key questions asked in \*interviews: who?, what?, when?, where?, and why?

**fixation 1. (fixation pause)** In \*visual perception, a brief moment at which the eye is at rest between \*saccades. Processing of the retinal \*image takes place in these pauses. We never see ‘the whole picture’: only the areas where the eyes rest are consciously registered and only these can be recalled. *See also* EYE MOVEMENTS. **2. (affective fixation)** In \*psychoanalytic theory, the persistence of an excessive or irrational \*affective attachment to an \*object or person from an earlier stage of psychosexual development. **3.** An obsessive interest.

**flaming** 1. The act of posting angry or insulting \*messages (flames) to an \*internet \*newsgroup or other \*online forum. A **flame war** is an exchange of such messages. 2. Slang, derogatory term applied to a man acting in an exaggeratedly effeminate manner.

**flâneur** [/flɑːnœʁ/ (Fr.) or /flaˈnɜːr/ (Eng.); French *flâner* ‘to stroll’] 1. For Baudelaire, an idle stroller who is in their element as one of the crowd; an explorer of the new urban arcades of 19th-century Paris who, as Foucault remarked, is satisfied to keep his eyes open, to pay attention, and to build up a storehouse of memories—in opposition to the man of \*modernity who is always hurrying, searching, striving for some goal or other. 2. For Benjamin, a tourist in \*commodity \*culture, who roams the city, becoming affected by its architecture and nurturing an enduring passion for things seen only in passing. 3. The street photographer, attracted to ‘dark seamy corners’ (Sontag). 4. Either the cinema \*spectator who enjoys the voyeuristic pleasures of seeing everything while remaining hidden or one who resists being sutured into the \*film. *See also* SUTURE; VOYEURISM. 5. The TV \*channel surfer; a detached indifferent observer. 6. (cyber, digital, or virtual flâneur) A web-surfer in search of virtual pleasures. The anonymity of the flâneur is especially embodied in the figure of the \*lurker.

**flashback** 1. (analepsis) (film) A \*shot or \*sequence of a past \*event, or past events, inserted into a \*narrative, disrupting its chronology. Flashbacks are often used to deepen the significance of events taking place in the present, or to illuminate a back-story: for example, the sequence showing Rick and Ilsa’s time in Paris in the film *Casablanca* (1942). Transition effects are sometimes used to signal a flashback: the ripple dissolve became a cliché in Hollywood films of the 1930s and 1940s. 2. (psychology) A term borrowed from \*film and originally used to name a residual drug hallucination, although today more commonly applied to the re-experiencing of a past traumatic event which is a symptom of post-traumatic stress disorder.

**flashforward (prolepsis)** In \*film, a glimpse of a future \*event inserted into a \*narrative, disrupting its chronology. Flashforwards are less common than flashbacks because they kill suspense, but foreknowledge can sometimes deepen the significance of a \*scene, either through \*dramatic irony, or by

communicating fatalism: for example, in *Barry Lyndon* (1976). They can also be unsettling, as in the work of Roeg, where they often signify clairvoyance.

**flash mob (flashmob)** People who make use of *\*social media* and *\*mobile \*communication* technologies to arrange a meeting at a specified location in order to perform some collective action. *Compare SMART MOB.*

**flicker fusion** The phenomenon where the strobing of a light source flashing on and off appears to disappear when the frequency of its flashes exceeds 48 times a second. Flicker fusion is a symptom of a limitation of human vision that fails to detect rapid movement of any kind. It is exploited in fluorescent lighting and in the cinema serves to mask the rapid blackouts between projected *\*frames*. Discredited *\*persistence of vision* theories link it to *\*apparent motion*.

**flipped image 1. (reverted image, flopped image)** An *\*image* that has been laterally reversed, so that the right-hand side is now on the left. Photographers sometimes flip images, subjectively judging the flipped version to be more effective. This seems to be based partly on the assumption of left to right *\*reading*: either because (as, for instance, in athletics *\*photographs*) speed is thought to be phenomenally greater when the direction of action matches this *\*reading* direction, or because of the notion that we are more like to identify with the near-side, which in this reading direction would be the left (many us/them images follow this pattern). Certainly, a vertically split before-and-after image (as in an *\*advertisement*) would only make sense in left-right reading cultures if the ‘before’ state appeared on the left. Where images appear in sequence, the issues of *\*match cuts* in *\*film \*editing* come into play. However, as Yarbus demonstrated, where viewing is driven by particular *\*purposes*, the actual scanning pattern for single images is more likely to be subservient to these than to reading direction: *see EYE MOVEMENTS. See also GLANCE CURVE. 2.* In *\*television* editing, an image rotated around the horizontal axis as opposed to a **flopped** image which is rotated around the vertical axis. **3.** In computer graphics, an image mirrored vertically.

**flipping** In relation to *\*television viewing*, *see CHANNEL SURFING.*

**floating signifier** *See* EMPTY SIGNIFIER.

**flopped image** *See* FLIPPED IMAGE.

**flow** 1. (television flow, programme flow) The \*viewer's \*perception of the output of \*broadcast \*television as a continuous blur of \*imagery and \*sounds rather than as a discrete progression of identifiable \*programmes clearly bracketed by \*advertising breaks. Williams contends that what distinguishes television from other \*cultural forms such as books, plays, and concerts is that it does not present an ordered menu of \*content. From this perspective, it makes sense to say that we are 'watching television' rather than watching a particular \*programme (*see also* McLuhanism), although of course the implied passivity of this concept is challenged by \*savvy consumers (*see also* CHANNEL SURFING; GLANCE; NOMADIC AUDIENCES; TIMESHIFTING; ZAPPING; ZIPPING). 2. A rewarding, almost meditative, state of total absorption that people experience when engaging in any activity that they enjoy (e.g. playing a \*videogame) that can be negatively characterized as a non-awareness of oneself, one's surroundings, and of the passing of time. Csikszentmihalyi characterized flow as 'optimal experience'. 3. (acoustic flow) *See* SPEECH PERCEPTION. 4. (interactional flow) *See* INTERACTIONAL SYNCHRONY. 5. (programme scheduling and audience measurement) *See* AUDIENCE FLOW. 6. The global \*diffusion of \*media content: *see* MEDIA FLOWS. 7. \*News supply and diffusion: *see* NEWS FLOW. 8. (network theory) *See* INFORMATION FLOW; SPACE OF FLOWS. 9. The \*filtering of media content via \*opinion leaders: *see* TWO-STEP FLOW. 10. (film theory) *See* NARRATIVE FLOW.

**fluency effect** (psychology) The relative ease with which we can process \*information, affected by its \*form, which exercises an unconscious influence on our \*evaluation of its \*content. *See also* TRANSPARENCY.

**fly-on-the-wall** 1. A style of non-interventionist \*documentary \*film-making that typically films its subject for a sustained period of several months, generating thousands of hours of footage which is then edited to tell a story without overt commentary, \*interviews, or the onscreen presence of a

**\*narrator**. 2. A **\*documentary** or **\*drama** that appears to be filmed in a naturalistic style.

**FM** See FREQUENCY MODULATION.

**FM radio** See RADIO WAVES.

**focalism** See ANCHORING BIAS.

**focal length** In optics, the distance from the middle of the lens to its focal point. Light rays run in parallel to one another, while lenses distort light rays: a convex lens (the type that is thicker in the centre than at the edges) brings them closer together and a concave lens (the type that is thinner in the centre) forces them apart. Cameras use convex lenses to bring the light rays together to a point where they converge and the **\*image** is in focus: this is where the **\*film** or light sensitive diode goes. The more convex (or thicker) the lens, the more severely the light rays are bent and the shorter the focal length (conversely, the thinner the lens the longer the focal length). Different focal lengths create different kinds of image effects. Lenses with very short focal lengths (or wide angle lenses) allow more of the picture to be seen and emphasize **\*foreground** elements, whereas lenses with very long focal lengths (or telephoto lenses) allow less of the picture to be seen and emphasize **\*background** elements which appear to be magnified. These different effects are dramatically illustrated by a technique used in feature films called a **Hitchcock zoom**, where the camera tracks out at the same time as it zooms in (or vice versa), an effect used in the film *Vertigo* (1958). Compare **DEPTH OF FIELD**.

**focused viewing** See HIGH AND LOW INVOLVEMENT.

**focus group** A **\*qualitative research** method in which a group of individuals engages in an organized discussion of a predetermined **\*topic** in the presence of a **\*moderator**. Pioneered in the 1940s and 1950s by Merton, who called it a 'focused group **\*interview**', it is often used to gauge views or reactions likely to be encountered in the general population. In **\*market research**, participants are selected as representatives of a **\*target audience**. The

validity of focus groups has been questioned, primarily since individuals can be unduly *\*influenced* by group dynamics.



<http://sru.soc.surrey.ac.uk/SRU19.html>

- Focus groups

**folk devils** *\*Stereotypical \*representations* that demonize certain rule-breaking minorities (*see* **DEMONIZATION**), which are circulated in the *\*mass media* as examples of deviance, so that these groups function as scapegoats. Examples in the UK have included drug users and black youth. Campaigns against them can become *\*moral panics*. *See also* **AMPLIFICATION OF DEVIANCE**; **LABELLING THEORY**.

**folk psychology** *\*Common-sense* assumptions, principles, and beliefs within a *\*culture* on which people draw and to which they refer in seeking to account for aspects of *\*behaviour* encountered in *\*everyday life* or represented in *\*texts*. The *\*conduit metaphor* is a **folk model** of *\*communication*. Livingstone notes how *\*viewers* of *\*television \*soap operas* differed in the particular principles of such '*\*culturally consensual \*knowledge*' which they invoked or in how they applied them in their *\*interpretation* and *\*evaluation* of the behaviour of characters (these related to issues such as maternal feelings, the nature of relationships, and ways of helping or influencing others). *See also* **COMMON SENSE**; **CONVERSATIONAL CURRENCY**; **CULTURAL CODE**; **CULTURAL LITERACY**; **TACIT KNOWLEDGE**; **TAKEN-FOR-GRANTEDNESS**.

**followers** **1. (social followers)** Registered contacts receiving regular real-time updates or *\*posts* from a *\*user's \*social media* account. *See also* **FOLLOWING**. **2.** In *\*network* analysis, an individual in a *\*communication* network who provides (non-*\*reciprocal*) *\*links* to others; *see also* **COMMUNICATION STRUCTURE**.

**following** **1. v.** Choosing to receive real-time *\*content* updates from the *\*social media* account of a person, product, or *\*brand*. *See also*

**FOLLOWERS; MATTHEW EFFECT. 2. (social following, social media following)** *n.* A body of people who are friends or fans of a particular *\*social media* *\*user* or who subscribe to receive updates from them. Building a substantial following offers bloggers the opportunity to generate *\*advertising* revenue (and for many may contribute to a sense of self-worth); it is also frequently part of a social media strategy in social media *\*marketing*. *See also* **FOLLOWERS; FRIENDING**.

**following pan** A horizontal camera movement filmed from a fixed position that keeps subjects constantly in *\*frame* as they move across the screen.

**font (type font) 1.** Traditionally, a complete set of characters for one size (e.g. 10 point) and style (e.g. italic) of a particular *\*typeface* design (e.g. Garamond). **2.** In *\*digital* contexts, the whole character set for a particular typeface regardless of size, since any size can be rendered from a single font file.

**font family 1. (type family)** (typography) The complete set of characters in a single *\*typeface* design (e.g. Palatino) in all its sizes (e.g. 10 point, 12 point) and styles (e.g. italic, bold). **2.** In *\*HTML* and stylesheets, **generic font families** are general categories of *\*fonts*: these include *\*serif*, *\*sans serif*, and *\*cursive*.

**footage 1.** In motion pictures, a measure of *\*film* taken in feet. There are 16 *\*frames* to every foot of 35 mm film and the film travels through the projector at a rate of 1.5 feet per second. **2.** A generic term for an amount of uncut film, or video *\*rushes*.

**Fordism** *Compare* **POST-FORDISM. 1.** The highly automated assembly-line mass production of standardized products for a mass market, based in large factories—reducing production costs and prices. Henry Ford introduced moving assembly belts into his automobile production plants in 1913. This *\*model* of mass production subsequently flourished in industrial societies, beginning to decline only in the 1960s. **2.** An associated method of organizing production and improving efficiency based on ‘scientific management’ or **Taylorism**: this involved centralized control, a high degree of job specialization, and the use of semi-skilled labour for highly repetitive tasks.

**3.** Gramsci's term, coined in the 1930s, for this form of production and of regulation of workers that he sees as characteristic of advanced capitalism, and which offered high wages in return for compliance with mechanical discipline, separating this group of workers from the rest of the working *\*class*. **4.** (cinema) The coordinated *\*production* process, specialized tasks, and standardized output that characterized the original Hollywood studio system.

**foreground** **1.** In visual *\*images* which involve the *\*representation* of spatial depth (originally paintings, but subsequently also *\*photographs*), the *\*depicted* area that appears to be closest to the *\*viewer*. One of the three *\*zones of recession* lying behind the *\*picture plane* in the *\*visual representation* of depth. *See also* PICTORIAL DEPTH CUES; *compare* BACKGROUND; MIDDLE DISTANCE. **2.** That which is *\*salient*: *see* FOREGROUNDING.

**foregrounding** **1.** [Czech *aktualisace* 'actualization'] For the Prague school linguists, a *\*stylistic* feature characterizing poetic *\*language* (and literary language in general), in which verbal devices (e.g. *\*rhetorical \*figures* of speech) draw particular *\*attention* to themselves. Mukařovský declares: 'It is not used in the services of *\*communication*, but in order to place in the foreground the act of *\*expression*.' In other words, in this form of language use, 'it ain't what you say, but the way that you say it' that counts. In *\*Jakobson's model*, this is the *\*poetic function* (being used 'for its own sake')—in particular contrast to the *\*referential* function. In *\*semiotic \*discourse*, foregrounding of this kind involves *\*sign vehicles* attracting attention to themselves rather than simulating *\*transparency* in representing what they signify. Drawing attention to the *\*medium* can function as a form of *\*defamiliarization*. **2.** (stylistics) Attracting attention to a particular feature of a *\*discourse* or *\*representation* by deviating from *\*conventional \*norms* or *\*expectations*: *see also* MARKEDNESS. **3.** More loosely, making some aspect of a discourse or representation the primary focus of attention (*see also* SALIENCE). This relates more closely to the *\*gestalt* psychologists' distinction between *\*figure* and ground (which influenced the Russian *\*formalists*). Note that in this usage, commentators may refer to *\*content* being foregrounded, while *\*form* or *\*style* retreats to *\*transparency*, as in the

**\*codes** of **\*aesthetic \*realism**. For instance, in classical Hollywood movies, the storyline is foregrounded while stylistic features are **\*backgrounded** through such practices as ‘invisible’ **\*continuity editing**. Such practices serve to **\*naturalize** the codes employed (the opposite of **\*defamiliarization**).

**forgetting rate** The rate at which we lose from **\*memory \*information** that we have just learned. As Ebbinghaus showed in 1885, without reinforcement, our memory of newly learned information rapidly declines, but after that it gradually levels off (the **forgetting curve**). Repetitions, as in **\*advertising**, assist retention, but **\*wearout** becomes a factor: repetition with variation is one solution adopted. The forgetting rate is **\*influenced** by factors such as how meaningful the material is. *See also* **AD RETENTION; MESSAGE DECAY**.

**form** *n.* **1. (perceptual form, shape)** The overall **\*structure** or outline of an **\*object** or figure: typically the most distinctive identifying feature (*see also* **SHAPE CONNOTATIONS; SHAPE CONSTANCY**). In **\*gestalt \*perceptual \*theory**, a pattern perceived as a whole that is ‘greater than the sum of its parts’ (*see also* **FIGURE AND GROUND; PERCEPTUAL ORGANIZATION**).

**2. (configuration)** A particular pattern or arrangement which is treated as **\*functionally** equivalent to others within a range of alternatives, such as ‘a form of words’.

**3. (logical form)** The ideal and abstract character or essence of a thing as distinct from any specific material manifestation (Plato), or what places a thing in a species or kind (Aristotle). *See also* **CATEGORIZATION**.

**4. (material form)** The specific physical configuration in which an object exists in the world. For **\*copyright** purposes, **\*knowledge** must be recorded in material form (such as in **\*writing**). *See also* **AFFORDANCES; MATERIALITY; MEDIA FORMS**.

**5. (formal features)** In relation to an **\*utterance**, **\*text**, or artwork in any **\*medium**, the relative abstractions of **\*structure (structural form)** and/or **\*style (stylistic form)** rather than the concrete specificities of material form or **\*content**. In Hjelmslev’s framework, the **form of \*expression** (language, formal **\*syntactic** structure, technique, and style) and/or the **form of content** (**\*semantic** and **\*thematic structure**) as distinct from the substance of expression (physical, material form) and/or of **\*content** (**\*subject** matter or genre). **\*Aesthetic** texts tend to **\*foreground** form (in contrast to **\*informational** texts). Form and content are inseparable; form is not a ‘container’ of meaning (*see* **CONDUIT**

**METAPHOR**) and can itself be meaningful. Although linguistic ‘dualists’ argue that the same content can be expressed in different forms (*see also* **CLOAK THEORY**), ‘monists’ argue that changing the form changes the *\*meaning* (*see* **MOULD THEORY**). **Expressive form** can be seen as a kind of content (which is particularly important in *\*aesthetic* contexts). *See also* **CLOSED FORMS**; **FORMAL FEATURES**; **FORMALISM**; **OPEN FORMS**. **6. (linguistic form)** *See* **LINGUISTIC FORM**. **7. (representational form)** A general category to which a particular *\*text* or artwork can be assigned, relating it to existing types or *\*formats* (*see* **GENRE**). Examples include, for instance, forms of *\*discourse*, literary forms, and *\*narrative* forms. They are associated not only with certain formal and stylistic features, but also with particular kinds of content. **8. (functional form)** A particular configuration in relation to its *\*function* (*see also* **FUNCTIONALISM**). The principle that ‘form follows function’ implies that the means employed should be well-adapted to some generic function. Functional frameworks have been applied not only to the design of tools and techniques but also to forms which have evolved rather than been designed: such as *\*conventions*, genres, and *\*language* (*see also* **COMMUNICATIVE FUNCTIONS**; **DESIGN FEATURES**; **FLUENCY EFFECT**; **LINGUISTIC FUNCTIONS**). In either case, functions are ultimately subordinate to the actual *\*purposes* of real *\*users* in specific *\*contexts*: *see also* **COMMUNICATIVE PURPOSE**. **9. (symbolic form)** The indirect ways in which *\*signs* *\*mean* or *\*represent* something. For Cassirer, the term also refers to the culturally variable ways in which *\*categories* order experience (*see also* **SYMBOLIC WORLD**). **10. (cultural form)** *See* **CULTURAL FORMS**. **11.** The type of *\*platform* for which *\*media content* is designed; *see* **CROSS-MEDIA FORMS**; **TRANSMEDIA FORMS**. **12.** A structured document, either on paper or onscreen (e.g. *\*online*), requiring the provision of specific items of *\*information*. Such forms are employed in *\*survey*-based research: for instance, in *\*market research*.

**formal analysis** A mode of analysis focusing primarily on the identification and *\*description* of the *\*formal features* (*see also* **FORM**) of a *\*text* or artwork and on their relations—rather than on its explicit *\*content*, or without reference to its specific *\*cultural* or historical *\*context* (*see also* **DECONTEXTUALIZATION**). It can involve treating examples as typical of a

particular period, movement, and/or *\*style*—tending to underplay *\*differences* within such codified ‘isms’. Even where a particular theoretical approach leads form to be analytically separated from content (a problematic strategy often associated with *\*formalism* and *\*structuralism*), this form of analysis can (but does not always) include the exploration of stylistic *\*connotations* (including the *\*expressivity* of material form, such as brushwork in painting) and the *\*ideological analysis* of forms (*see also* *BAROQUIZATION*; *CLOSED FORMS*; *OPEN FORMS*). Formal analysis can only be a partial analysis, since it *\*backgrounds* *\*content*, context, and *\*audience* factors, and as such it may form part of a larger analytical project. Purely formalist approaches may seek to be *\*objective*, but they can also be criticized as privileging the *\*elite interpreter*, and their relative abstraction leads to them sometimes being perceived as ‘arid’. *See also* *TEXTUAL ANALYSIS*.

**formal features** 1. *\*Structural* and/or *\*stylistic* aspects of an *\*utterance*, *\*text*, or artwork in any *\*medium*. *See also* *FORM*; *TEXTUAL ANALYSIS*; *TEXTUAL FEATURES*. 2. The structural and stylistic *\*conventions* of a *\*genre*: *see also* *ICONOGRAPHY*. 3. The *\*affordances* and technical conventions of a particular medium; in relation to language, *see* *DESIGN FEATURES*.

**formal function** *See* *POETIC FUNCTION*.

**formalism** 1. *\*Aesthetic* approaches emphasizing *\*form* over *\*content*, in which form is an end in itself. Sometimes used pejoratively (especially by *\*realists*) to refer to what they regard as an *\*idealist* reduction of *\*referential* content and of material substance and practices to abstract systems. *See* *FORMAL ANALYSIS*. 2. **(Russian formalism)** An anti-realist aesthetic doctrine whose proponents included Shklovsky and Jakobson. Formalism represented a linguistic focus on literary uses of *\*language*. As the name suggests, the primary focus was on form, *\*structure*, technique, or *\*medium* rather than on content. The formalists saw literary language as language ‘made strange’ (*see* *DEFAMILIARIZATION*) and their model was poetry rather than prose. They were particularly interested in literary ‘devices’ such

as rhyme, rhythm, metre, *\*imagery*, *\*syntax*, and *\*narrative* techniques—favouring *\*writing* which ‘laid bare’ its devices (see **FOREGROUNDING**). Formalism evolved into *\*structuralism* in the late 1920s and 1930s. **3.** A term applied to the *\*films* of Eisenstein, Kuleshov (see **KULESHOV EFFECT**), and Vertov in Russia in the 1920s. Their use of *\*montage* foregrounds the *\*formal features* of the medium, and they tended to *\*background* narrative. In 1934 the government put an end to this movement by requiring all art to be based on socialist realism. **4.** (literary theory) The New Criticism that flourished in Britain and the USA from the 1930s to the 1950s. The formalists sought to develop an approach that was ‘*\*objective*’ rather than ‘impressionistic’. The ‘*\*meaning* of a *\*text*’ lay within it: the text itself told you everything you needed to know (see also **IMMANENT MEANING**), and so they focused on *\*textual analysis* in the form of ‘close *\*reading*’. They did not relate meaning to what they saw as extrinsic factors such as *\*authorial intentions* (see **INTENTIONAL FALLACY**) and sociohistorical *\*context*. Although not directly related to Russian formalism, this school of thought shared the emphasis on poetic language as a special kind of language. **5. (formal sociology)** An approach originating with Simmel, which focuses on generic social ‘forms’, patterns, and processes that are found throughout social life (e.g. *\*identities*, *\*roles*, *\*conflict*, and *\*competition*) as distinct from specific ‘*\*content*’ (politics, the *\*mass media*, and so on).

**formality 1.** In *\*sociolinguistics* and *\*stylistics*, variations of linguistic *\*style* or tone in relation to *\*conventions* regarding appropriateness to the social *\*context of use*: in particular in relation to the situation, *\*setting* (public or private), communicative *\*genre*, *\*audience* size, and *\*communicative relationships* (including degree of acquaintance). Joos identifies five degrees of formality in *\*language*: intimate, casual, consultative, formal, and frozen. These are sometimes referred to as *\*registers*. Compare **ELABORATED CODE**; **RESTRICTED CODE**. **2.** In *\*communication theory*, an aspect of *\*modes of address*: relative formality or social distance being one of the ways in which these differ. Using E. T. Hall’s terms for ‘zones’ in *\*proxemics*, a distinction can be made between *\*intimate*, *\*personal*, *\*social*, and *\*public* (or *\*impersonal*) *\*modes of address*. In *\*camerawork* this is reflected in *\*shot* sizes—*\*close-ups* signifying intimate or personal modes, *\*medium* shots a social mode, and

**\*long shots** an impersonal mode. **3.** A dimension of **\*connotation** in relation to communicative choices, where some forms may be subjectively **\*evaluated** as relatively formal or casual: as in choosing Times or Lucida Handwriting (**\*fonts**), word-processing or handwriting, post or **\*email**. Such choices may be interpreted as implying either a formal or a casual **\*communicative relationship** which may be evaluated in terms of appropriateness.

**format** **1. n.** A distinctive design template in relation to the **\*medium**, **\*genre**, **\*form**, **\*structure**, **\*style**, and/or length of any form of **\*mass communication**. In visual and text design, this includes **\*layout**. **\*Networked** communication is characterized by the **\*disaggregation** of traditional **\*mass media** formats. **2. n. (narrative formats)** See **SERIAL**; **SERIES**. **3. n.** In **\*radio** or **\*television**, a plan of a **\*series** which defines the **\*content** as well as the look and feel of the **\*programmes**. In recent years, the process of formatting has been refined to such an extent that the formula of a successful series is offered as a ‘kit of parts’ (including running order, set design, and music cues) to broadcasters around the world. A notable example of this trend is *Who Wants to Be a Millionaire?*, first **\*broadcast** in the UK in 1998: see also **FRANCHISE**. **4. n. (advertising formats or styles)** See **ADVERTISING FORMATS**. **5. n. (newspaper formats)** See **BERLINER FORMAT**; **BROADSHEET**; **TABLOID**. **6. n. (aspect ratio)** The orientation and relative proportions involved in the **\*framing** of an **\*image**. See **LANDSCAPE FORMAT**; **LETTERBOX FORMAT**; **PILLARBOX FORMAT**; **PORTRAIT FORMAT**. **7. n. (video formats)** (television engineering) The technical specifications which distinguish one kind of recording or transmission process from another. This includes different television systems like **\*PAL** and **\*NTSC** and different products used within those systems: DigiBeta, VHS, etc. In tape-based systems, the ‘footprint,’ or the way in which the electromagnetic information is laid down onto videotape. See also **ANALOGUE**; **COMPONENT VIDEO**; **COMPOSITE VIDEO**; **DIGITAL**; **PROGRESSIVE SEGMENTED FRAME**. **8. n. (compression formats)** See **MP3**, **MPEG2**. **9. n.** Any standardized technical structure for **\*datafiles** required for compatibility with other systems. **10. v. (computing)** To prepare a hard-drive or disc for use by specifying the structure for **\*data** storage and retrieval. **11. v.** To prepare a videotape for **\*insert** editing.

**formation 1. (social formation)** In \*Marxist theory, a particular \*social structure such as that of feudal or bourgeois society. Althusser sees Marxism as charting the history of social formations, which are determined ‘in the last instance’ by the economic base: *see* **BASE AND SUPERSTRUCTURE**. **2.**

**(cultural formation)** (Williams) Any \*cultural group, artistic movement, or tendency with a shared \*aesthetic and political \*ideology and \*class position, such as the Bloomsbury group in England in the 1920s and 1930s. *See also* **DOMINANT FORMS; EMERGENT FORMS; RESIDUAL FORMS**. **3.** For Foucault’s usage, *see* **DISCURSIVE FORMATION**.

**form constancy** *See* **SHAPE CONSTANCY**.

**forum** *See* **ONLINE FORUMS**.

**forward integration** *See* **VERTICAL INTEGRATION**.

**foundationalism (priorism)** \*Theories granting \*ontological priority to certain entities which are regarded as givens or first principles. Various theorists assign causal priority to God, material \*reality, \*perception, human nature, \*language, society, \*ideology, \*technology, and so on, raising the problem of how we are to explain these entities and their origins. \*Common sense suggests that reality exists prior to and outside \*signification. In a \*naïve realist form, \*materialism posits a \*materiality prior to signification and attributes to it causal primacy. \*Essentialism grants an \*ontological status prior to and independent of language to some ‘essence’. Althusser declares that ideology is \*always-already given. \*Structuralism involved an attack on foundationalism, emphasizing that ‘reality’ is a construct and that there is no way in which we can stand outside language. However, both structuralists and \*poststructuralists thus give priority and determining power to language—which pre-exists all individuals. This is sometimes expressed as the \*primacy of the signifier. \*Social determinists reject the causal priority given to language by \*linguistic determinists and to \*technology by \*technological determinists. Derrida dismisses as ‘\*metaphysical’ any conceptual hierarchy which is founded on a sacrosanct first principle and his \*deconstructive strategy is directed against such priorism. Foundationalism

may nevertheless be as inescapable as ‘Which came first—the chicken or the egg?’

**four Ps** (marketing) A traditional formulation of the priorities in the *\*marketing* mix and product positioning, namely: product (quality and features), price (and *\*value*), place (*\*distribution*, delivery etc.), and promotion (*\*marketing/\*advertising*). *See also* BRAND POSITIONING; CENTRAL ROUTE; PRICE APPEALS; RATIONAL APPEALS; REASON-WHY ADVERTISING.

**Four Theories of the Press** *See* REGULATORY MODELS.

**fourth estate** 1. *\*Newspapers* in particular, and the *\*news* media in general, regarded as a legitimate political force performing a *\*watchdog* function (Carlyle). A vague *\*metaphor* that draws upon the medieval concept of the three estates of the realm: the spiritual authority of the church, the secular authority of nobles, and the mass authority of the ‘commons’ (or the people, later the bourgeoisie). *See also* INVESTIGATIVE JOURNALISM; PUBLIC SPHERE; *compare* FIFTH ESTATE. 2. For Marx, the urban proletariat.

**fourth wall** A theatrical concept of an imaginary barrier that separates the performers on stage from the *\*audience*. It also applies to *\*film* and *\*television* where actors rarely look directly into the camera (*see* MODE OF ADDRESS). The fourth wall is broken by a performer directly addressing the audience (*see* DIRECT ADDRESS). *See also* ILLUSIONISM; POINT OF VIEW.

**foveal vision** The small area of vision (about 2 degrees of visual angle) within which human beings have sharp focus. *Compare* PERIPHERAL VISION.

**fps** *See* FRAME RATE.

**fragmentation** 1. (social fragmentation) Of modern Western societies: *see* INDIVIDUALIZATION; MODERNITY; POSTMODERNITY; *compare* HOMOGENIZATION. 2. Of audiences and markets: *see* AUDIENCE

FRAGMENTATION; DEMASSIFICATION; MICROMARKETING;

SEGMENTATION. **3.** Body fragmentation: the way in which the human *\*body* is represented in contexts such as *\*advertisements* in a fragmentary way and thus objectified (see OBJECTIFICATION)—particularly associated with a long history of the fragmented *\*representation* of women's bodies in advertisements, though increasingly with male bodies also. See also FACE-ISM. **4.** Of the *\*subject*: see DECENTRED SELF. **5.** Disconnectedness: a characteristic *\*stylistic* and *\*structural* feature in both *\*modernist* and *\*postmodernist* artworks and *\*poststructuralist* theory.

**frame** See also FRAMING. **1.** A physical structure within which a painting, drawing, or *\*photograph* is formally displayed: see also LANDSCAPE FORMAT; PORTRAIT FORMAT. **2.** A printed border around material on a page. **3.** A single *\*image* belonging to a sequence of images: for example, a single frame of a *\*film*, video, or *\*digital* movie, or a single picture in a comic. **4. (film frame)** A single image on a filmstrip. **5. (video frame)** A single interlaced video image: see also FIELD; INTERLACE FRAME; PROGRESSIVE SEGMENTED FRAME. **6.** A synonym for a *\*frame of reference*. **7.** For Goffman, a 'definition of a situation' within which we make sense of social *\*events*: immediate frames can be subject to various 'keyings' and subsequent 'laminations' which can alter their *\*meaning*. See also CONTEXT OF SITUATION; IMMANENT REFERENCE; METACOMMUNICATION; SOCIAL SCHEMATA; THOMAS THEOREM. **8.** Any *\*format* or criterial template which filters the reporting of current events in the *\*mass media*: see FILTERING; NEWS FRAMES. **9.** On the web, a subdivision of the viewing window within which separate material may be independently scrolled. **10.** In page *\*layout* software, a moveable element on the screen into which text or images may be inserted. **11.** In *\*discourse analysis*, a transition marker between *\*topics* or sections of a *\*discourse* (such as 'now', or 'OK'). **12.** In *\*artificial intelligence*, a *\*schema* for *\*knowledge* representation that organizes *\*information* related to a concept, with 'slots' holding default values representing properties or pointers to other *\*data* structures (Minsky). **13. (frame narrative)** (literary theory) A story within which other stories are told (as in Chaucer's *Canterbury Tales*).

**frame of mind** In Schutz's *\*phenomenological sociology*, a particular '*\*attitude*' towards *\*reality*: *see* CRITICAL ATTITUDE; NATURAL ATTITUDE.

**frame of reference** *See also* FRAME; FRAMING. **1.** Most broadly, an underlying *\*schema*, mental *\*model*, or *\*theory* of some phenomenon within which it makes sense to someone and which represents basic assumptions about it. *\*Metaphors* can operate as *\*interpretive* models or *\*frames*, *\*foregrounding* some phenomena and *\*backgrounding* others (*see also* SALIENCE). **2.** In sociology and social psychology, a basic understanding (*\*framing*) of a *\*social situation*, *\*event*, or *\*episode*: *see* THOMAS THEOREM. In *\*schema* theory *\*stock situations* (*\*scenarios*) are mentally represented in *\*social schemata* or *\*scripts* and underlie habitual thinking and *\*behaviour*. *\*Roles* offer a frame of reference. *\*Access* to alternative frames of reference is unevenly distributed within society and individual repertoires are thus limited. *See also* INTERACTION RITUALS; INTERPRETIVE REPERTOIRE; RITUAL INTERACTION; SITUATIONAL KNOWLEDGE; SOCIAL CODES; SOCIAL KNOWLEDGE. **3.** (philosophy) The entire system of concepts and entities relevant to a particular *\*argument*, *\*topic*, or *\*discourse*: *see* UNIVERSE OF DISCOURSE. **4. (theoretical framework)** The way in which theory and research are situated within a particular academic discipline, *\*discourse*, *\*paradigm*, *\*methodology*, or model, and the assumptions and definitions that this entails (*see also* CONTEXTUALIZATION; SITUATEDNESS). **5. (framework, interpretive framework)** Relevant prior *\*knowledge* (*\*representational* knowledge and *\*social knowledge*) within which particular acts of *\*communication* or *\*representation* make sense to those involved. In *\*Jakobson's model* this features as the orientation of *\*senders* and *\*receivers* towards *\*codes* and *\*contexts* (though codes are sometimes treated as a kind of context and contexts as a kind of code). Communication depends on shared frameworks—matching *\*communicative purposes*, overlapping *\*contextual* expectations, and shared knowledge of relevant codes—which facilitate and constrain *\*encoding*–decoding and *\*inference*. *\*Relevance* theory prioritizes the shared *\*expectation* of relevance to context and privileges inference over code. *See also* COMMUNICATIVE RELATIONSHIPS; CONTEXTUAL MEANING;

FRAME; FRAMING; GENRE; INTERPRETATION; INTERPRETIVE CODES; INTERSUBJECTIVITY; REPRESENTATIONAL CODES; REPRESENTATIONAL CONTEXT; SCHEMA; SITUATEDNESS; SITUATIONAL KNOWLEDGE; SOCIAL CODES; TAKEN-FOR-GRANTEDNESS; *compare* HORIZON OF EXPECTATIONS. 6. In psychology, human factors directing *\*attention* and leading to *\*bias* or standardization in the *\*perception* and/or recall of a figure, *\*object*, person, group, *\*event*, or situation, through selectivity (*see* RECEIVER SELECTIVITY; SALIENCE; SELECTIVE EXPOSURE; SELECTIVE PERCEPTION; SELECTIVE RECALL; SELECTIVE RETENTION) and *\*transformation* (*see* ADDITION; DELETION; LEVELLING AND SHARPENING; SUBSTITUTION; TRANSPOSITION). *See also* ASSIMILATION; CONTEXTUAL EXPECTATIONS; FRAMING; GESTALT LAWS; PERCEPTUAL CODES; PERCEPTUAL SET; PRIMING; REPRESENTATIONAL SCHEMATA; SCHEMA; SCHEMA THEORY; SCRIPT; SOCIAL SCHEMATA; STEREOTYPING; UNCONSCIOUS BIAS. 7. *\*Representational* priorities, *\*biases*, *\*points of view*, or policies reflected in patterns of selectivity and transformation (*see also* ADDITION; DELETION; FOREGROUNDING; NEWS VALUES; NEWSWORTHINESS; SELECTIVE REPRESENTATION; STEREOTYPING; SUBSTITUTION; TRANSPOSITION; UNCONSCIOUS BIAS).

**frame rate** 1. In any motion picture *\*technology* the number of *\*images* exposed to the *\*viewer* in a given time period: a sufficiently high frame rate produces the illusion of moving pictures. 2. In *\*film*, the number of individual *\*images* or *\*frames* passing through a camera or projector, measured in frames per second (fps). The standard frame rate for film is 24 fps, although slow and fast motion effects can be achieved by varying the frame rate in the camera.

**framing** *See also* FRAME; FRAME OF REFERENCE. 1. Putting a border (or *\*frame*) around an *\*image* (or *\*text*) to mark its boundaries and to establish some degree of conceptual autonomy from its current *\*context*. The *\*metaphor* of framing derives from its use in visual art. In the proscenium arch *\*format* of the traditional stage *\*performance*, ‘breaking frame’ refers to theatrical devices in which the performer uses *\*direct address* to the

*\*audience* (see also [FOURTH WALL](#)). Bateson notes how *\*metamessages* function to frame communicative acts. **2.** Representing a figurative image as if it were a *\*slice of life*, by allowing its edges to cut across figures appearing only partly within it—as in some paintings by Degas, which in this respect resemble the art of the photographic snapshot. **3.** Making explicit the ground rules of an encounter or the boundaries of an academic investigation: compare [BRACKETING THE REFERENT](#). **4.** In perspectives influenced by the *\*Sapir–Whorf hypothesis*, the way in which *\*language* filters our *\*perception* of *\*reality* (see also [FILTERING](#)). More specifically, psychological research has established that verbal labels can *\*influence* the accuracy of our perception and/or recall of the phenomena to which they are applied. **5.** Relating experiences to a *\*frame of reference*. **6.** For Goffman, the way in which we define situations in terms of regularized encounters or social *\*episodes* in order to make sense of the social world. **7.** The way in which individuals and the *\*mass media* turn the *\*flow* of *\*everyday life* into *\*narrative* events: see also [NEWS FRAMES](#). **8.** The way in which mental templates or *\*schemata* help us to make sense of (or *\*contextualize*) new experiences with reference to the *\*expectations* established by previous experiences. See also [PERCEPTUAL SET](#); [PRIMING](#); [SCHEMA THEORY](#); [SELECTIVE EXPOSURE](#); [SELECTIVE RECALL](#); [SELECTIVE RETENTION](#); [STEREOTYPING](#). **9.** The *\*modality* status given to situations, *\*events*, or forms of *\*representation*, as in the *\*Thomas theorem*. **10.** The ways in which representations function to *\*recontextualize* (and thus change the *\*meaning* of) that which they represent. **11.** The role of particular techniques and devices employed in representations as a means of constraining *\*interpretation*: see also [PREFERRED READING](#). **12.** The ways in which *\*representational* *\*conventions* *\*naturalize* the process of representation within a particular *\*discourse* or *\*code*. **13.** In photography, composing an image either when taking a *\*photograph*, or subsequently, by *\*cropping* it. Such framing unavoidably cuts the image off from its context, and the selection of what to *\*depict* and what to exclude leaves *\*viewers* to infer the basis of this selectivity. **14.** The different *\*frames* of reference applied by audiences to the same *\*text*. Katz and Liebes, for instance, distinguish between *\*referential* framings, in which viewers relate a *\*soap opera* to their

own lives, and **critical framings**, in which they comment on how it is constructed and performed.

**franchise** 1. A licence to reproduce an idea, design or trademark for a fee: for example, the pop talent show *The X Factor*, which was originally produced for British **\*television** in 2004 but became an international success. *See also* **FORMAT**. 2. Loosely a series of media products, especially if they are **\*authored** by different people, as with the James Bond books and **\*films**. 3. A media product, the success or predicted success of which motivates the **\*production** of related media products, such as novelizations, films, **\*videogames**, and toys (*see also* **CONVERGENCE**).

**Frankfurt school** Neo-Marxist social theorists associated with the Frankfurt Institute for Social Research (1922–69), which developed what they called a ‘**\*critical theory** of society’ (in which ‘critical theory’ was a coded reference to **\*Marxism**). Leading figures associated with this school included Adorno, Fromm, Horkheimer, and Marcuse. Benjamin was on the fringe, and Habermas is of the second generation. They represented a broad range of disciplines within social science, sharing an antagonism to **\*positivism** and the notion that any research could be **\*value-free**. They felt that the **\*Enlightenment** ideal of reason had been reduced to a dehumanizing and oppressive **\*instrumental rationality** concerned only with efficiency and control (*see also* **RATIONALIZATION**). This was hardly surprising against the backdrop of the rise of the Nazis: they emigrated to the USA in the 1930s, returning only in 1950. They strongly opposed Marxist **\*economism**: unlike classical Marxist theorists, they did not see **\*culture** as a mere reflection of the economic base (*see* **BASE AND SUPERSTRUCTURE**). Culture was indeed seen as involved in the reproduction of the **\*status quo**. Adorno and Horkheimer are associated with the pessimistic view that the working **\*class** is manipulated and depoliticized by what they referred to as the **\*culture industries** (primarily the **\*mass media**), which functioned to sustain the interests of the dominant class (*see also* **CONSUMER CULTURE**; **DIVERSION FUNCTION**; **ESCAPISM**; **MASS CONSUMPTION**; **MASS CULTURE**). They argue that **\*audiences** are not duped but cannot resist the attractions of **\*consumerism**. They stress the need for a critical approach to art and **\*aesthetics**, admiring **\*modernist** art for its resistance to **\*commodification**.

They incorporated Freudian **\*psychoanalytic theory** into **\*Marxist theory**, allowing for the role of the individual. Adorno developed his ‘negative dialectics’ as an **\*ideological critique** of the contradictions in **\*social relations** in capitalist societies. Engaging in such a critique offered the possibility of breaking the cycle of **\*cultural reproduction**. The ideas of the Frankfurt school diverged over time, especially after some of them remained in the USA while others returned to Germany. *See also* **IDEOLOGICAL ANALYSIS**.

**freedom of information** The right for citizens to have **\*access** to records of the deliberations and decisions of governments, public authorities, or anyone who works for these in an official capacity. This applies to all matters except those which affect state security or infringe upon the right of individuals to **\*privacy**. In the UK this is interpreted as the right for people to have **\*access** to **\*information** if it is in the **\*public** interest. *See also* **WIKILEAKS**.



<https://ico.org.uk/for-organisations/guide-to-freedom-of-information/what-is-the-foi-act/>

- Freedom of Information Act (UK)

**freedom of the press (free press)** The right of free **\*expression** extended to media publications, where **\*opinions** can be expressed without oppressive **\*censorship**. Liberal **\*pluralists** claim that this upholds the independence and diversity of opinions and voices in the media, but many fear that media owners are more concerned with promoting their own interests than with enabling the general populace to express their views or to have **\*access** to alternative views (*see also* **DOMINANCE MODEL**; **LIBERAL MEDIA**). The right to a free **\*press** was enshrined in the first amendment to the US constitution and in article 19 of the Universal Declaration of Human Rights. *See also* **JOURNALISTIC AUTONOMY**; **LIBERTARIAN MODEL**; **MARKET MODEL**; **NEOLIBERALISM**; **SOCIAL RESPONSIBILITY MODEL**.



<https://rsf.org/en/ranking>

- Press freedom index

**free market economy** *See* MARKET MODEL.

**freeplay** [French *jeu*] A reference by Derrida (originally in the 1960s) to **\*signifiers** not being fixed to their **\*signifieds** but pointing beyond themselves to other signifiers in an ‘indefinite referral of signifier to signified’. Signs thus always refer to other signs, and there is no final **\*sign** referring only to itself—no **\*transcendent signified**. **\*Meaning** is endlessly deferred (*see* DIFFÉRENCE). Denying that there were any ultimate determinable meanings (*see also* INDETERMINACY), Derrida championed the **\*deconstruction** of Western **\*semiotic** systems. *See also* SLIPPAGE OF MEANING; *compare* UNLIMITED SEMIOSIS.

**free press** *See* FREEDOM OF THE PRESS.

**free press model** *See* LIBERTARIAN MODEL.

**free speech (freedom of speech)** The right of any person to **\*express** their ideas or views without the threat of official censure. Societies that enshrine free speech in law also recognize limits when it conflicts with other human rights. **\*Opinions** differ over appropriate sanctions for incitement to violence, for hate speech against a vulnerable minority group, or for causing distress to some section of society. Tatchell argues that free speech is too precious to limit except where incitement to murder and violence is involved, and that the most effective way to deal with hatred is through education and debate—upon which **\*participatory democracy** depends. *See also* CENSORSHIP; LIBERTARIAN MODEL; NO-PLATFORMING; OFFENSIVENESS; POLITICAL CORRECTNESS.



<http://www.un.org/en/universal-declaration-human-rights/index.html>

- The Universal Declaration of Human Rights

**freeze frame** In moving *\*images*, a still image that is created by multiple repetitions of the same picture.

**frequency** (advertising) *See* AVERAGE FREQUENCY; EFFECTIVE FREQUENCY.

**frequency modulation (FM)** A method of *\*encoding* information into the wave of a carrier *\*signal* by increasing and decreasing its length but not altering its height. *\*Wavelengths* can be astronomically large so **frequency** (or the number of times they pulse in a second) is the preferred measurement. *See also* MODULATION.

**Freudianism** A usually pejorative reference to Freudian *\*psychoanalytic theory*, often caricatured as seeking to reveal *\*sex* as the basis of all human *\*motivation*.

**Freudian slip** *See* PARAPRAXIS.

**Freytag's pyramid** A sequence of five *\*structural* phases in a *\*drama*: **introduction, rising action, climax, falling action, and catastrophe**. *Compare* CLASSICAL NARRATIVE STRUCTURE.

**friending** Making connections with other *\*users* of the same *\*social networking site*, using the site's standard protocol. In *\*social media*, many 'friends' may simply be *\*followers*. Friending rarely involves 'getting to know someone', but it does have a *\*gatekeeping* function in controlling *\*access* to *\*information* (*see also* INFORMATION FLOW). *See also* FOLLOWING; ONLINE SOCIALITY; UNFRIENDING.

**frontality** 1. The *\*representation* of figures or *\*objects* so that they face directly toward the *\*viewer* and tend towards bilateral *\*symmetry* (a 'front view' or 'head-on' view). 2. Broadly, the *\*depiction* of figures, objects, or *\*scenes* in any visual medium at a non-oblique angle to the viewer (facing towards them or at right-angles to them). 3. The depiction of figures, objects, or scenes oriented parallel to the *\*picture plane* in one-point or parallel *\*perspective*: *see also* LINEAR PERSPECTIVE. 4. A pictorial *\*convention*

(characteristic of ancient Egyptian art and sometimes called ‘frontal-profile’) in which the human figure was represented with the head in profile, the eye and shoulders in front view, and the lower body in profile.

**front end** **1.** In software design, the part of an application that is seen and used by *\*consumers* (as distinguished from the parts that make it work). **2.** In *\*videogaming*, the opening screen of a *\*game* that typically displays configurable options to the *\*user*.

**front region (front stage)** *See BACK STAGE.*

**full duplex** A transmission system that is active in both directions at the same time. A *\*mobile phone* is a full-duplex device. *See also HALF DUPLEX; SIMPLEX.*

**full height anamorphic (FHA)** In *\*television*, a 16:9 picture that is filmed by being electronically squeezed along the horizontal axis into a 12:9 (4 × 3) *\*frame* and expanded using an *\*aspect-ratio* converter. This method utilizes the full height of the *\*image* and thus all the available TV lines (unlike *\*letterboxing*) and it is how video footage has been transmitted for showing on standard definition widescreen televisions since the 1990s.

**full-service agency** An *\*advertising* agency with its own departments for creative work, *\*market research*, and *\*media* planning and buying. Many of the major agencies have ‘unbundled’ some of their services, focusing on account handling (*see ACCOUNT HANDLER*). Smaller **advertising boutiques** are variously media independents (specialist media agencies handling *\*media* buying and planning), creative specialists (*see CREATIVES*), and *\*production* specialists (video and *\*broadcast* production companies).

**function** **1.** A generic application for which some tool or *\*medium* is primarily designed, or which is attributed to it within a *\*functionalist* framework, as distinct from the specific *\*purposes* of *\*users* on particular occasions. **2.** The role of something in satisfying particular needs. In the case of human beings these may be either biological or social. Where this notion is applied to society itself, critics note that social systems cannot be assumed to be *\*analogous* to human organisms. **3.** Requirements regarded as essential

(prerequisites or *\*necessary conditions*) for the maintenance and continuation of some system. Examples from a functionalist perspective on society (where these are sometimes called **functional imperatives**), include reproduction and *\*socialization*. Not all functions so formulated can be easily established.

4. The consequence of some action for the maintenance of the social system as a whole. These may be intended or unintended. Critics have suggested that such explanations are teleological in accounting for functions in terms of their *\*effects* on the system of which they are a part.

5. (syntax) The relation between a linguistic *\*form* and other parts of the unit in which it occurs (e.g. *\*subject* or *\*object*).

6. (phonetics) The contrastive basis for differentiating *\*phonemes*.

7. A generic kind of *\*utterance* within an *\*interchange*: e.g. question, answer, or statement.

8. For relationships between linguistic form and social or interpersonal *\*settings* or situations, *see* LINGUISTIC FUNCTIONS.

9. For usage related to roles in interpersonal communication, *see* COMMUNICATIVE FUNCTIONS.

10. For uses of the media, *see* PERSONAL FUNCTIONS; SOCIAL FUNCTIONS.

11. A dependency relation. For example, the items in a typology are a function of the *\*theory* within which they are framed.

12. In Propp's *\*narratology*, a standardized element in the plot of a *\*narrative*, defined in terms of its role within it.

**functional categories** *See* CATEGORIZATION.

**functionalism** 1. An instrumental and utilitarian design principle that *\*form* should be dictated (at least primarily) by practical *\*function* rather than by any other factors—notably *\*aesthetic* considerations. It is a basic aesthetic principle of *\*modernism* and is reflected in such phrases as ‘form follows function’ (originally employed in relation to architecture) and ‘fitness for *\*purpose*’ (which has recently enjoyed a revival in political *\*rhetoric*). *See also* AESTHETICS.

2. Any approach focusing on the function or role of parts within a whole system.

3. (**structural functionalism**) An umbrella term for various *\*theories* explaining social and *\*cultural* practices and *\*institutions* in terms of their functional roles within sociocultural systems (*see also* SOCIAL FUNCTIONS). Society is seen as a system greater than the sum of those who comprise it. It is based on a common system of *\*norms* or a *\*consensus* about *\*values* and goals, and these are seen as the basis of social order and social *\*integration*. Deviance is a malfunction. It was established

by Spencer and Durkheim, the latter arguing that sociology involved both causal and functional explanations. Functionalism was later adopted by the anthropologists Malinowski and Radcliffe-Brown and the sociologists Parsons and Merton. It has been criticized (not always accurately) for neglecting human *\*agency*, social *\*interaction*, *\*competition*, *\*conflict*, and social change, and as being inherently conservative and *\*ahistorical*. Others note that such theories tend to neglect the role of dominant groups in shaping societies in their own interests rather than in the interest of society as a whole. However, functionalist concepts are still widely invoked in contemporary sociology, and as Durkheim suggested, functional and causal approaches need not be incompatible. **4.** (linguistics) The view that the *\*structure* of *\*language* is determined by the functions that it serves. Functionalist linguists focus on the function of linguistic *\*forms*. This perspective is closely linked with *\*structuralism*. Structuralist phonemic analysis focuses on the basic functional *\*differences* between *\*phonemes*. Linguists within this tradition include: the Russian *\*formalists* (including Propp, Voloshinov, and Bakhtin); the Prague school (including Jakobson); Hjelmslev, Martinet, Sapir, Whorf, Halliday, and van Dijk. *See also* LINGUISTIC FUNCTIONS. **5.** (psychology) A perspective emphasizing mental experience and *\*behaviour* in relation to its functional value to the organism in adapting to the environment rather than in relation to its *\*content*. This approach was superseded by *\*behaviourism* in the 1930s. **6.** (philosophy) An approach viewing mental states as functional states, as in *\*artificial intelligence*.

**functions** *See* COMMUNICATIVE FUNCTIONS; LINGUISTIC FUNCTIONS; PERSONAL FUNCTIONS; SOCIAL FUNCTIONS.

**function words** *See* GRAMMATICAL WORDS.

**future shock** Individual anxieties in Western societies about the increasing pace of social and *\*technological* change. Toffler coined the term in 1965, popularizing it in the title of a bestseller in 1970. *See also* INFORMATION OVERLOAD.



**Galapagos syndrome** A \*cultural \*preference found only in one part of the world for or against a specific \*technological innovation. In Japan, for example, many have resisted adopting \*email over sending faxes.

**game** 1. In many \*languages a term synonymous with \*play, but distinguished in English as specifying a certain activity associated with play (as opposed to a general activity performed playfully) which is \*contextualized and structured according to certain rules and social \*conventions (often with goals, scores, and winners). In Callois' spectrum of playful human activities, *ludus* represents rule-governed games while *paidia* represents unstructured \*play. He distinguished four (combinable) bases of games: **agon**, \*competition; **alea**, chance; **ilinx**, disorientation (as in racing \*videogames); and **mimicry**, \*role-playing. See also ALTERNATE REALITY GAME; CASUAL GAME; DARK PLAY; EDUTAINMENT; GAMEPLAY; GAMER; GAMIFICATION; SERIOUS GAMES; SOCIAL GAMING; VIDEOGAME GENRES. 2. A \*metaphor representing a particular perspective on \*communication or language: see COMMUNICATION GAME; LANGUAGE GAMES.

**gameplay** 1. How a \*game is experienced by a player, specifically the relationship between its rules, architecture, and geography, that makes it fun, challenging, or frustrating. 2. A means of characterizing games according to the style of player engagement. For example, puzzle games are deliberative while first-person shooters are frenetic.

**gamer** A person who regularly plays \*videogames. Gamers can be 'casual' or 'hardcore' depending upon the degree of commitment they exhibit. See

also CASUAL GAME.

**Gamergate** A controversy about \*sexism in \*videogame \*culture which arose in \*social media in 2014 (in association with the hashtag #gamergate) involving the highly aggressive harassment by male videogamers of women in the videogame industry.



<https://www.newyorker.com/tech/annals-of-technology/gamergate-scandal-erupts-video-game-community>

- A scandal erupts in the videogame community

**game studies** See VIDEOGAME STUDIES.

**gamification** The application of \*videogame techniques such as rules, rewards, and levels to real-world situations—in contexts ranging from business management to social activism—in order to maximize the loyalty and \*motivation of participants.

**gaming** 1. The activity of \*gamers. See also SOCIAL GAMING. 2. Modifying the rules of a system in order to maximize one's advantage.

**gated content** \*Online \*content to which \*access is restricted to registered \*users or subscribers, or which requires a password (as opposed to **ungated content** which is publicly available).

**gatekeeping** A concept in sociology and social psychology based on \*functions regulating \*access to \*information, goods, services, and to those in \*power within hierarchical \*social structures and organizations. It also applies to filtered \*downward communication. **Gatekeepers** perform this function, and include owners, executives, \*producers, and managers throughout the \*media industries. Gatekeeper studies have explored various factors influencing decision-making by gatekeepers, including the largely unconscious role of dominant \*value systems. In \*news \*journalism, the job description of editors includes strategic decision-making on matters such as \*newsworthiness and \*taste. It has been argued that those in positions of

power and *\*influence* selectively recruit others like themselves, consequently excluding other values. Some theorists have criticized the emphasis on such top-down processes, arguing that this fails to account for processes of negotiation. Suggestions that the *\*internet* is less susceptible to this function seem somewhat utopian; indeed, *\*information \*portals* are valued for their *\*filtering* function. However, the gatekeeper role of the *\*mainstream* media has been undermined by *\*networked* communication, which has increased *\*access* to the means of publication. *See also* ALGORITHMIC ACCOUNTABILITY; DISINTERMEDIATION; INFORMATION FLOW; MEDIA IMPERIALISM; NET NEUTRALITY; NEWS FLOW; ORGANIZATIONAL COMMUNICATION; PRIMARY AND SECONDARY DEFINERS; SOCIAL NETWORK THEORY; TWO-STEP FLOW; UPWARD COMMUNICATION. *Compare* GATEWATCHING.

**gatewatching** The practice of discovering, publicizing, and commenting on existing *\*online \*news \*content*. *See also* CITIZEN JOURNALISM; CONTENT CURATION; PARTICIPATORY CULTURE; PARTICIPATORY JOURNALISM; PRODUSER; USER-GENERATED CONTENT; *compare* GATEKEEPING.

**gaze** *See also* SPECTATOR; VIEWING. **1.** *v.* To look steadily and intently at someone or something. **2.** *n.* A steady and intent look. **3.** *v.* and *n.* (social psychology) Looking at other people in the general direction of their eyes: a key form of *\*nonverbal communication*. Increased gazing can signify liking or attraction (*\*affiliation*) or *\*dominance* (though greater looking while listening can signify submissiveness or lower *\*status*). It is closely involved in the regulation of conversational *\*turn taking* in *\*face-to-face interaction*. The study of **gaze behaviour** is an aspect of *\*kinesics* which is sometimes distinguished as *\*oculesics*. *See also* EYE CONTACT; GAZE AVERSION. **4.** *v.* and *n.* In Western society, the way in which (heterosexual) males have traditionally felt free to survey females visually; women have frequently been represented as the passive *\*objects* of this objectifying and 'active' gaze. This is both a symbolic reflection of dominant *\*power relations* in patriarchal societies and at the same time a *\*performance* and mode of maintenance of such relations. Only since the mid 1980s have men themselves also begun to be publicly *\*depicted* as objects of the gaze,

notably in *\*advertising*. The study of the gaze in *\*visual* culture is termed **gaze theory**. *See also* *CODES OF LOOKING*; *MALE GAZE*; *OBJECTIFICATION*. **5. n. (the look)** (film theory) A form of viewing associated by Mulvey with a *\*male gaze* which was dominant in classical Hollywood cinema: *see also* *FEMALE GAZE*. **6. n.** (screen theory) A type of look associated with *\*film*, rather than the *\*glance* associated with *\*television*: *see also* *SPECTATOR*. **7. n.** For Foucault, the process of being objectified and subordinated when we are surveyed by those with *\*power*: *see also* *PANOPTICON*. **8. n.** For Freud, a look which is an uneasy mixture of partial *\*identification* with desire. **9. n.** [French *le regard*, rendered as ‘the gaze’] In Lacan, the look of the infant that is reflected back by the mirror as a coherent but illusory *\*image* of the self (*see also* *IMAGINARY*). Lacan later counter-intuitively presents the gaze as a property of the object of *\*perception* which ‘captures’ our *\*attention*: rather than us freely choosing to look, the object pictures us. **10. n.** [French *le regard*, often rendered as ‘the look’] For Sartre, a look of which one is the *\*object*, which limits one’s freedom and may lead to shame.



<http://visual-memory.co.uk/daniel/Documents/gaze/>

- Notes on ‘the gaze’

**gaze aversion (gaze avoidance)** Discontinuation or deliberate avoidance of *\*eye contact*: for instance, because looking longer would be staring, because of feeling dominated, because we are ignoring someone, or because we are embarrassed, uncomfortable, or depressed. Adults avert *\*gaze* by glancing to one side or the other. Gaze aversion after brief eye contact is part of a pattern of *\*behaviour* known as *\*civil inattention*. An **averted gaze** thus signals disengagement. *See also* *OCULESICS*.

**gender** **1.** A class in some *\*languages* in which nouns and pronouns are located, marked by inflections distinguishing them as masculine, feminine, or neuter. **2.** In common usage, sometimes driven by a misguided sense of *\*political correctness* or a prudish avoidance of the term *\*sex*, the state of being male or female (*see also* *SEXUAL IDENTITY*). **3.** (social science) The

sociocultural construction of male and female *\*identity* as the primary *social \*category*, with differentiated cultural *\*norms* for (*\*stereotypical*) masculine and feminine traits, *\*roles*, *\*values*, *\*discourse* practices, and forms of *\*behaviour*. *\*Socialization \*naturalizes* such *\*differences*, so that natives of a *\*culture* may treat as natural an identity between male and masculine, female and feminine, and may be unaware of the extent to which gender differences may involve *\*conventions* to which they have become thoroughly accustomed (*see also* *GENDER DIFFERENCES*; *GENDER ESSENTIALISM*; *GENDER STEREOTYPES*). For social scientists, gender is culturally and historically variable and cannot be equated with biological sex. From this perspective, gender does not explain differences: gender results from the creation of differences. Furthermore, genders are not homogeneous *\*categories*: ‘masculinities’ and ‘femininities’ are inflected by factors such as *\*class*, *\*age*, and *\*ethnicity* (*see also* *INTERSECTIONALITY*). 4. A mode of human *\*differentiation* based on a hierarchical *\*binary opposition*, in which, as de Beauvoir was the first to note, woman is marked as ‘other’ (*see also* *ALTERITY*; *DIFFERENCE*; *MARKEDNESS*; *OTHER*). This *\*opposition* reinforces both patriarchy and *\*heteronormativity*. Bem has demonstrated that traditionally masculine and feminine qualities are exhibited in varying degrees by both sexes. 5. In *\*feminist* theory, an *\*ideological* mechanism for the subordination of women which feminists seek to critique, *\*denaturalize*, or *\*deconstruct* (*see also* *FEMINISM*). Although *\*gender essentialists* insist that certain basic *\*values*, skills, ‘ways of seeing’, and so on, variously attributed to nature and/or culture, distinguish males from females, from the 1970s onwards many have argued that gender is a locus of *\*power relations*, so that what may appear to be differences related to sex can be seen primarily as differences related to inequalities of *\*power* in patriarchal societies. 6. In structuralist sociology (*see* *FUNCTIONALISM*), sexually differentiated roles seen as generated by *\*social structures*: particularly the **division of labour** in traditional families, which reproduces the *\*alignment* of male–earner–instrumental and female–carer–expressive (*see also* *COMMUNICATION STYLE*; *EXPRESSIVE COMMUNICATION*; *INSTRUMENTAL COMMUNICATION*). 7. In Freudian *\*psychoanalytic theory*, sex-based roles that are assigned through the Oedipus complex, in which *\*identification* with the same-sex parent leads to the incorporation of this role into the self as part of the superego, and to the alignment of *\*masculinity*

with activity and *\*femininity* with passivity: *see also* MALE GAZE. 8. In *\*symbolic* interactionism and in *\*queer theory*, a sociocultural identity which one performs in order to ‘pass’ as male or female, gay or straight. Gender is thus a practice and a process, not a given: *see also* PERFORMANCE; PERFORMATIVITY.

**gender bias** 1. In sociology and *\*gender* studies, prejudice associated with *\*sex* *\*roles* in society (*see* GENDER ROLES) and gender terms in *\*language* (*see* MALE NORM). Such a *\*bias* is often *\*expressed* in casual *\*stereotyping*. *\*Communication styles* associated with women are often *\*evaluated* negatively: women’s conversation is ‘*\*small talk*’. 2. Unconscious reliance on one’s own gendered practices in communicating with, or creating *\*representations* for, a general *\*audience* (or tools for general use), particularly the *\*male norm* in patriarchal *\*cultures*, since the specificity of the *\*worldview* of those with *\*power* is normally unmarked and invisible even to themselves: *see also* MARKEDNESS. 3. *\*Sexism*. 4. *\*Heteronormativity*. 5. The habitual under- or over-representation of one sex or *\*sexual orientation* in *\*mass media* *\*depictions*—or the frequent depiction of females or homosexuals in subordinate roles. *\*Content analysis* has been widely employed to identify such gender biases in mass media texts. *See also* GENDER STEREOTYPES; SYMBOLIC ERASURE. 6. *\*Institutional bias* that produces *\*gender* role inequalities. The under- or over-population of certain jobs by one sex (*see also* FEMINIZATION; MASCULINIZATION), not necessarily as a result of overt discrimination. Where such jobs are within the mass media, this is likely to be an *\*influence* on gender depictions.

**gender differences (sex differences)** 1. Often used synonymously with *\*gender*. 2. *\*Differences* in *\*attitudes*, *\*values*, or *\*behaviour* attributable to social constructions of gender rather than to biological differences but which are *\*naturalized* within *\*cultures* through *\*socialization* (*see also* GENDER ROLES). Some theorists argue that the differences between cultures in their construction of gender suggest that gender differences constitute relatively *\*arbitrary* *\*codes*. 3. Differences attributable to the ways parents and others treat children according to their *\*sex*, within *\*cultural* *\*norms*. 4. Differences reproduced by the *\*influence* of *\*gender* stereotypes on children at an

impressionable stage. **5. (gender inequalities)** \*Gender role inequalities caused by institutional \*gender bias. **6.** Differences attributed to biological factors, such as chromosomal and hormonal differences and (controversially) differences in brain structure and function. **7.** Psychological differences between the sexes. Maccoby and Jacklin, in 1974, identified a tendency for males to perform better than females on mathematical and visual-spatial tasks (*see also* **FIELD DEPENDENCE**; **SPATIAL PERCEPTION**), for females to perform better than males on verbal tasks, and for males to be more aggressive than females. On most tasks, there were no consistent differences. Subsequent studies have tended to indicate fewer differences in these domains, but have noted that females tend to conform more in groups, to be more easily persuaded, and to be better at decoding \*nonverbal behaviour than males (*see also* **DECODING ABILITY**). Differences have also been noted in \*communication styles (*see also* **EXPRESSIVE COMMUNICATION**; **INSTRUMENTAL COMMUNICATION**). However, differences between members of the same sex often outweigh differences between the sexes. **8.** In traditional Freudian \*psychoanalytic theory, differences produced in childhood by the passage through the Oedipus complex: *see also* **IDENTIFICATION THEORY**. **9.** In \*Marxist theory, inequalities between the sexes produced by the \*power relations in capitalist society. **10.** A posited tendency for females to be markedly less resistant to \*identification with characters of the other sex in \*narratives than are males: *see also* **GENDERED IDENTIFICATIONS**; **MALE GAZE**.

**gendered camerawork** A tendency to use some photographic techniques more or less often depending on whether the \*target audience is male or female. For instance, close-ups can have \*feminine \*connotations partly because of their frequency in 'feminine' screen \*genres, where they are used to \*foreground \*facial expressions of \*emotion.

**gendered editing** A tendency to use some \*film \*editing techniques more or less often depending on whether the \*target audience is male or female. For instance, a more rapid \*cutting rate has \*masculine \*connotations. Similarly, \*cross dissolves can have \*feminine connotations (they are far more common in \*commercials for girls than in those for boys).



<http://visual-memory.co.uk/daniel/Documents/short/toyads.html>

- Gender-differentiated production features in toy commercials

**gendered genres** *See also* **GENRE**. 1. **\*Formats** in any **\*medium** for which the primary **\*target audience** is one **\*sex** rather than the other. In relation to **\*television genres**, **\*soap operas** are often characterized as a feminine genre, although it is notable that the actual **\*audience** split by sex for British soap operas is often about 60:40 female to male. Members of a **\*secondary audience** may sometimes notice themselves being targeted, as when soap operas incorporate elements of crime **\*drama**, or when crime drama switches to a focus on relationships. 2. **\*Narrative \*forms** which, in relation to their relative **\*closure**, can be perceived as having **\*masculine** or **\*feminine** associations (*see* **CLOSED FORMS**; **OPEN FORMS**). This need not reflect a naïve **\*essentialism**, since **\*cultural forms** can acquire (as well as lose) cultural **\*connotations** over time: *see* **GENDERING**.

**gendered identifications** 1. In relation to **\*text**–reader relations, the notion in **\*theories** of **\*identification**, that **\*audiences** tend to identify with those who are most like themselves (albeit in an idealized form), and that this normally includes those of the same **\*sex** (*see also* **HOMOPHILY**). Some (e.g. Horton and Wohl, and Noble) have argued that females are much more likely than (heterosexual) males to identify with an opposite-sex character. **\*Film** theorists such as Mulvey (*see* **MALE GAZE**) have endorsed this stance, arguing that ‘for women (from childhood onwards) trans-sex identification is a habit that very easily becomes second Nature.’ Others have argued that if strong female roles were to be given equal **\*representation**, this divergence would disappear. *See also* **FEMALE GAZE**. 2. In relation to interpersonal interaction, *see* **IDENTIFICATION THEORY**.



[http://visual-memory.co.uk/daniel/Documents/short/who\\_is\\_the\\_fairest\\_of\\_them\\_all.pdf](http://visual-memory.co.uk/daniel/Documents/short/who_is_the_fairest_of_them_all.pdf)

- Gendered readings of *Big Brother 2*

**gendered technologies** The association of a *\*technology* primarily with one *\*sex*. For example, the domestic (landline) *\*telephone* was *\*culturally* feminized by its fixed location in the private sphere (see **PRIVATE SPHERE**), which meant that men associated the domestic phone with *\*feminine* ‘*\*small talk*’, and they were much more likely to dislike using it than women were. This led to a famous *\*advertising campaign* in the UK in the 1990s, fronted by the ‘man’s man’ Bob Hoskins, who reassured men that ‘it’s good to talk’. The *\*mobile phone* is free of domestic *\*connotations* and thus defeminized. *See also* **BROWN GOODS**; **FEMINIZATION**; **MASCULINIZATION**; **WHITE GOODS**.

**gender essentialism** *See also* **ESSENTIALISM**; **GENDER**; *compare* **QUEER THEORY**. **1.** The belief that males and females are born with distinctively different natures, determined biologically rather than culturally. This involves an equation of *\*gender* and *\*sex*. The term is often used pejoratively by *\*constructionists*, but *\*strategic essentialism* is a common activist strategy, and *\*biological essentialism* surfaces in the insistence of some *\*feminists* that the physical facts of *\*sexual difference* do have entailments. *See also* **DIFFERENCE MODEL**; **ESSENTIALISM**. **2.** The belief that gay people are born gay (a form of *\*biological determinism*) and/or that there is a distinctive ‘gay sensibility’. **3.** The attribution of a homogeneous *\*identity* to a gender-labelled group (such as women or gay males), ignoring *\*differences* within it (see **INTERSECTIONALITY**). This can be either a naïve essentialism (for instance, labelling people in widely different *\*cultures* and historical periods simply as ‘gay’), or a politically motivated *\*strategic essentialism*.

**gender expression** A *\*context-sensitive* *\*performance* of *\*roles* in social *\*interaction* that relates either normatively or subversively to prevalent *\*expectations* about one’s *\*gender identity* or *\*sexual identity*, particularly as reflected in public *\*behaviour*, *\*appearance*, and/or dress. *See also* **FEMININITY**; **GENDER ROLES**; **MASCULINITY**.

**gender identity** **1.** The role in one’s *\*subjective* sense of self of one’s own personal negotiation with *\*masculinity* and *\*femininity* as framed within our own *\*culture*. Sometimes distinguished from the public *\*expression* of this in *\*gender* roles (see **GENDER EXPRESSION**). **2.** The psychological

**\*internalization** of traits framed as masculine or feminine. 3. The **\*framing** of **\*sex** or **\*gender** as a defining characteristic within **\*identity politics**. In **\*postmodernist** theory, gender **\*identities** cannot be reduced to a sexual binary (see **BINARISM**). See also **GENDER ESSENTIALISM**; **INTERSECTIONALITY**.

**gender inequalities** See **GENDER DIFFERENCES**.

**gendering** The sociohistorical process in which particular **\*cultural forms** come to be associated more with one **\*sex** than the other within a **\*culture**, generating gender **\*connotations** and playing a significant part in the construction of **\*gender**. Such **\*forms** include **\*discourses**, **\*genres**, shapes, **\*colours**, **\*media**, tools, and **\*technologies** (see also **BROWN GOODS**; **COLOUR CONNOTATIONS**; **DIFFERENCE MODEL**; **DOMINANCE MODEL**; **GENDERED CAMERAWORK**; **GENDERED EDITING**; **GENDERED GENRES**; **GENDERED TECHNOLOGIES**; **GENDERLECT**; **GENDER STEREOTYPES**; **SHAPE CONNOTATIONS**; **WHITE GOODS**). In the contemporary world, pink is so **\*marked** as **\*feminine** that this can feel a natural association, yet it was not always so. In June 1918, this observation appeared in a Chicago-based trade magazine called *The Infants' Department*: 'Pink or blue? Which is intended for boys and which for girls?...There has been a great diversity of opinion on this subject, but the generally accepted rule is pink for the boy and blue for the girl. The reason is that pink being a more decided and stronger color, is more suitable for the boy; while blue, which is more delicate and dainty is prettier for the girl.' Nor is this an isolated source for the same sentiments in the early decades of the 20th century. This is a powerful example of how the gendering of cultural forms can change over time. See also **FEMINIZATION**; **MASCULINIZATION**.



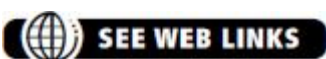
<https://edition.cnn.com/2018/01/12/health/colorscope-pink-boy-girl-gender/index.html>

- The complicated gender history of pink

**genderlect** In *sociolinguistics*, a *speech* variety or *communication style* particularly associated with one *sex* (a kind of *dialect*). Such styles are shaped by *cultural* factors: R. Lakoff argues that they are a result of *differences* in male and female social *roles*. Speech differences are a key feature in *gender* stereotypes: as in the man of few words and the garrulous woman. The most widespread distinction with some basis in current social *reality* is between *feminine* expressivity and *masculine* instrumentality (see *EXPRESSIVE COMMUNICATION*; *INSTRUMENTAL COMMUNICATION*). In everyday *face-to-face interaction*, compared to men, women tend to be more relational than task-oriented (see *RELATIONAL COMMUNICATION*; *TASK-ORIENTED COMMUNICATION*). Tannen identifies different *values* in conversational *language*: ‘*status* and independence’ in male language and ‘connection and intimacy’ in women’s language. According to some theorists (such as R. Lakoff), women’s use of language tends to involve more verbal ‘fillers’, *hedges*, *qualifiers*, and politeness markers; being less definitive (‘perhaps...’); using more justifiers (‘because...’); asking more questions; agreeing more with conversational partners; not interrupting and not monopolizing *topic* choice. However, ultimately such differences are about relative *power* in societies rather than about innate differences between the sexes. See also *DIFFERENCE MODEL*; *DOMINANCE MODEL*; *GENDER DIFFERENCES*; *SMALL TALK*; compare *IDIOLECT*; *SOCIOLECT*.

**gender roles (sex roles)** 1. Socially assigned *roles* traditionally associated with each *sex* within a *culture* (such as mother or provider). 2. Loosely connected sets of traditional *cultural norms* and social *expectations* for psychological traits, *attitudes*, *perceptions*, *behaviour*, *affective* reactions, and *appearance* regarded as appropriate in particular *contexts* for each sex, widely regarded within that culture as universal but in fact culturally variable (or differently valued). These roles are learned through *socialization*, including through the *mass media* (see *GENDER STEREOTYPES*). Individuals feel expected to reproduce them by virtue of their being male or female: see also *GENDER DIFFERENCES*. 3. Sometimes applied to the public *expression* of *gender identity*, where the latter is distinguished as a private and personal experience; see also *GENDER EXPRESSION*.

**gender stereotypes** (sex role stereotypes) *See also* STEREOTYPING. 1. Personal beliefs about \*gender differences in traits and \*behaviour, largely attributable to \*socialization. 2. Standardized \*representations of men and women within a \*culture, particularly in the \*mass media, which polarize \*differences between the sexes, notably in their physical \*appearance, traits, behaviours, and occupations. The stereotypes are so widely known that on the basis of identifying any one element in a gender stereotype (such as physical appearance), people regularly make \*inferences about other elements associated with it. Hence the widespread use of such stereotypes as a convenient shorthand in the various \*fiction \*genres in the \*mass media (*see also* GENDERED GENRES). Such representations are widely regarded as a key factor in \*gender role socialization, functioning as a conservative \*influence on \*cultural reproduction. They have often been studied using \*content analysis and \*semiotic approaches. 3. A \*cultural system of \*binary oppositions of concepts with gendered \*connotations such as, in traditional Western cultures: active–passive, mind–body, reason–emotion, objective–subjective, public–private, culture–nature. In each case the first term in the pair is gendered as \*masculine. Similarly, the connotations of \*formal features such as straight–curvy, plain–fancy (or colourful), literal–\*metaphorical (or denotative–connotative), hard–soft, coarse–fine, and heavy–light (*see also* SHAPE CONNOTATIONS). 4. In \*communication styles, the gendering of \*instrumental and \*task-oriented communication as masculine and of \*expressive and \*relational communication as \*feminine (*see also* DIFFERENCE MODEL).



<https://www.annualreviews.org/doi/full/10.1146/annurev-psych-122216-011719>

- Gender stereotypes

**generalized other** A general \*model of the \*status, \*behaviour, and \*attitudes associated with particular social \*roles which is internalized by the individual as part of \*socialization and forms the basis of \*expectations in social \*interaction and the individual's own \*performance of roles. For Mead, being able to take the role of others emerged in the 'game-stage' of

childhood and was the third and final stage in the development of the self. This concept had a key influence on *\*symbolic* interactionism. *Compare SIGNIFICANT OTHERS.*

**general semantics** A philosophical movement, initiated in the 1930s by Korzybski, seeking to develop public awareness of the *\*conventional* basis of the relationships between words and things in order to improve clarity of thought and *\*communication* ('the word is not the thing'; 'the map is not the territory'). This echoes the traditional semiotic emphasis on the conventional nature of the relationship between the *\*sign vehicle* and the *\*referent* in linguistic signs (*see also* *ARBITRARINESS*). *See also* *SEMANTICS*.

**general views (GVs)** In the logging notation of *\*film* and video rushes, a shorthand term for *\*shots* that establish a specific location, *\*subject*, or activity. Normally GV's are additional shots that are not the main focus of the filming but can be used by editors as *\*establishing shots* or *\*cutaways*.

**generation loss** In *\*analogue* recordings, a progressive loss of quality that occurs every time a tape, *\*film*, or vinyl disc is copied. The problem of generation loss has been reduced but not eradicated in *\*digital media*. *See also* *COMPRESSION*; *CONCEALMENT ERROR*.

**generation X (Gen X)** The *\*age* cohort born between 1964 and 1984, characterized by their pessimism and cynicism. For Coupland, they are (stereotypically) the children of divorced parents who are distrustful of authority and who define themselves in relation to their *\*lifestyle* choices, behaving as *\*savvy consumers*. *Compare* *BABY BOOMERS*; *MILLENNIALS*; *see also* *DEMOGRAPHIC VARIABLES*; *TARGET AUDIENCE*.

**generation Y** *See* *MILLENNIALS*.

**generation Z (Gen Z, post-millennials)** The demographic *\*age* cohort after the *\*millennials* (born in 1995 or after). These *\*digital* natives make heavy use of smartphones and use the *\*mass media* much less than earlier generations. *Compare* *MILLENNIALS*; *see also* *DEMOGRAPHIC VARIABLES*; *TARGET AUDIENCE*.

**generic representation** A generalized \*depiction or \*description of a category, such as Man or Woman, sometimes employing an individual example to stand \*synecdochically for such a category and sometimes a more abstract idealization. *See also* METONYMIC FALLACY.

**genetic determinism** *See* BIOLOGICAL DETERMINISM.

**genetic epistemology** *See* CONSTRUCTIVISM.

**genre 1. (textual genre, representational genre)** In literary, \*film, and \*aesthetic theory, a type of \*text recognized by particular \*conventions of \*form and \*content which are shared by other texts of that type (e.g. westerns, thrillers, historical romances). \*Audience \*expectations about a text are ‘managed’ by genre conventions and genre features in the \*production and \*marketing of many media products from indie music to blockbuster films. However, genre is not an unproblematic basis for taxonomy because individual texts within a genre rarely if ever have all of its characteristic features, and texts often exhibit the conventions of more than one genre. Genres also evolve over time, generating hybrid forms that in turn may spawn new genres (*see* HYBRID GENRE). They cannot be adequately defined purely in terms of \*textual features, partly because they also involve varying relationships between \*producers and \*audiences (*see* TEXT–READER RELATIONS). Traditionally, literary and film critics in particular have regarded ‘generic’ texts (by which they mean ‘formulaic’ popular texts) as inferior to texts that are **genre** \*transgressive works of art. However, Derrida argued in 1981 that ‘there is no genreless text’. *See also* DRAMA; FACTUAL GENRES; FANTASY; GENDERED GENRES; LITERARY GENRES; MELODRAMA; ROMANCE. **2. (mass media genre)** Any distinctive \*format for \*media content recognizable to, or marketed to, a \*target audience. There is a great deal of overlap between \*film genres, \*television genres, and \*radio genres. The broadest **cross-media genres** are \*advertising and \*journalism, within which there are many subgenres. *See also* CROSS-MEDIA FORMS; PHOTOGRAPHIC GENRES; VIDEOGAME GENRES. **3. (discourse genre)** In \*linguistics and \*discourse analysis, any variety of \*speech (speech genres) or \*writing (written genres) that is widely recognized, such

as a conversation, a joke, or a menu. Genres such as conversation can have subgenres, such as *\*telephone* conversation. Each form has its own formal *\*stylistic* properties, social *\*functions*, and associated *\*contexts*. Sometimes used synonymously with *\*register*. *See also* COMMUNICATIVE PURPOSE.



<http://visual-memory.co.uk/daniel/Documents/intgenre/>

- Introduction to genre theory

**genre fiction** *See* LITERARY GENRES.

**Gen X** *See* GENERATION X.

**Gen Y** *See* MILLENNIALS.

**Gen Z** *See* GENERATION Z.

**geodesic distance** *See* PROXIMITY.

**geographical identity** (**geographic identity**) *See also* IDENTITY. **1.** An individual or group's sense of attachment to the country, region, city, or village in which they live. **2.** The distinctive characteristics with which a particular country, region, city, or village is associated.

**geographic segmentation** (**geographics**) (marketing) The division of markets into different geographical areas (global regions, countries, local regions, cities) based on significant commonalities of needs, wants, and purchasing habits within such areas and *\*differences* from others, primarily in the interests of effective *\*targeting*. *See also* SEGMENTATION.

**geolocation** Pinpointing someone's current geographical location using real-time *\*digital* *\*data* from a *\*mobile* or *\*internet*-connected device that they are using. *See also* DATAVEILLANCE; SURVEILLANCE.

**gestalt** (**Gestalt**, *pl.* **Gestalten**) **1.** In the psychology of *\*perception*, a unified *\*structure*, shape, or *\*form* that is greater (i.e. more meaningful) than

the sum of its parts, and which takes perceptual precedence over these. Perception always involves the separation of a meaningful figure from its ground (see **FIGURE AND GROUND**; **GESTALT LAWS**). **Gestalt theory** is a school of thought in psychology: the main figures were Wertheimer, Köhler, and Koffka. It contrasts strongly with the stimulus-response *\*model* of *\*behaviourism*. 2. In Iser's *\*reception* theory, *\*interpretive \*frames* formed by *\*readers* as they read a *\*text*.

**gestalt laws** (**Gestalt principles of perceptual organization**) (psychology) Apparently universal principles of *\*perception* generating an *\*unconscious bias* favouring particular forms of *\*perceptual organization*. *See also* **COMMON FATE**; **FIGURE AND GROUND**; **GOOD CONTINUATION**; **GROUND**; **PRÄGNANZ**; **PROXIMITY**; **SIMILARITY**; **SMALLNESS**; **SURROUNDEDNESS**; **SYMMETRY**.



<http://psychclassics.yorku.ca/Wertheimer/Forms/forms.htm>

- Laws of organization in perceptual forms

**gestural language** *See* **SIGN LANGUAGE**.

**gesture** A meaningful body movement, usually of the hand or head, though the term can include *\*facial expression* and *\*expressive* movements of the whole *\*body*. The main kinds of gestures are manual ones, primarily: *\*emblems*, *\*illustrators*, *\*batons*, and *\*self-touch*. They are *\*culturally* highly variable, although a few are universal (see **EMBLEMS**). The study of gesture is an aspect of *\*kinesics*.

**gift economy** A pro-social *\*context* in which it is common for *\*information*, services, or goods to be provided free of charge, sometimes with a normative *\*expectation* for the recipient to 'pay it forward'. *See also* **CONTENT SHARING**; **SHARING**; **SPREADABLE MEDIA**.

**GIGO** (**garbage in, garbage out**) A maxim of computing which states that if invalid *\*data* is input to a computer the output will always be invalid.

**given and new** (**given information, new information**) In *\*discourse analysis* and *\*text linguistics*, with reference to the **information structure** of *\*utterances* and *\*texts*, **given** refers to *\*information* that has already been provided in the preceding linguistic *\*context*; **new** refers to fresh information. That which is given is unmarked, *\*backgrounded*, and *\*taken for granted*; that which is new is *\*foregrounded* or *\*marked*. The distinction is related to that between *\*theme* and *\*rheme*.

**givenness** *See ALWAYS-ALREADY GIVEN.*

**given off meaning** *See UNINTENTIONAL COMMUNICATION.*

**glance** A term sometimes used to refer to the kind of casual viewing associated with watching *\*television*, as distinct from the *\*gaze*—the term usually applied to watching *\*films* in the cinema. Such a distinction relates partly to the generally more casual social *\*setting* of domestic viewing compared to cinema-going, but arguably sometimes also to an elitist conception of television as an inherently less demanding medium of *\*popular culture* and to film as a potentially more serious form of art. *See also HIGH AND LOW INVOLVEMENT; LEAN FORWARD OR LEAN BACK; TELEVISION VIEWING STYLES.*

**glance curve** A default ‘reading’ path in looking at two-dimensional perspectival *\*representations* in the Western tradition—a left-to-right movement running upwards from the lower left *\*foreground*, across to the right, into three-dimensional *\*depicted* space—a tendency identified by Mercedes Gaffron in 1950. We tend to become aware of this phenomenon only when an *\*image* is laterally flipped (*see also FLIPPED IMAGE*). It is not clear how this is related to physical *\*eye movements* (which are responsive to the viewer’s specific purposes); *see also SACCADE*. Wölfflin had already identified a common left-to-right visual path in the Western pictorial tradition—from the lower left of the picture, first going up, then going down—but he had focused on the *\*picture plane* rather than relating this path to pictorial depth. *See also READING DIRECTION.*

**Glasgow media group** (Glasgow University Media Group, GUMG) An influential group of media researchers formed in 1974 which has investigated the role of *\*television* *\*news* *\*journalism* in relation to *\*agenda setting*, making notable use of *\*content analysis*. They are best-known for arguing that an implicit journalistic *\*ideology* tends to uphold the *\*status quo* and that *\*events* are not adequately *\*contextualized*.



<http://www.gla.ac.uk/centres/mediagroup/>

- Glasgow Media Group

**globalization** Compare **McDONALDIZATION**. **1.** A term widely used since the mid-1980s to refer to the increasing interconnectedness of all parts of the planet and to the dominance of transnational economic and cultural systems over the nation state (the new world order, global capitalism, environmentalism). *See also* **GLOBAL MEDIA**. **2.** The phenomenon of a shrinking world and an increasing awareness among individuals of being global citizens (*see* **DISTANCIATION**; **GLOBAL VILLAGE**; **TIME–SPACE COMPRESSION**) where transportation and *\*communication* technologies have augmented immediate experience of localities, supplanting them with actual or mediated impressions of the globe: a trend that is not always embraced by individuals or *\*cultures*. *See* **GLOCALIZATION**; **LOCALIZATION**. **3.** A process contemporary with *\*modernization* proceeding since the 16th century (although much accelerated in recent times) involving economic systematization, international relations between states, and an emerging global consciousness. This does not imply that the world is more harmoniously integrated but merely that it is more systematically unified: *see* **HOMOGENIZATION**; **HYBRIDIZATION**. **4.** For Giddens, a multicausal process aligned with *\*modernity*, the progress of which appears to be inexorable but the outcome of which is uncertain because it operates within four relatively autonomous arenas: capitalism, *\*surveillance*, military order, and industrialism.



<http://plato.stanford.edu/entries/globalization/>

- Globalization

**global media** Media bought up through mergers and acquisitions and owned by a handful of transnational corporations such as News International and Google. Herman and McChesney argue that the presence of global media is a cause for concern because their *\*power* challenges governments. It also has an adverse effect on media diversity because although there appear to be lots of outlets, they are owned by only a few companies. *See also* **MEDIA HEGEMONY**; **MEDIA OWNERSHIP**; **VERTICAL INTEGRATION**.

**global village** A term popularized by McLuhan, long before the World Wide Web, for a world that has been phenomenally shrunk by *\*communication* technologies and transport systems so that *\*news* and *\*information* spreads rapidly across the planet and those with direct *\*access* to such *\*technologies* feel more interconnected, as if they were members of the same community. *See also* **MCLUHANISM**; **TIME–SPACE COMPRESSION**.

**glocalization** *See also* **RE-EMBEDDING**. **1.** Globalization and localization do not exist in polar *\*opposition*, but rather that they operate in mutual interdependence in a globalized world. Typified by the *\*slogan*, ‘Think globally, act locally.’ People understand the significance of *\*globalization* when it impacts on their local environment, which leads to the perception that global phenomena are local (e.g. through media *\*representations* of far-off places) and local phenomena are global (the imported food in our supermarkets). The term was introduced in 1992 by Robertson. *See also* **FRAGMENTATION**; **HOMOGENIZATION**. **2.** (advertising) The tailoring of global techniques and resources to appeal to increasingly differentiated markets.

**god terms (god words)** Words reflecting core sociohistorical *\*values* in a *\*culture* or *\*subculture* in a particular period, which are consequently prominent in cultural *\*rhetoric* (R. Weaver). For instance, in the USA, such terms include freedom, motherhood, and justice. These are positively *\*evaluated*, potent, but vague concepts. **Devil terms** are negatively evaluated, but similarly potent and vague (for example, un-American). *See*

also CONVERSATIONAL CURRENCY; CULTURAL REPRODUCTION;  
IMAGINED COMMUNITY.

**golden mean (golden section, golden ratio)** A supposedly ideal visual proportion in \*composition and design in painting, architecture, sculpture, and photography. It is based on the ratio between two unequal parts of a whole where the proportion of the smaller part to the larger one is equal to that of the larger part to the whole. For instance, a straight line or a rectangle can be divided in this way: hence its use in pictorial composition. It is mathematically expressed as *phi*: 1 plus the square root of 5, divided by 2 (roughly equivalent to 1.618:1). The concept can also be applied to the \*aspect ratio of the \*frame.

**gonzo journalism** [*slang* ‘crazy’, ‘off the wall’] A style of reporting that places the reporter and their quest for \*information at the centre of the story. A kind of journalistic equivalent to \*participant observation, which often includes verbatim transcriptions of \*telephone conversations, telegrams, and \*interviews. H. S. Thompson claims that he originated the style when, in the rush to meet a deadline, he simply pulled pages out of his notebook and sent them to the publisher in desperation.

**good continuation** In the \*gestalt laws of \*perception, the principle whereby in visual patterns, smooth continuity is preferred to abrupt change. A roughly drawn X-shape, for instance, is more likely to be seen as two diagonal lines than as a V-shape on top of an inverted V-shape, because in the former each line would represent a smooth continuity of an established direction.

**Google journalism** Reportage based largely on \*internet searches. Normally a pejorative term.

**Googlization** 1. The \*hegemony of Google in \*online informational retrieval, particularly as a \*search engine. 2. The rapid expansion of the company into multiple markets (such as browsers, \*email, and \*mobile phones) and its strategic partnerships with major media companies and \*news agencies. 3. More loosely, a pejorative reference to the dangers of a commercial company having such control over global \*access to \*information and over the \*targeting of markets for advertisers.

**governance** *See* REGULATION.

**governmentality** *See* POWER.

**grader** *See* COLOURIST.

**grading** *See* COLOUR CORRECTION.

**grammar** **1.** The study of the formal organization of *\*language*: centrally, the *\*forms* and combinations of *\*wordings* (morphology and *\*syntax*) but sometimes also including the patterning of *\*sounds* (*\*phonology*). The most basic grammatical distinction is also the logical one—between the *\*subject* of *\*discourse* and what is said about it (the predicate) or between nouns and verbs; *see also* PROPOSITION. **2.** Syntax (the structure of clauses and sentences) and *\*morphology* (word structure). **3.** In generative grammar, the linguistic *\*knowledge* internalized by a native speaker. **4.** Even more broadly, patterned *\*structural* relationships in any *\*medium*, and/or the *\*user's* knowledge of this. Some theorists (most formally in structuralist *\*semiotics*) refer to the 'grammar' of media other than language, in particular in relation to visual media, while others have challenged this application of a linguistic *\*model* to media which move beyond the verbal. *See also* FILM GRAMMAR; VISUAL GRAMMAR. **5.** *See* NARRATIVE GRAMMAR.

**grammar of motives** *See* DRAMATURGY.

**grammatical words** *See* LEXICAL WORDS.

**grammatology** **1.** The study of *\*writing*, particularly its historical origins and development. **2.** Derrida's *\*deconstructionist* critique of the alleged *\*phonocentrism* of Plato, Rousseau, and Saussure.

**grand narratives (metanarratives, master narratives)** [French *grands récits* 'big stories'] Lyotard's term for the totalizing *\*narratives* or metadiscourses of *\*modernity* which have provided ideologies with a legitimating philosophy of history. For example, the grand narratives of the *\*Enlightenment*, democracy, and *\*Marxism*. White suggests that there are four

Western master narratives: Greek fatalism, Christian redemptionism, bourgeois progressivism, and Marxist utopianism. Lyotard argues that such authoritarian universalizing narratives are no longer viable in **\*postmodernity**, which heralds the emergence of ‘little narratives’ (or **micronarratives**, *petits récits*): localized **\*representations** of restricted domains, none of which has a claim to universal **\*truth** status. Critics suggest that this could be seen as just another grand narrative, and some have seen it as **\*Eurocentric**. *See also* MYTH.

**grand theory** Any system of ideas offering a general explanation of society or human experience rather than the study of particular societies or experiences. Often used pejoratively within empiricist perspectives.

**grapheme** Any individual character in written **\*language**; in alphabetic languages, a letter or other alphanumeric character. The smallest unit in written language. *Compare* PHONEME; *see also* WRITING SYSTEMS.

**graphical communication** *See* GRAPHIC COMMUNICATION.

**graphical user interface (GUI)** In computer design, the way in which the operating systems of computers **\*represent \*data** by employing two main **\*pictorial** metaphors. Firstly, the **desktop metaphor** of the office with files and folders representing information and programs, the hard drive represented as a file store, a desktop area, and even a waste paper basket for unwanted files. Secondly, the **window** where programs open within a rectangular **\*frame** and can be displayed and run. Research began on GUIs in the 1960s as a **\*user**-friendly alternative to the command line structure used by computer programmers. *See also* HUMAN—COMPUTER INTERACTION.

**graphic communication (graphical communication)** The **\*representation** of **\*information** or ideas in visual **\*forms**. This includes the use of maps, graphs, tables, diagrams, pictures, and **\*photographs**, as well as supplementary verbal text. *See also* COMMUNICATION DESIGN; INFOGRAPHICS; LAYOUT; PICTORIAL COMMUNICATION; VISUAL COMMUNICATION.

**graphocentrism** *See* SCRIPTISM.

**gravure (intaglio)** In *\*printing*, a process where the material to be printed is etched into the printing surface and the incisions are inked. *Compare* LETTERPRESS; LITHOGRAPHY.

**grazing** *See* CHANNEL SURFING.

**great divide theories** *\*Theories* in the comparative analysis of modes of *\*communication* which assume or refer to a *\*binary* divide or dichotomy between different kinds of society or human experience: primitive–civilized, simple–advanced, pre-logical–logical, pre-rational–rational, pre-analytic–analytic, mythopoeic–logico-empirical, traditional–modern, concrete–scientific, oral–visual, or pre-literate–literate. Such pairings are often also regarded as virtually interchangeable with each other: so that *\*modernity* equals advanced equals civilization equals *\*literacy* equals rationality and so on (*see* ALIGNMENT). They can also be *\*Eurocentric*. Levy-Bruhl created a storm of protest early in the 20th century by labelling as ‘pre-logical’ the thinking of people in hunter-gatherer societies. Such theories tend to suggest radical, deep, and basic *\*differences* between modes of thinking in non-literate and literate societies. They are often associated with attempts to develop *\*grand theories* of social organization and development. Like any form of simplification they can be *\*interpretively* illuminating. However, the sharp division of historical continuity into periods ‘before’ and ‘after’ a technological innovation such as *\*writing* assumes the *\*determinist* notion of the primacy of ‘revolutions’ in *\*communication* *\*technology*, and differences tend to be exaggerated. The interpretive alternatives to great divide theories are sometimes called **continuity theories**: these stress a continuum rather than a radical discontinuity between oral and literate modes, and an ongoing dynamic *\*interaction* between various media.



<http://visual-memory.co.uk/daniel/Documents/litoral/>

- Biases of the ear and eye

**Greek visualism** *See* OCULARCENTRISM.

**green consumerism** *See* CONSUMER CULTURE.

**green screen** In *\*film* and *\*television*, a uniformly lit plain *\*background* that is used to create a *\*travelling matte* for special-effects *\*shots*. Green and blue are the preferred colours because they are not found in human skin or hair tones. The live action components of films such as *Sin City* (2005) and *300* (2006) are almost entirely photographed with actors performing in front of green screens.

**griefer** See TROLL.

**gross rating points (GRP)** See RATINGS; REACH.

**ground** 1. For usage in literary theory, see METAPHOR. 2. For usage in relation to perception, see FIGURE AND GROUND.

**group communication (small group communication)** The process by which verbal and nonverbal *\*messages* are exchanged between a limited number of people, usually from 3 to about 20, the upper limit being determined by the extent to which each member can interact with every other member with the potential for mutual *\*influence*. Traditionally, this refers to *\*interpersonal communication* between group members in *\*face-to-face interaction*. Sociologists (such as Goffman) tend to be concerned with how small groups maintain a shared definition of *\*reality*. The group is the smallest social system in which a *\*communication* network can exist: a *\*dyad* has only one *\*link* whereas a minimal group (a **triad**) has three (see also SOCIAL NETWORKS).

**group dynamics** 1. The *\*structure* and interactional processes that take place within small groups in *\*face-to-face interaction*: see also COMMUNICATION NETWORK. 2. The study of small groups and the *\*interaction* processes within them, such as *\*power relations*, leadership, decision-making, productivity, *\*cohesion*, *\*conformity*, *\*cooperation*, and *\*conflict*.

**group identification (social identification)** In social psychology, an individual's sense of belonging to a particular social, *\*cultural*, or *\*subcultural* group. *\*Social identity theory* focuses on the contribution of group membership to the self-concept (see LOOKING-GLASS SELF). Park

proposed that a universal *\*preference* for the familiar and for those who are perceived as being like oneself underlies group identification. *\*In-group* identification is associated with *\*ethnocentrism*. *See also* [HOMOPHILY](#); [PRIMARY AND SECONDARY GROUPS](#); [REFERENCE GROUP](#).

**GRP** (gross rating points) *See* [RATINGS](#); [REACH](#).

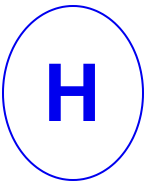
**GUI** *See* [GRAPHICAL USER INTERFACE](#).

**guilt appeals** A psychological and *\*rhetorical* strategy in persuasive *\*communication* such as *\*advertising*, classified as both *\*emotional* and negative, which seeks to arouse in the individual feelings of guilt which the desired response would be perceived as likely to assuage. Guilt appeals are ubiquitous in charitable appeals. *See also* [ADVERTISING APPEALS](#); [EMOTIONAL APPEALS](#); [FEAR APPEALS](#); [NEGATIVE APPEALS](#); [SOCIAL ACCEPTANCE APPEALS](#).

**GUMG** *See* [GLASGOW MEDIA GROUP](#).

**gutter** The centre margin or crease between the facing pages of a *\*magazine* or book. **Gutter bleed** refers to artwork flowing or bleeding across the gutter. *See* [BLEED](#).

**GVs** *See* [GENERAL VIEWS](#).



**habitus** A set of *\*norms* and *\*expectations* unconsciously acquired by individuals through experience and *\*socialization* as embodied dispositions, ‘internalized as second nature’ (Bourdieu) in *\*social schemata*, predisposing us to act improvisationally in certain ways within the constraints of particular social *\*fields*. It is an integral part of *\*behaviour* reflected in a ‘way of being’ (including ways of seeing, moving, talking, and so on) that is largely shared by those of similar *\*backgrounds*. It functions to mediate between individual *\*subjectivity* and the *\*objective \*social structures* of relations (*see also* AGENCY; STRUCTURE). *See also* CULTURAL CAPITAL; INTERPRETIVE REPERTOIRE; ROLE DISTANCE; SOCIAL ACTOR; SOCIAL CAPITAL; SYMBOLIC CAPITAL; TASTE; WORLDVIEW.

**hacker** 1. Negatively, a person skilled in computer programming who uses their abilities to gain unauthorized *\*access* to the *\*data* in other people’s computers (**hacking**), illicitly copying or wantonly destroying data and disrupting *\*computer networks* through viruses. *Compare* CRACKER. 2. A computer programmer dedicated to finding optimum solutions to programming problems through hands-on experimentation and the *\*sharing* of *\*knowledge* among peer groups. Hence, **hack** *n.*: an ingenious and elegant technical solution to a problem. 3. (**phone hacker**) Someone who gains unauthorized remote access to *\*mobile phone* voicemail messages, as in the case of a major tabloid journalism scandal in the UK in the first decade of the 21st century.



<http://www.gutenberg.org/etext/729>

- *Hackers*: Steven Levy

**hacker ethic** A set of principles and *\*values* that originated in MIT in the early 1960s and is shared among contemporary *\*hacker* communities. It emphasizes *\*freedom of information* and *\*access* and the special discipline and creativity required to work with computers. *See also* **PROCEDURAL AUTHORSHIP**.



[http://project.cyberpunk.ru/idb/hacker\\_ethics.html](http://project.cyberpunk.ru/idb/hacker_ethics.html)

- The Hacker's Ethics

**hailing** *See* **INTERPELLATION**.

**half duplex** A two-directional transmission system that is only active in one direction at a time. Walkie-talkies use this system: the *\*user* presses a 'talk' button to speak to the other party. *Compare* **FULL DUPLEX**; **SIMPLEX**.

**half-tone** In *\*printing*, a photomechanical method of converting *\*photographs* into dots of various sizes so that they can be reproduced by printing. This method, often employed in *\*newspapers* and *\*magazines*, produces tones which appear to shade into each other. Half-tone screening allows copies to be made directly from the original, avoiding the expense of a *\*lithographic* artist.

**Hallin's spheres** A conceptualization of journalistic *\*objectivity*, proposed in 1986 by Daniel Hallin, in relation to three concentric spheres of political *\*discourse*. Within the innermost **sphere of *\*consensus*** there is little controversy, and *\*journalism* serves to represent neutrally the conventional wisdom or the official line. Within the **sphere of legitimate controversy** are the mainstream political issues debated by the major political parties, in relation to which journalists are always expected to demonstrate *\*objectivity* and *\*balance*. Beyond the pale of acceptable political debate, in the **sphere of deviance**, *\*neutrality* is not expected: journalism is seen as free to expose, condemn, or exclude from the public agenda views which are seen as marginal or radical. The boundaries between these zones, and the issues that

are seen as belonging within them, are constantly changing. *See also* AGENDA SETTING; IMPARTIALITY.

**halo effect** In *\*impression formation*, a tendency to allow a positively *\*evaluated* attribute (such as physical attractiveness) to positively *\*bias* one's assessment of other traits. *See also* PERSON PERCEPTION.

**hammocking** In *\*programme* scheduling, seeking to boost the viewing figures for a *\*broadcast* programme (*see* RATINGS) by sandwiching it between two already popular programmes.

**haptics** 1. Touching and its study. Argyle suggests that touch is a powerful social *\*signal* because it is associated with both *\*sex* and aggression. Touching may be self-focused or other-focused. Self-focused touch is not normally intentionally communicative and *\*self-touch* *\*adaptors* may reflect the person's current state of mind (e.g. anxiety) or may be merely a habit. However, touch is also part of the *\*performance* of *\*identity*, not least of *\*gender*. D. Morris notes that self-touching of hair shows a three-to-one bias in favour of women, while temple-supporting shows a two-to-one bias in favour of men. As for other-focused touch, for Henley, one of its *\*functions* is to maintain the social hierarchy. She asks us to consider who would be more likely to touch the other in *\*complementary relationships*: teacher or student, doctor or patient, employer or employee, and so on (*see also* MARKEDNESS). *\*Social codes* of touch are *\*culturally* variable: *see* HIGH-CONTACT CULTURES; LOW-CONTACT CULTURES. 2. An area of research into touch-based displays and interfaces for enhancing the realism of computer interfaces or *\*virtual worlds*: for example, smartphone interfaces.

**hard news** Up-to-date factual reporting of consequential newsworthy *\*events* (usually on a national or international level) (*see also* NEWSWORTHINESS). Note the *\*stereotypical* *\*connotation* of *\*masculinity*. *See also* BROADSHEET; *compare* SOFT NEWS; STORY MODEL.

**hard sell** In *\*advertising*, heavy promotion using a direct and overt sales *\*message*, typically employing *\*rational appeals* and focusing on *\*information* stressing the tangible benefits of the product or service and

aiming to stimulate immediate purchases. *See also* CENTRAL ROUTE; OVERT APPEALS; REASON-WHY ADVERTISING; UNIQUE SELLING PROPOSITION; *compare* SOFT SELL.

**HA shot** *See* HIGH-ANGLE SHOT.

**hashtag** An economical and searchable means of specifying the subject of a *\*message* on Twitter, created by prefixing a word or short hyphenated phrase with a hash symbol (#). Multiple messages labelled with identical hashtags generate **trending** *\*topics* which can be automatically collected and ranked according to their popularity. *See also* SOCIAL MEDIA; TWEET; *compare* TAG.

**hate speech** *See* POLITICAL CORRECTNESS.

**Hawthorne effect** (research) An ‘experimenter *\*effect*’ in which the *\*behaviour* of *\*subjects* changes simply because they are aware of being the subject of research.

**HCI** *See* HUMAN–COMPUTER INTERACTION.

**HDTV** *See* HIGH-DEFINITION TELEVISION.

**header** *See* MASTHEAD.

**headline** 1. The title of a story in a *\*newspaper* or *\*magazine* (a convention carried over to *\*television* *\*news* programmes and webpages) displayed in larger and bolder type so as to attract *\*attention*: *see also* BYLINE. 2. The title of the main story that appears in newspapers on page one *\*above the fold*.

**head nod** A brief and slight lowering and raising of the head. Head nods *\*function* as *\*regulators* to assist *\*turn taking*: a nod can signify that someone should keep talking; rapid nodding can indicate that the nodder wants to speak. For head nods in televised *\*interviews*, *see* NODDIES.

**headroom** **1.** In audio engineering, the amount an audio *\*signal* can exceed a designated maximum level without clipping or distorting. **2.** In *\*film* and video *\*camerawork*, the space above the subject's head in the *\*frame*: too much space makes the subject appear less important.

**heavy users** In *\*marketing*, the market segment representing the majority of total sales for a product or service: typically one-third of the purchasers account for almost two-thirds of the sales revenue. *See also* **PRIMARY AUDIENCE**; **TARGET AUDIENCE**.

**heavy viewers** In Gerbner's *\*cultivation theory*, people who watch *\*television* more than four hours a day. These are the television *\*viewers* whom he found to be most likely to be subject to *\*attitudinal effects* based on the ways in which the world is framed by *\*television programmes*, especially regarding *\*topics* of which the viewer has little first-hand experience. Light viewers may have more sources of *\*information* than heavy viewers. Heavy viewers are also seen as more likely to be affected by *\*mainstreaming*. *See also* **AVAILABILITY HEURISTIC**.

**hedging** The employment of linguistic devices by speakers or writers in order to evade responsibility for making a statement which might be disproven. For example, 'It might be suggested that ...' or 'It could conceivably be the case that...'. A habit of politicians and academics in particular. *See also* **QUALIFIERS**.

**hegemonic code** *See* **DOMINANT CODE**.

**hegemonic masculinity** The mythology of *\*gender* that is dominant within cultural *\*representations* of males, reflecting normative behavioural ideals for males in a *\*culture* in a particular period (regardless of the actual prevalence of such *\*behaviour* in that society). Such representations promote *\*stereotypical* masculine heterosexual *\*values* (*see also* **GENDER STEREOTYPES**). Also, those men who exemplify, perform, and perpetuate the mythology of dominant *\*masculinity*, who are implicated in the subordination of women and of men who represent marginalized (e.g. gay) masculinities. In contemporary Western cultures, masculinity is typically associated with

personality traits such as independence and competitiveness, *\*role* behaviours such as being the primary provider and initiative-taking, and physical characteristics such as muscularity and a deep voice. However, the form of masculinity occupying the hegemonic position in a culture at any particular time is always contestable.

**hegemonic reading** (**dominant reading, preferred meaning, preferred reading**) Within S. Hall's *\*encoding–decoding model*, a '*\*reading* position' involving the *\*interpretation* of a *\*mass-media* *\*text* by a *\*decoder* who fully shares its *\*ideological code* and accepts and reproduces the *\*preferred reading*—a reading which may not have been the result of any conscious intention on the part of those who produced it. In such a stance the *\*dominant code* seems natural and *\*transparent*. The concept is used in relation to texts where the *\*sender* of a *\*message* consciously or unconsciously encodes it in ways which function to guide, limit, or control its interpretation by *\*receivers*. It is not the same as an *\*intended meaning*, since it may embody many assumptions of which even the *\*producers* of the *\*discourse* were not consciously aware. Hall originally used the term in relation to *\*television* *\*news* and *\*current affairs* *\*programmes*, but it has subsequently been applied more widely. Hall tries to address the objections of researchers in the *\*uses and gratifications* field by conceding that although the interpretation of a text is primarily determined by *\*audiences*, the *\*encoders* of a message are nevertheless more powerful than its *\*decoders* because they also have control over the means of *\*sign* production, or the very ideological codes that audiences use to form their interpretation of a text. However, Hall has been criticized for appearing to imply that such *\*meanings* are invariably encoded in the dominant code: this stance tends to *\*reify* the *\*medium* and to downplay conflicting tendencies within texts. Sociologists deny that the concept of preferred reading entails *\*textual* determinism since interpretation involves several possible *\*reading* positions. *See also* ABERRANT DECODING; CIRCUIT OF COMMUNICATION; ENCODING–DECODING MODEL; OPEN AND CLOSED TEXTS; RECEPTION MODEL; *compare* NEGOTIATED READING; OPPOSITIONAL READING.

**hegemony** [Greek *hēgemōn* 'leader'] **1.** In sociology, history, political science, and international relations, *\*dominance* or control, especially that of

one state or social group; *see also* **POWER RELATIONS**. **2. (bourgeois hegemony)** In classical **\*Marxism**, the political and economic dominance of the bourgeoisie exercised through the legislative and coercive **\*power** of the state. **3. (cultural or ideological hegemony)** For Gramsci, the **\*cultural** and **\*ideological** dominance of the ruling **\*class**, which exercises control by apparent **\*consensus** rather than coercion using its **\*influence** in the major **\*institutions** (such as education and the **\*mass media**) to engineer consent through projecting its own **\*ideology** as **\*common sense** while excluding, or absorbing and transforming, alternatives (*see also* **DOMINANCE MODEL**; **IDEOLOGICAL STATE APPARATUS**; **LEGITIMATION**; **MANUFACTURE OF CONSENT**; **MEDIA HEGEMONY**; **PROPAGANDA MODEL**). The **\*status quo** is thus accepted as in their own best interests by those who are subordinated by it. Marxist intellectuals may nevertheless engage in a 'counter-hegemonic project'. The struggle for ideological hegemony is a primary factor in radical change. **4.** In interpersonal **\*interaction**, power asymmetry; *see also* **CALLER HEGEMONY**; **COMPLEMENTARY RELATIONSHIPS**.

**height in field** *See* **ELEVATION**.

**helical scan** In video recording, a method of laying down picture information onto tape as a series of diagonal lines of magnetized particles, each one corresponding to an individual **\*field** of video. These lines are arranged in parallel and are written and read by a rotating recording/playback head.

**hemispheric lateralization (hemispheric localization, hemispheric specialization, laterality, cerebral dominance)** The **\*hypothesis** that the left and right hemispheres of the human cerebral cortex differ in their psychological functions. For most people (most right-handed people and some left-handers) the left hemisphere is dominant for **\*language** functions and the right hemisphere is dominant for visual-spatial tasks and **\*nonverbal communication**. The right hemisphere processes the left visual **\*field** and tends to produce an attentional **\*bias** to the left (though **\*reading** direction also plays a part in this). Males tend to have more lateralized, less coordinated, brain functions than females, leading some to suggest that this may help to account for greater nonverbal sensitivity among females.

**hermeneutic circle** 1. In philosophy, the problem of the circularity of understanding: where understanding A presupposes understanding B, which in turn presupposes understanding A. 2. In **\*hermeneutics** a dialogical relation between the part and the whole in **\*texts**: we have to refer to the whole to understand the parts and the parts to understand the whole (e.g. in understanding sentences and the words within them). This concept was introduced by Schleiermacher, although the term was coined by Dilthey. In hermeneutics, it is seen as the path to greater understanding rather than a problem: unlike a 'circular definition', it is not meant to suggest 'going round in circles', since, as Heraclitus notes, 'No man ever steps in the same river twice, for it's not the same river and he's not the same man.' Some commentators therefore refer to the process as more like a spiral. It has been applied to the relations between texts and **\*genres**, between text and **\*context**, and between **\*theory** and **\*data**. Giddens refers to a **double hermeneutic** in which social scientists seek to engage with both **\*emic and etic** perspectives on social **\*reality**. 3. The **\*poststructuralist**, anti-hermeneutic notion that since all **\*signs** refer to other signs, no ultimate **\*meanings** can be established.

**hermeneutics** See also **INTERPRETIVISM**. 1. The art or technique of **\*interpretation**, especially of **\*texts**. 2. Most broadly, the interpretation of human **\*behaviour** and the social world. 3. Originally, in theology, Biblical **\*exegesis** to establish a correct interpretation of holy scripture. For Schleiermacher, hermeneutics involved the application of historical **\*contextualism** to the study of texts, in order 'to understand the **\*author** better than he understood himself' (Dilthey). Such approaches led to the cynical jibe that hermeneutics is the art of finding what is not there. 4. Traditionally in jurisprudence, interpreting juridical texts in order to establish an authoritative statement of law. 5. In philosophy and literary theory, the theory of interpretation. For Dilthey, hermeneutics represented *verstehen*, the **\*subjective** understanding needed to deal with historical, social, and cultural **\*knowledge**, as distinct from the explanation required in **\*objective**, scientific method. It thus distinguished the human sciences from the natural sciences. For Gadamer, interpretation is always situational and subjective: there can be no objective interpretation of the **\*meaning** of a **\*text**. This conception has a considerable influence on **\*reception** theory. Ricoeur argues that 'Every **\*reading** takes place in a **\*culture** which imposes its own

framework of interpretation.’ Such stances are rejected as *\*relativism* by Hirsch, who regards only the ‘verbal meaning’ of the *\*text* as within the provenance of hermeneutics. 6. (psychology) The interpretation of behaviour, *\*speech*, and *\*writing* in terms of meaning and intention. 7. In recent theory, a focus on the way in which interpretation constructs its *\*object*. 8. (semiotics) A relatively open, loose, and often unconscious system of implicit *\*interpretive* practices, in contrast to the more formal and explicit character of a semiotic *\*code* (Guiraud).

**hero or heroine** 1. In common usage, a man or woman admired for some positively *\*evaluated* trait or for their achievements. 2. In literary and *\*film theory*, the main male or female character in a *\*narrative*, regardless of whether their qualities are admirable. When not distinguished by admirable qualities, the term *\*anti-hero* may be applied. Usually a hero or heroine is the *\*protagonist*, but not always: as in the film *Dances with Wolves* (1990), where Dunbar is the hero and Stands with a Fist is the heroine, but only Dunbar is the protagonist.

**heteroglossia** [Greek *hetero* ‘other, different’ + *glōssa* ‘tongue, language’] A plurality of voices (polyphony), especially conflicting voices in tension within a *\*discourse*. The term is the usual *\*translation* of Bakhtin’s coinage *raznorecie*, which for him is ever-present in discourse, offering the potential for *\*codes*, *\*conventions*, and dominant *\*ideologies* to be challenged.

**heteronormativity** A deeply embedded *\*cultural* presumption that humanity and heterosexuality are synonymous. The term was coined in 1993 by Warner, who quoted Wittig: ‘To live in society is to live in heterosexuality... Heterosexuality is *\*always already given* within all mental *\*categories*.’ Rubin had already coined the phrase **compulsory heterosexuality** in 1975 to refer to the taboo on homosexuality as being more basic than that on incest, while Rich used the same term in 1986 to argue that heterosexuality is a social construct sustained by social sanctions. Heteronormativity permeates social life and social *\*institutions*, from the reactions of all-male groups when an attractive woman passes to the checkbox for ‘married or single’. However, the presumption of universal heterosexual desire is an inherently unstable *\*myth*. See also **GENDER BIAS**.

**heterophily** A tendency of individual human beings to collect in diverse groups. This is reflected in the folk wisdom that ‘opposites attract’ (in contrast to **\*homophily**). *See also* **PUBLICIS**; **SOCIAL NETWORK THEORY**; **WEAK TIES**.

**heterosexism** Social practices reflecting tacit or overt **\*bias** in favour of heterosexuals and prejudicial to gay men, lesbians, or bisexuals, not necessarily involving the aversion or hatred implied by **\*homophobia**. Often based on the presumption of heterosexual **\*norms** (*see* **HETERONORMATIVITY**).

**heuristic** **1. adj.** Concerned with practical methods of discovery, learning, or exploratory problem solving. **2. n.** In problem solving, a rule of thumb serving as a shortcut to a solution: such as deciding which vacuum-cleaner to buy by limiting the search to those with four or more stars in **\*online** customer reviews. **3. n.** Contraction of **\*cognitive** heuristic, or of such variants as: heuristic assumption, device, method, rule, technique, or thinking: *see* **HEURISTICS**.

**heuristics** [/hjuˈrɪstɪks/ Greek *heuriskein* ‘to discover’] **n.** **1.** The art of discovery. **2. (heuristic, cognitive heuristic)** (psychology) Rules of thumb, based on experience, used in decision making, problem solving, and the formation of beliefs. These shortcuts constitute a **\*cognitive \*bias** (*see* **ANCHORING BIAS**; **AVAILABILITY HEURISTIC**). **Heuristic thinking** refers to the mental processes involved in problem solving. Such approaches often draw on **\*common-sense** assumptions and can lead to **\*stereotyping**. **3.** (philosophy) The study of methods of discovery (rather than proof). In logic, a problem-solving method that facilitates understanding but may not constitute a proof. *See also* **ABDUCTION**; **DEDUCTION**; **INDUCTION**. **4. (heuristic method, heuristic rule, heuristic technique)** In computer science, **\*artificial intelligence**, and **\*cybernetics**, an exploratory, rule-of-thumb method for problem solving that is applied in domains that are not susceptible to an exhaustive, ‘brute force’ **\*algorithmic** method. A **heuristic search** is a domain-specific approach that uses guiding principles based on existing **\*information** (*compare* **TOP-DOWN PROCESSING**) in order to simplify a problem by limiting the adopted measures (often in the interests of

speed). A **heuristic program** or **routine** applies several methods, assessing each attempt in terms of whether it is closer to a solution: in this sense it learns from experience. **Heuristic analysis** is employed in virus-checking software to check files for known virus-like behaviour that may indicate previously unknown viruses (or new variants). **5. (heuristic, heuristic device, heuristic assumption)** (sociology) Any general concept, *\*model*, or working *\*hypothesis* used to facilitate analysis, usually involving assumptions based on previous research (for example, Weber's 'ideal types').

**hidden agenda** **1.** A covert *\*subtext* within any act of *\*communication*. **2.** A pejorative reference to a conscious but unstated plan motivating the actions of an individual, group, or organization.

**hierarchical perspective** See **RELATIVE SIZE**.

**hierarchy of effects (HOE model or paradigm, hierarchy of influences)** **1.** A *\*model* of *\*persuasion* based on learning *\*theory* in which the *\*target audience* is assumed to go through these stages of *\*influence*: *\*attention*, *\*comprehension*, and acceptance. This model was originally proposed by Hovland and colleagues in 1953 (*see also* **YALE MODEL**). Later versions added the stages of retention and yielding. **2.** Various related models of *\*marketing* communication consisting of stages of influence through which the *\*consumer* is hypothesized to pass in relation to a product or service based on the sequence: learning (*\*cognitive*), feeling (*\*affective*), and doing (conative or *\*behavioural*); alternative sequences have also been proposed. Such models have been criticized as theoretically weak. Contemporary psychology has abandoned the traditional distinctions between these dimensions on the grounds that they are highly interdependent.

**hieroglyphic** See **WRITING SYSTEMS**.

**high and low involvement** **1.** The degree of *\*cognitive effort* or *\*elaboration* required on the part of the *\*audience* in relation to the *\*form* of the *\*message*. Some texts demand more active *\*interpretation* than others, even within the same *\*medium*. For example, some *\*television commercials* are designed to be more open-ended, as when the *\*target audience* is expected to be more

highly educated and to find such interpretation intrinsically gratifying. *See also* **ACTIVE AUDIENCE THEORY**. **2.** The amount of cognitive effort required from the audience in relation to the nature of the medium. *\*Reading* printed text is generally regarded as requiring more active cognitive involvement than watching television, although clearly this is partly dependent on the *\*content*: casually flipping through a *\*magazine* is likely to be less demanding than watching a whodunnit on TV. *See also* **GLANCE**; **HOT AND COOL MEDIA**; **LEAN FORWARD OR LEAN BACK**. **3.** A characterization of television *\*viewing styles* in terms of the degree of *\*attention* paid to the screen. The attention of individual *\*viewers* varies dramatically, from rapt attention to no attention at all. In 1983, Tunstall proposed a three-tier categorization of audience involvement with *\*television programmes*. **Primary involvement (focused viewing)** denotes watching TV attentively and critically, evidenced in the viewer's ability to effectively recall and *\*evaluate* what they have just seen. **Secondary involvement (monitoring)** denotes watching while engaged in another activity, e.g. ironing, or where something else is going on in the *\*background* (*see also* **DUAL SCREENING**; **MULTITASKING**). **Tertiary involvement (idling)** denotes the situation when the TV is on in the background but is not the subject of conscious attention (*see also* **TELEVISION VIEWING STYLES**). **4.** (marketing) The relative level of cognitive effort and problem-solving in which the *\*consumer* is expected to engage when purchasing particular types of product. This typically corresponds to how expensive mistakes could be: so purchase decisions in relation to cars or computers are expected to involve more cognitive involvement than for soap or bread. *See also* **CENTRAL ROUTE**; **ELABORATION LIKELIHOOD MODEL**; **RATIONAL APPEALS**. **5.** (marketing) The relative level of *\*affective* involvement anticipated on the part of consumers in relation to the purchase of particular types of product: *see also* **EMOTIONAL APPEALS**; **MASLOW'S HIERARCHY OF NEEDS**; **MOTIVATION**; **PERIPHERAL ROUTE**. **6.** (linguistics) The *\*conversational style* of an individual speaker in *\*interpersonal communication* whose *\*speech*, reflecting their enthusiasm and interest, is characterized by such features as rapidity, relatively short pauses, abrupt *\*topic* shifting, faster *\*turn taking*, and a tendency to speak without necessarily waiting for others to finish their turns. Tannen uses the term to

describe a style she observed among New Yorkers. She notes that a high-involvement style of speaking is evaluated positively by other users of this style but is seen as dominating by those who do not. The comparison here is with a style she referred to as *\*high considerateness*.

**high-angle shot (HA shot)** A photographic *\*composition* in which the viewing position is above the subject, giving the impression that the camera is looking down. In *\*film* and video logging *\*conventions*, a high-angle *\*shot* tends to imply a static shot. So, for example, a shot from the top of a building would be high-angle, although a shot from a helicopter, aeroplane, or drone would be an **aerial shot**. A **crane shot** is typically a high-angle shot that sweeps over the action. In semiotic terms, these are *\*marked* shots compared with level shots, often connoting high *\*status*, or a godlike *\*point of view*. *See also* TILT.

**high concept** Media *\*productions* which are easy to market because they feature established stars, have cross-media potential and have a straightforward premise which is easily communicated and comprehended, often by being reducible to a single sentence. The high concept approach originated in American *\*television* but is particularly associated with *\*film*; it has defined mainstream Hollywood cinema since the 1980s.

**high considerateness** (linguistics) The *\*conversational style* of an individual speaker in *\*interpersonal communication* whose *\*speech* is characterized by a relatively slower pace and longer pauses than in a **high involvement** style (Tannen). *See also* HIGH AND LOW INVOLVEMENT.

**high-contact cultures** *\*Cultures* in which, compared to those in most cultures, people tend to touch each other more often, maintain closer *\*interpersonal distance*, make more *\*eye contact*, and speak louder. For example, Latin America and the Mediterranean. *See also* INTERCULTURAL COMMUNICATION; *compare* LOW-CONTACT CULTURES.

**high-context communication (contextual communication)** A *\*communication style* in which much of the *\*meaning* is implicit (*see* IMPLICIT MEANING) and *\*context-dependent* (*see* CONTEXTUAL

MEANING) rather than explicit in the *\*message* (E. T. Hall). To *\*interpret* the message the *\*receiver* must invoke the *\*context* (see also CONTEXT OF SITUATION; CONTEXTUALISM; INFERENTIAL MODEL; INTERACTION-ORIENTED COMMUNICATION; RELATIONAL COMMUNICATION; RELEVANCE THEORY). This is a *\*process-oriented* style. All communication involves some degree of context-dependence, but there is considerable variation between cultures. Compare LOW-CONTEXT COMMUNICATION.

**high-context cultures** *\*Collectivistic cultures* (such as in China) particularly associated with a high-context *\*communication style*. By comparison with *\*low-context cultures*, people are more tolerant of silences in conversation, use silence more strategically, and are more alert to nonverbal *\*cues*. People in high-context cultures often adopt a *\*role-oriented* style (see ROLE-ORIENTED COMMUNICATION). See also CONTEXT; INTERCULTURAL COMMUNICATION.

**high culture** ‘Authentic’ works of art and individual creativity and the *\*aesthetic* pleasures associated with their appreciation which require the demonstration of *\*taste*, discrimination, and sophistication derived from and contributing to the *\*cultural* capital of an elite as distinct from the ‘mere entertainment’ *\*values* associated with *\*popular (mass) culture*, commercial *\*commodification* and uncritical *\*consumption*. A polarizing term, originating in the mid 19th century, explicitly linked to *\*class* distinctions. However, Adorno and Horkheimer from the *\*Frankfurt school* offer a *\*Marxist* perspective in which high culture is a context within which *\*dominant ideologies* can be challenged.

**high-definition television (HDTV)** *\*Television* with more TV lines and therefore a higher resolution than standard definition systems. The system took off in the late 1990s with the rise of *\*digital* transmission, LCD and plasma *\*technology* replacing bulky, heavy cathode-ray equipment. Today, a high-definition television *\*image* is defined as 1080 TV lines as opposed to 625 for *\*PAL* and 525 for *\*NTSC*. However, in the 1980s an *\*analogue* system was marketed with a resolution of 1120 TV lines. In 1940, Baird demonstrated a 600-line colour television system.



<http://www.bairdtelevision.com/colour.html>

- The world's first high-definition colour television

**high modernity** *See* POSTMODERNITY.

**historical determinism** 1. A belief that historical processes have a certain inevitability, based on some fundamental factor. Its application ranges from a pessimistic fatalism which denies human free will (which 'soft \*determinism' permits) to the far looser optimistic \*Enlightenment notion of progress as inevitable. Benjamin refers to this evolutionist faith in the irresistible progress of humankind as \*historicism (contrasting it with historical \*materialism). Some, such as Popper, point to historical determinism in classical \*Marxism; others (e.g. Althusser) reject this. 2. **(historical relativism)** The view that our ideas are determined by our historical situation.

**historical relativism (historical particularism)** The stance, adopted by Boas and others, that a historical era can only be understood on its own terms (*see also* HISTORICISM). In its extreme form, a rejection of the validity of historical (or cross-cultural) comparisons and evolutionary schemata. *See also* RELATIVISM.

**historicism** 1. A pejorative synonym for \*historical determinism or \*historical relativism. 2. **(historism)** The stance that \*events and/or ideas need to be interpreted within their historical \*context (**historical contingency**), or that human phenomena should be seen in terms of their historical development. Such standpoints are often framed in \*opposition to \*universalism, \*essentialism, and \*formalism. However, over-emphasis on historical variability and the uniqueness of circumstances is criticized as \*relativistic. 3. The \*hermeneutic approach in which it is argued that historical \*interpretation requires us to adopt the \*values and assumptions of the time, seeing the phenomenon in its own terms and not ours. 'Always historicize,' declared Jameson in 1981. Critics have either branded this approach as \*cultural relativism or have emphasized that interpreters cannot escape their own historical situatedness. 4. **(New Historicism)** A form of

**\*textual** (and **\*contextual**) analysis originating in the USA in the 1980s which has been seen as allied with **\*cultural** materialism in the UK. Rejecting traditional literary and cultural history and **\*grand narratives**, this approach emphasizes contradictions and discontinuities within historical **\*cultural forms**, marginalized minorities, and the importance of the **\*cultural** and social context. **5.** In architecture and design, **\*styles** drawing inspiration from the past. The term is often used pejoratively, particularly within **\*modernist \*discourse**.

**historicity** The historical dimension of human phenomena, or the distinctive sociohistorical circumstances of a specific **\*event** or series of events. **\*Theories** ignoring this dimension are **\*ahistorical**.

**historic turn** A change in emphasis in the **\*discourse** of the humanities and social sciences reflecting a recognition (beyond the academic bounds of history itself) of the importance of historical **\*context** and historical processes. This has included the new **\*historicism** in literary theory, ethnohistory, and historical sociology. One of several turning points identified in the evolution of these disciplinary discourses; it is seen as having followed the **\*rhetorical** turn.

**Hitchcock zoom** See **FOCAL LENGTH**.

**hits** The number of requests from browsers for items on a web server. A quantitative measure of the load on the server which is also used as a rough-and-ready measure of the relative popularity of webpages (skewed by the fact that each separately stored element in a page—such as each **\*image**—is also counted as a hit).

**hive mind** See also **WISDOM OF CROWDS**; compare **COLLECTIVE INTELLIGENCE**. **1.** The **\*conformity** of thinking **\*connoted** by widespread collective **\*behaviour**. **2. (internet hive mind)** A **\*metaphor** for the **\*internet** as a homogenizing **\*influence**: such as a place where large numbers of people act in the same way or as the first place to which most people turn for **\*information** (Google and Wikipedia being prime examples). Search query text predictive **\*algorithms** have been interpreted as an index of the hive mind (see also **PREDICTIVE ALGORITHM**). The term can also be used to

refer to large-scale **\*online** collaboration between strangers in pursuit of a shared goal, which is not always benign (see **CROWDSOURCING**; **CYBER-VIGILANTISM**). *See also* **ECHO CHAMBER**; **FILTER BUBBLE**; **IMAGINARY COSMOPOLITANISM**; **MEME**; **NETWORKED COMMUNICATION**; **UPVOTING**; **VIRAL CONTENT**.

**HOE model or paradigm** *See* **HIERARCHY OF EFFECTS**.

**holdover audience** *See* **INHERITED AUDIENCE**.

**homogenization (homogeneity)** [Greek *homos* ‘same’ + *genos* ‘kind’] The combining of different elements into a uniform whole; the fear that the global **\*diffusion** of Western (particularly American) **\*cultural** goods and **\*values** will result in an erosion of cultural diversity. *See also* **COMMODIFICATION**; **CULTURAL IMPERIALISM**; **MCDONALDIZATION**; *compare* **FRAGMENTATION**; **HYBRIDIZATION**.

**homonymy** *See* **POLYSEMY**.

**homophily** A widespread tendency of human beings to be drawn to others with whom they see themselves as having much in common. This **\*unconscious bias** is reflected in the folk wisdom that ‘birds of a feather flock together’ or ‘like attracts like’ (in contrast to **\*heterophily**). In **\*social relations** we are drawn towards features which support our **\*social identity**. A distinction is made between **status homophily**, either ascribed (e.g. **\*age**, **\*ethnicity**, **\*sex**) or acquired (e.g. marital status, education, occupation), and **value homophily** (e.g. **\*attitudes**, **\*stereotypes**). Homophily may be involved even in **\*parasocial relations** with characters represented in **\*texts** (in any **\*medium**). Perceived **\*similarity** may involve a certain amount of wishful thinking: we may **\*narcissistically** seek in others an idealized **\*image** of what we would like to be (an **ego-ideal**). **\*Ideologically**, homophily can have an **\*echo chamber \*effect**. *See also* **AFFILIATION**; **BALKANIZATION**; **CONFIRMATION BIAS**; **GENDERED IDENTIFICATIONS**; **GROUP IDENTIFICATION**; **IDENTIFICATION**; **IDENTIFICATION THEORY**; **IMAGINARY COSMOPOLITANISM**; **MAINSTREAMING**; **MODELLING**;

NETWORKED INDIVIDUALISM; PEER GROUP; PERSONALIZATION  
FILTERS; PREFERENCE; PRIMARY AND SECONDARY GROUPS; SOCIAL  
NETWORK THEORY; SOCIAL TIES; UNFRIENDING.

**homophobia** [Greek *homos* ‘same’ + *phóbos* ‘fear’] Negative *\*attitudes* towards homosexual people and homosexuality which may be manifested in discrimination, hostile *\*behaviour*, or hate crimes. The term was adopted in 1972 by Weinberg. The use of ‘phobia’ has been criticized as implying a pathological and irrational fear rather than a form of prejudice analogous to *\*racism*. The term is sometimes reserved for more extreme forms reflecting hatred and revulsion, the term *\*heterosexism* being favoured in other cases. Homophobic attitudes have been associated with conservative ideologies and authoritarian personalities. Extreme homophobia is often attributed to unconscious homosexual desires but it can also be due to ignorance or function as a means of gaining approval from a *\*reference* group.

**Institutional homophobia** is reflected in laws, policies, practices, and the *\*symbolic* erasure of gay people in the *\*mass media*. One *\*theory* is that the social function of homophobia is to enforce rigid *\*gender* distinctions (*see also* HETERONORMATIVITY). **Internalized homophobia** refers to gay and lesbian people themselves adopting negative attitudes about homosexuality from *\*socialization* into a homophobic culture, leading to denial or self-hatred because they feel that they cannot live up to dominant *\*cultural* gender *\*expectations*. *Compare* TRANSPHOBIA.

**hook** In *\*journalism*, *\*broadcasting*, and *\*advertising*, an element at the outset of an item that seeks to grab *\*audience* *\*attention*.

**horizon of expectations** The shared ‘mental set’ or framework within which those of a particular generation in a *\*culture* understand, *\*interpret*, and *\*evaluate* a *\*text* or an artwork. This includes *\*representational* knowledge of *\*conventions* and *\*expectations* (e.g. regarding *\*genre* and *\*style*), and *\*social knowledge* (e.g. of moral codes). It is a concept of *\*reading* (and the *\*meanings* this produces) as historically variable. The term is central in Jauss’s *\*reception* theory. *Compare* FRAME OF REFERENCE.

**horizontal communication** *See* LATERAL COMMUNICATION.

**horizontal integration (lateral integration)** Strategic acquisitions and collusions between companies in the same sector and at the same level in order to operate as a single entity with a supply oriented focus. The motives are to reduce the *\*competition*, to achieve *\*economies of scale*, and to concentrate ownership and *\*power*. In Europe since the late 1980s structural *\*deregulation* has led to a substantial increase in horizontal *\*integration* within media sectors. *See also* CONVERGENCE; CROSS-MEDIA OWNERSHIP; DEREGULATION; MEDIA OWNERSHIP; MONOPOLY; REGULATION; *compare* DIAGONAL INTEGRATION; VERTICAL INTEGRATION.

**horizontal-vertical illusion** Bisecting a horizontal line with a vertical line of equal length (producing an inverted T-shape) tends to generate an optical misperception in which the vertical line seems longer. This has been argued to be caused by a tendency for those used to large open spaces and/or the *\*pictorial* depth *\*cues* associated with *\*linear perspective* to see such lines as retreating into depth, and thus longer than they appear in two-dimensional *\*representations*. The illusion was first reported in 1858 by Wundt.



<https://www.illusionsindex.org/ir/vertical-horizontal-illusion>

- Horizontal-vertical illusion

**hot and cool media** A distinction made by McLuhan between media such as print, *\*photographs*, *\*radio*, and movies (**hot media**) and media such as *\*speech*, cartoons, the *\*telephone*, and *\*television* (**cool media**). Hot media are ‘high definition’ because they are rich in *\*sensory data*. Cool media are ‘low definition’ because they provide less sensory data and consequently demand more participation or ‘completion’ by the *\*audience* (a useful mnemonic is to imagine that hot media are too hot to touch). Note that McLuhan was not referring to the issue of the relative *\*cognitive effort* involved in the use of different media. Arguably, in his terms, television has grown hotter since the 1960s as its technical picture quality has improved, so these terms are relative. Critics have argued that the concept reifies the *\*medium*, underestimating *\*differences* within the same medium; the degree of audience engagement does not depend primarily on the medium itself

(although its *\*affordances* may play a part), but on its *\*content* and the ways in which the medium is used on specific occasions within specific *\*contexts*. *See also* **McLUHANISM**; **HIGH AND LOW INVOLVEMENT**.

**howl round** *See* **FEEDBACK**.

**HTML (Hypertext Markup Language)** A way of formatting a text document so that it can be displayed on a web browser. HTML uses elements of code called *\*tags* to specify *\*stylistic* parameters, to embed other *\*digital \*content* like *\*image*, *\*sound*, and movie files, and to define hyperlinks.

**hub** **1.** In a *\*network*, a ‘high degree’ *\*node* with multiple *\*links*, functioning as a junction. A centralized system dependent on a central hub-and-spokes (or star) *\*structure* is a controlling but unstable structure (if the hub fails, so does the network), unlike a *\*distributed network*. In a *\*social network*, a celebrity is an extremely well-connected hub: such hubs are typically connected to others (*see also* **OPINION LEADERS**). *See also* **CENTRALITY**; **CENTRALIZED NETWORK**; **COMMUNICATION NETWORK**; **DEGREES**; **NETWORK ANALYSIS**; **NETWORK THEORY**; **NETWORK TOPOLOGIES**; **NODALITY**. **2.** In *\*scale-free networks*, the node with the most links. *See also* **INTERNET**. **3. (social hub, social media hub)** A *\*content \*aggregation* page on a *\*brand* or organization’s website used to display the combined feeds from multiple *\*social media* sites.

**hue** **1.** Loosely, a synonym for *\*colour*; the relative redness, greenness, blueness of a colour. **2.** The *\*subjective* psychological experience of a distinct colour. One of the three major psychological dimensions of colour, the others being *\*brightness* and *\*saturation* (*see also* **COLOUR CONSTANCY**). The visual sensation relates to the physical dimension of the *\*wavelength* of light (and its amplitude or intensity) as reflected by *\*objects* or surfaces.

**human–computer interaction (HCI)** The study of people using computers: a mixture of engineering, design, and behavioural science. HCI can be separated into four dimensions: the ‘task dimension’, dealing with the goals and *\*purposes* of the engineers, designers, and *\*users* of computers; the

‘dialogue dimension’, concerning how the computer and user are intended to interact; the ‘**\*structural** dimension’, dealing with specifics of the **\*layout** and the grouping of tasks; and the ‘usability dimension’, dealing with the ways in which users and computer actually interact. The **human–computer interface** is both the hardware and software of the computer and includes elements such as the keyboard, mouse, screen, **\*graphical user interface**, windows, drop-down menus, and other means of accessing information. *See also* **COMPUTER-MEDIATED COMMUNICATION**; **FRONT END**; **TURING TEST**.

**human interest story** In **\*journalism**, an item in which the primary appeal is its focus on individuals and the details of their personal experiences, rather than its **\*news** value. Such stories typically involve an **\*emotional appeal**, and may seek empathic **\*audience \*identification** with those who are sympathetically represented. Where such stories feature at the end of news **\*programmes** they typically function to lighten the mood, or, as Brunsdon and Morley argued in 1978, to **\*ideologically** unify the audience. *See also* **ANGLE**; **INTIMIZATION**; **SOFT NEWS**; **STORY MODEL**.

**hybrid genre** [Latin *hybrida* ‘mongrel’] In **\*genre** theory, the combination of two or more genres. *Back to the Future 3* (1990) combines elements of science fiction and western **\*films**. Such combinations can also cut across **\*categories** such as **\*fact** and **\*fiction**. *See also* **ADVERTORIAL**; **DOCUDRAMA**; **DOCUMERCIAL**; **DOCUSOAP**; **DRAMADOC**; **EDUTAINMENT**; **FACTION**; **FILM GENRES**; **INFOMERCIAL**; **INFOTAINMENT**; **REALITY TELEVISION**; **TELEVISION GENRES**.

**hybridization (hybridity)** **1.** The combinability of different **\*forms** (as in **\*hybrid genres**), and of different **\*texts (crossover content)**. *See also* **CROSS-MEDIA FORMS**. **2.** (linguistics) The phenomenon whereby particular words are composed of elements from different **\*languages**: for example, the word **\*television** is a **hybrid word**, *telē* coming from Greek and *visio* from Latin. **3.** (postcolonial theory) What Bhabha refers to as the ‘in-between spaces’ where **\*cultural \*differences** meet and conflict, unsettling established **\*oppositions**: a ‘third space’ which offers an escape from singular, ostensibly stable, **\*essentialist \*identities** constructed around **\*class**, ‘**\*race**’, or **\*gender** (*see also* **INTERSECTIONALITY**). This is distinct from the older

concept of **creolization**, which, it has been argued, combined different identities into new forms of essentialism. In late **\*modernity**, **\*globalization** is seen as stimulating hybridity: different elements combine in ways which preserve some of the original diversity, albeit in different forms. *Compare* **HOMOGENIZATION**. 4. In **\*postmodern** **\*cultural** theory, the stance that all **\*cultural forms** are infinitely combinable and that there can be no absolute separation between **\*binary** distinctions such as spirituality and science, nature and culture, **\*reality** and reality construction (Latour).

**hybrid media** In the **\*media** cloverleaf, **\*online** versions of traditional **\*public relations** media (such as the websites of existing print **\*newspapers** and **\*magazines**) and related forms which have emerged online (such as *HuffPost*). *Compare* **EARNED MEDIA**; **OWNED MEDIA**; **PAID MEDIA**; **SOCIAL MEDIA**.

**hype cycle** An IT industry buzzword characterizing a formulaic pattern of **\*technology** adoption (not actually a cycle), in which successful new technologies trigger, in turn ‘a peak of inflated expectations’, ‘a trough of disillusionment’, and a rising ‘slope of enlightenment’, settling down to ‘a plateau of productivity’. *See also* **LONG TAIL**.



<https://www.gartner.com/en/research/methodologies/gartner-hype-cycle>

- Hype cycle

**hyperbole** [/'haɪ'pɜːbəli/ Greek *huperbolē*] (rhetoric) A **\*figure** of speech involving emphatic exaggeration or overstatement, sometimes based on **\*irony** and/or for comic effect. Sensational reporting often employs hyperbole (informally called **hype**). The opposite figure is understatement.

**hyper-coordination** Social **\*functions** of the **\*mobile phone** over and above the instrumental, task-oriented **\*micro-coordination** of activities. These include its **\*expressive** use for **\*emotional** and social **\*communication** (and for establishing and maintaining relationships) and its role in self-presentation (including the negotiation of appropriate uses/styles of use). *See also* **COORDINATION**; **MOBILE COMMUNITY**.

**hyperlink** *See* LINK.

**hypermedia** **1.** \*Digital media which employ \*links. **2.** Computer applications connecting multiple media texts, representing several viewpoints simultaneously (*see also* POLYVOCALITY). Bolter and Grusin argue that with hypermedia we can take pleasure in the act of \*mediation: *see also* HYPERMEDIACY; REMEDIATION; *compare* IMMEDIACY.

**hypermediacy** For Bolter and Grusin, a \*representational strategy which \*foregrounds the process of \*mediation: for example, a \*television \*news feed with pictures in boxes and onscreen graphics. The opposite of \*transparency, the other strategy associated with \*remediation.

**hyperpersonal communication** A phenomenon reported in \*computer-mediated communication where friendly one-to-one \*interaction with strangers can quickly become personal and intimate. This is attributed to a tendency to idealize others in the absence of the nonverbal \*cues available in similar circumstances face-to-face. *See also* DISCLOSURE; ONLINE SOCIALITY.

**hyperrealism** *See* PHOTOREALISM.

**hyperreality** (*adj.* hyperreal) **1.** In a mediated context, an artificially created copy that is perceived as somehow more real than the real thing, or too real to be real: modelled on \*reality but with an exaggerated intensity, such as computer-generated \*films with unnaturally bright and vibrant colours (*compare* UNCANNY VALLEY). In visual art, often a synonym for \*photorealism. *See also* POST-PHOTOGRAPHY. **2.** For Eco, the celebration of the fake in \*popular culture: for example, theme parks such as Disneyland feature automata, which are combinations of robotics and waxworks models, fashioned to look like famous characters from history. **3.** For Baudrillard, that which has gone beyond the real, supplanting or erasing it: *see also* SIMULACRUM.

**hyper-ritualization** Goffman's term for the way in which \*stock situations represented in \*advertisements contribute to the conventionalization of some

of the prevailing social *\*conventions* of *\*everyday life*. They thus exercise a normative and conservative *\*influence*. *See also* EPISODE; RITUAL INTERACTION; SCENARIO; STEREOTYPING; STOCK SITUATIONS.

**hypertext** 1. A method (devised by Berners-Lee) for embedding *\*HTML* *\*links* within a *\*digital* text. Clicking on such a hyperlink in a web browser loads the linked element (such as a text file, a *\*sound* file, an *\*image*, or even a location in a *\*virtual world*) into the browser window. 2. Nelson's visionary concept of a *\*human-computer interface* in which computers present a given text from multiple viewpoints, making it a malleable *\*object* that can be 'played with' in order to deepen a person's understanding. 3. For Genette, literary works that derive from, relate, or *\*allude* to an earlier work: *see also* INTERTEXTUALITY. 4. Any *\*text* structured in a way that is nonlinear or nonsequential, having no clear beginning, middle, and end, or in which the *\*reader* has control over the sequence. Where such texts link to others through hyperlinks, the boundaries of the text may be blurred or the text may be perceived as unbounded.



<http://www.xanadu.com.au/ted/XUsurvey/xuDation.html>

- Project Xanadu

**hypertext fiction** An experimental story form which uses some variant of *\*HTML* to create a branching *\*structure*, offering the *\*reader* choices at each stage of the *\*narrative* so that a different story is produced by each *\*reading* (albeit one limited to the branches built into the narrative). Certain characteristics have been attributed to hypertext *\*fiction*: that it is nonlinear, *\*indeterminate*, and *\*interactive*. All of these are problematic, however, because they can arguably apply to traditional fiction at the level of the reading. *See also* CYBERTEXT; INTERACTIVE FICTION.

**Hypertext Markup Language** *See* HTML.

**hyphenated identity** 1. A label applied to those categorized as belonging to more than one sociocultural group, in terms of *\*culture* and *\*ethnicity*, where an actual hyphen is used (such as 'Anglo-Welsh'). 2. More loosely, any label

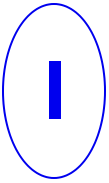
based on allocating someone to both a minority group and a disconnected social *\*category* (such as ‘blind poet’ or ‘gay athlete’). *See also* [INTERSECTIONALITY](#).

**hypodermic model** (hypodermic needle model, hypodermic syringe model, magic bullet theory) 1. Not so much a *\*model* or a *\*theory* as a *\*metaphor* for a popular assumption that *\*communication* involves the transfer of ideas, thoughts, feelings, *\*facts*, *\*information*, *\*knowledge*, or *\*meanings* from *\*sender* to *\*receiver* (a one-way linear process)—a notion long ago discredited in academic contexts (*see also* [TRANSMISSION MODELS](#)). It is reflected in everyday *\*speech* in the *\*conduit metaphor*. 2. A feature of the *\*behaviourist* ‘stimulus-response’ *\*rhetoric* reflected in academic *\*discourse* up until the early 1950s, in which the *\*mass media* were argued to have direct *\*effects* on their *\*audiences*, particularly *\*behavioural effects* (*compare* [MANIPULATIVE MODEL](#)). This concept was gradually abandoned in academic *\*theory* and research in favour of a conception of the audience as highly active and selective rather than a passive and defenceless sitting target (*see also* [ACTIVE AUDIENCE THEORY](#); [BEHAVIOURISM](#); [EFFECTS TRADITION](#)). Ironically, the notion persists in the rhetoric frequently employed by the popular *\*press*, particularly in relation to violent crimes attributed to media *\*influence* (*see also* [VIOLENCE DEBATE](#)).

**hypotext** *See* [HYPERTEXT](#).

**hypothesis** A provisional explanation of a phenomenon, formally framed as a *\*proposition*. It may be debated by rational *\*argument* and/or tested empirically. **Hypothesis testing** requires a precise and testable statement of such a claim or prediction, and the collection of appropriate *\*data* against which it can be tested. More loosely, Gregory sees *\*perception* as a process of hypothesis-testing.

**hypothesis-led processing** *See* [TOP-DOWN PROCESSING](#).



**IC** *See* INTRAPERSONAL COMMUNICATION.

**iconic** *adj.* **1.** (semiotics) Pertaining to a relationship in a *\*sign* between a *\*sign vehicle* (or *\*representamen*) and its *\*referent* (or *\*object*) in which the former is perceived as resembling or imitating the latter (recognizably looking, sounding, feeling, tasting, or smelling like it)—being similar in possessing some of its qualities (e.g. a portrait, a diagram, onomatopoeia, *\*metaphor*, ‘realistic’ *\*sounds* in music, *\*sound effects* in *\*radio \*drama*). Note that in semiotics, *\*iconicity* is not confined to visual *\*resemblance*.

Where the relation is solely iconic, the sign may be referred to as an **icon**; however, most signs involve more than one form of *\*sign* relations.

*\*Photographs* are sometimes misleadingly labelled as iconic in the semiotic sense, but the primary characteristic of the *\*medium* is that it is *\*indexical*, since it is hardly an accident that photographs ‘resemble’ what they depict.

*See also* **ICONIC REPRESENTATION**; **PEIRCEAN MODEL**. **2.** In popular usage, pertaining to anything expected to be instantly recognized as famous (a popular **icon**) by any fully fledged member of a particular *\*culture* or *\*subculture* (the term derives from panel paintings of religious subjects venerated especially in Eastern Orthodox churches). Any famous visual *\*image* can thus be iconic (*see also* **CONVERSATIONAL CURRENCY**). In this non-semiotic sense, an **iconic photograph** is one which is famous in its own right, especially if it is a memorable *\*depiction* of a famous person or *\*event*. Major celebrities or stars are often described as (cultural) icons, where there is an added *\*connotation* of widespread admiration. **3.** (signage) Of pictorial signs signifying familiar concepts (not necessarily directly based on resemblance). In this sense, **iconic communication** is the informational use of simple pictorial signs or ‘icons’, notably in computing environments

and public signage and usually in coordinated sets, as a kind of visual shorthand for certain basic functions or standardized *\*messages* (see also **PICTOGRAM**). For instance, a simplified outline of a house on a webpage button is widely used to indicate that clicking on it will take the *\*user* to the website homepage.

**iconic gesture** See **ILLUSTRATOR**.

**iconic index** See **PHOTOGRAPH**.

**iconicity** *n.* The quality of being *\*iconic*. Compare **INDEXICALITY**; **SYMBOLICITY**.

**iconic memory** See **AFTER-IMAGE**.

**iconic representation** **1.** Any means of referring to something which is based on some form of *\*resemblance*. In *\*semiotic* terms, *\*motivation* is strongest in *\*iconic \*representation*, which is often distinguished from the (greater) indirectness of iconographic or *\*symbolic* representation. **2. (pictorial representation) \*Depiction:** the use of pictures which are recognized as intended to visually resemble their *\*referents* (see also **FIGURATIVE ART**; **MIMESIS**). Contemporary philosophers argue that iconic representation cannot be explained purely in terms of *\*resemblance*: notably, pictorial *\*representations* resemble their referents only in some respects and they always involve representational *\*conventions* (see also **AESTHETIC CODES**; **REPRESENTATIONAL CODES**). Although *\*images* are seen as inferior to verbal *\*language* for communicating abstract concepts, in *\*visual communication* simplified *\*iconic* forms such as *\*pictograms* (see **SYMBOLIC REPRESENTATION**) are seen as more suitable for representing general classes of things (e.g. dogs) than are *\*photographs*, which are primarily *\*indexical* in their representation of particulars (e.g. a particular dog); see **INDEXICAL REPRESENTATION**.

**iconographic representation** See **SYMBOLIC REPRESENTATION**.

**iconography** 1. A familiar stock of \*images or \*motifs associated with a particular visual or audiovisual \*genre, as in \*films or \*videogames. Iconography is primarily but not necessarily visual. In the case of film it includes: décor, costume, and \*objects, certain ‘typecast’ performers (especially film stars, some of whom may have become ‘\*icons’), familiar patterns of dialogue, characteristic music and \*sounds, and appropriate physical topography. 2. In art history, the study of the \*subject, \*content, \*themes, \*imagery, \*symbols, and/or \*meaning of works of art rather than their \*style or \*form. Also, a collection of related portraits.

**ICT** See INFORMATION AND COMMUNICATION TECHNOLOGY.

**idealism** 1. In everyday usage, the pursuit of lofty goals (typically a pejorative reference to these as unrealistic or impractical ideals, contrasted with \*realism). 2. In representation, see IDEALIZATION. 3. A philosophical (specifically \*epistemological) stance on ‘what is real?’ in which external \*reality is regarded as dependent on consciousness, or even that it is purely \*subjective and constructed in our use of signs (notably \*language). Philosophical idealism is strongly opposed by \*materialists and \*realists. Left-wing critics in particular object that idealism ignores the material conditions of human existence. \*Constructionists criticize the blindness of idealism to the social dimension. Divorcing texts from their social \*contexts is sometimes referred to as **textual idealism**. Note that the belief that nothing exists except oneself and one’s own mental states is referred to as **solipsism**. Compare OBJECTIVISM.

**idealization** The \*representation of something as a perfect example or \*model (in contrast to \*naturalism).

**ideal reader** The role in which a \*reader of a \*text is \*positioned as a \*subject through the use of particular \*modes of address. For Eco this term is not intended to suggest a ‘perfect’ reader who entirely echoes any \*authorial intention but a model reader whose \*reading could be justified in terms of the text. Note that not every reader takes on the reader’s role which may have been envisaged by the \*producer(s) of the text. See also ADDRESSER AND ADDRESSEE; compare IMPLIED READER.

**ideational function** Halliday's term for a \*linguistic function referring to the \*content or idea \*expressed in an \*utterance. This is presented as one of three essential metafunctions reflected in all adult \*language usage (*compare* INTERPERSONAL FUNCTION; TEXTUAL FUNCTION).

**ideational meaning (cognitive meaning, conceptual meaning, propositional meaning)** The ideas, concepts, or \*propositions in a \*message (as opposed to \*affective meaning). Its scope includes \*referential meaning. *See also* MEANING; *compare* LITERAL MEANING.

**ident (station identification)** In \*broadcasting, the \*channel branding that takes the form of short video or audio segments, typically featuring the name or \*logo of the channel. A **bug** is a caption or channel logo that identifies which channel the \*viewer is watching and is usually positioned in a corner of the \*television screen.

**identification** 1. Recognizing and naming somebody or something. 2. Loosely, a fleeting feeling of \*empathy with someone. 3. (audience theory) A largely unconscious psychological relationship posited to exist (or phenomenally experienced) between us as \*viewers, \*readers, or listeners and a represented character when we become absorbed in a \*narrative. The \*hypothesis is that we identify with one or more of sympathetically presented characters (usually the \*protagonist), seeing \*events from their perspective, at least at particular moments. Theorists have suggested that there may be several related factors: liking the character (\*affiliation), seeing oneself as like the character (\*similarity), wanting to be like the character (\*modelling), and being able to put oneself in the character's shoes (\*empathy). *See also* GENDERED IDENTIFICATIONS. 4. (advertising) More loosely applied to an implicit invitation for \*target audiences to admire and/or wish to be like an attractive \*role model (*see* ENDORSEMENT), even without a narrative \*format (as in print ads). However, the use of such models is usually framed in terms of \*meaning transfer. 5. (social psychology) The close \*affiliation of individuals with \*significant others or \*reference groups leading to the adoption of their \*values. 6. (psychoanalytic theory) *See* IDENTIFICATION THEORY.

**identification theory** 1. The traditional Freudian psychoanalytic perspective on sex-role development that argues that psychological *\*identification* with the same-sex parent (as a resolution of the Oedipus complex) is how children learn sex-role *\*behaviours*: *see* GENDER ROLES; PSYCHOANALYTIC THEORY. 2. In Lacanian *\*psychoanalytic theory*, the construction of the ego in the mirror phase in which the infant's first sight of their mirror image induces the illusion of a coherent *\*personal identity* (*see also* IMAGINARY).

**identity** *See also* CULTURAL IDENTITY; ETHNIC IDENTITY; GENDER IDENTITY; GEOGRAPHICAL IDENTITY; GROUP IDENTIFICATION; HYPHENATED IDENTITY; LIFESTYLE; NATIONAL IDENTITY; PERSONAL IDENTITY; RACE; SEXUAL IDENTITY; SOCIAL IDENTITY; *compare* DIFFERENCE. 1. The functional equivalence of different things based on characteristics that they are perceived to have in common; *see also* CATEGORIZATION. 2. (**legal identity**) The basic life details of an individual for which they can provide official verification. 3. The persistent sameness of a person despite changes over time. 4. One's *\*subjective* sense of oneself as an individual. 5. The widespread *\*common-sense* notion of a core, inner, authentic, or 'true self' which individuals experience as stable, unified, coherent, and autonomous of external *\*influences* (an *\*essentialist* stance) but which contemporary theorists have characterized as constructed, fluid, multiple, hybrid, fractured, and *\*decentred*. The core self is now seen as a mythology derived from the individualistic legacy of *\*Cartesian dualism*. In contrast to this notion, identity is conceived to be a dialectical relationship between self and others. 6. The process in which the child differentiates itself from its parents and family and which develops through adolescence in social *\*interaction* (Erikson). 7. (**identifications**) The socially constructed and *\*culturally* variable *\*categories* to which individuals relate in the process of performing their *\*personal identity*: notably *\*gender identity*, *\*sexual identity*, *\*ethnic* identity, *\*social* (*\*class*) identity, and 'acting their *\*age*' (or not). This approach, found in *\*symbolic* interactionism and social *\*constructionism*, rejects the *\*essentialist* notion of identity as innate and immutable. In *\*structuralist* *\*framings* identities are constituted through the *\*positioning* of the *\*subject* through *\*language* (or, in Foucault, *\*discourses*). In contemporary societies these identifications are multiple and fluid. In

*\*poststructuralist* perspectives, identity is a social process (*see also* PERFORMATIVITY). However, *\*performances* have a past, and there is always some degree of continuity. **8.** The relationship of individuals to their social *\*roles*, the *\*expectations* for which are internalized through *\*socialization*. **9.** The active construction by individuals of a sense of self from the cultural resources available: *see also* BRICOLAGE. **10.** The *\*discursive* practices and *\*performances* of individuals in relation to their *\*similarity* to and *\*difference* from others within their cultural *\*contexts*. **11.** Distinctive *\*connotations* of an *\*artefact* (*see* TYPEFACE PERSONALITY) or a brand (*see* BRAND IMAGE).

**identity politics** Political positions and activism based on an aspect of *\*identity* (e.g. *\*ethnicity*, religion, *\*sex*, or *\*sexual orientation*) shared by a group that feels it is marginalized, underrepresented, and misrepresented (*see also* MARGINALIZATION; OFFENSIVENESS). It seeks the defence of its rights as a subordinated minority and is reflected in such forms as *\*feminism*, gay activism, and religious fundamentalism. Attacked by critics (*see also* QUEER THEORY) as *\*essentialism*, its apologists sometimes refer to it as a pragmatic strategy of *\*strategic essentialism* in a struggle for equal rights. The related concept of ‘identity work’ frames identities as the product of processes such as political struggle. *See also* INTERSECTIONALITY.

**ideograms, ideographs** *See* WRITING SYSTEMS.

**ideological analysis (ideological criticism)** The investigation of embedded *\*values*, beliefs, *\*biases*, and assumptions within a specific *\*text*, in some domain of *\*discourse*, or in social practices within a particular *\*cultural context*, and of the *\*motivations* and *\*power relations* underlying these.

**Ideology critique** [German *Ideologiekritik*] originated with the *\*Frankfurt school*, and its focus on identifying the workings of dominant *\*ideologies* and the contradictions involved in maintaining them has endured in cultural and *\*critical theory* (*see also* MARXIST MEDIA THEORY). Approaches such as *\*critical discourse analysis* and *\*semiotic* and sociological *\*theory* in media and *\*cultural studies* stress the role of *\*ideology*, which semiotic theory frames in terms of the construction of individuals as *\*subjects* through the

operation of **\*codes**. According to the theory of textual **\*positioning**, understanding the **\*meaning** of a text involves taking on an appropriate ideological **\*identity** (see **IDEAL READERS**). Barthes argues that the **\*orders of signification** called **\*denotation** and **\*connotation** combine to produce ideological **\*myths**. Ideological forces seek to **\*naturalize** codes—to make dominant cultural and historical **\*values**, **\*attitudes**, and beliefs seem natural, self-evident, **\*common sense**, although the operation of ideology in **\*signifying practices** is typically made to appear **\*transparent**. Barthes sees myth as serving the ideological interests of the bourgeoisie. Semiotic approaches involve ideological analysis when they seek to **\*denaturalize** codes (see also **ALIGNMENT**; **MARKEDNESS**).

**ideological bias** 1. Implicit **\*values** and assumptions embedded within texts, **\*discourse**, or social practices, e.g. **\*loaded** language. For those inclined towards **\*realism**, **\*ideology** involves a **\*distortion** of an **\*objective \*reality**. However, following Bakhtin and Voloshinov in the 1930s, many contemporary theorists argue that there are no ideologically neutral **\*sign systems**: signs function to persuade as well as to refer. 2. Certain tendencies beyond mere **\*functionality** which are favoured by the **\*affordances** of a particular **\*technology**. N. Postman argues that every **\*medium** involves an ideological **\*bias**, having several aspects: intellectual and **\*emotional** bias, **\*political bias**, sensory bias (see also **SENSE RATIO**), social bias, and **\*content** bias (see **BIAS**).

**ideological codes** (semiotics) **\*Interpretive frameworks** for making sense of texts and the world from the shared perspective of a particular **\*epistemic** or **\*interpretive community** (see also **WORLDVIEW**). The most obvious ideological **\*codes** are the ‘isms’, such as: anarchism, capitalism, conservatism, **\*consumerism**, **\*feminism**, individualism, liberalism, nationalism, populism, **\*racism**, and socialism. Insofar as there is no **\*denotation** without **\*connotation**, all codes can be seen as **\*ideological**. See also **CULTURE WARS**; **DOMINANT READING**; **INTERPRETIVE CODES**; **NEGOTIATED READING**; **OPPOSITIONAL READING**.

**ideological criticism** See **IDEOLOGICAL ANALYSIS**.

**ideological effects** Particular ways in which *\*worldviews* are shaped, maintained, and/or reproduced by some process. *See also* DOMINANCE MODEL; DOMINANT IDEOLOGY; ECHO CHAMBER; HEGEMONY; IDEOLOGICAL ANALYSIS; IDEOLOGY; INCORPORATION; INTERPELLATION.

**ideological state apparatus (ISA)** For Althusser, the social agencies which help to maintain the current social order, not through coercion (as with what some *\*Marxists* have called the ‘repressive state apparatus’ of the armed forces and the police), but by engineering consent (*see also* LEGITIMATION; MANUFACTURE OF CONSENT; PROPAGANDA MODEL). Such agencies include the educational system, the family, religion, the legal system, and the *\*mass media*. These function to reproduce the *\*social relations* of *\*production*, inculcating the *\*values* of the state and *\*positioning* the subject in such a way that their *\*representations* are *\*naturalized*—taken to be reflections of everyday *\*reality*. *See also* CONSCIOUSNESS INDUSTRIES; CONSTITUTION OF THE SUBJECT; CULTURAL REPRODUCTION; DOMINANCE MODEL; DOMINANT IDEOLOGY; FALSE CONSCIOUSNESS; HEGEMONY; MEDIA HEGEMONY; SUBJECT POSITION; SYMBOLIC VIOLENCE.

**ideology** (*adj.* **ideological**) [French *idéologie* ‘science of ideas’] **1.** Any interconnected set of *\*attitudes*, ideas, beliefs, and *\*values* (such as political philosophies and religious doctrines) acting as an *\*interpretive \*frame of reference* that serves to justify particular patterns of *\*behaviour* (*see also* IDEOLOGICAL CODES). The term may refer to the *\*worldview* of a whole *\*culture* or to the perspectives of particular social groups. Ideologies are relational and typically involve repudiating alternative frameworks (*see also* CULTURE WARS). **2.** In the sociology of *\*knowledge*, a core term applied to any set of beliefs (including scientific knowledge and religion), regardless of *\*truth* or falsity—such beliefs being seen as having some degree of social determination. **3.** Any doctrine in which the dominant group justifies its subordination of another: for instance, those used to justify *\*racism*, *\*sexism*, *\*homophobia*, or religious oppression. **4.** In *\*Marxist theory*, ideas shaped by *\*class* interests, or more specifically, a system of ideas (and practices)

reflecting a distorted view of social reality propagated by the ruling class to mask its class domination, justifying or legitimating its subordination of the working class as natural (e.g. as ‘in the national interest’), and serving to maintain the *\*status quo* (see also **DOMINANCE MODEL**; **DOMINANT IDEOLOGY**; **IDEOLOGICAL STATE APPARATUS**; **LEGITIMATION**; **MANUFACTURE OF CONSENT**; **SYMBOLIC VIOLENCE**). This leads to ‘*\*false consciousness*’, which distorts people’s understanding of what is in their best interest. For Althusser, the ideological mechanism is that of *\*interpellation*. For him, ‘ideology represents the *\*imaginary* relationship of individuals to their real conditions of existence.’ Gramsci emphasizes that this relationship is a *\*site of struggle*. For Žižek, ideology is not simply an illusory *\*representation* of ‘naked reality’: it constitutes social reality. **5.** In classical *\*Marxist theory*, ideas and consciousness—part of the cultural superstructure of society determined by the techno-economic base and its associated *\*social relations* (see **BASE AND SUPERSTRUCTURE**). In Althusserian neo-Marxism, intellectual ideas and *\*cultural forms* which enjoyed a *\*relative autonomy* from the *\*structural* base of society and which could thus *\*influence* society. For Althusser, ideology is so ubiquitous that it is virtually synonymous with *\*culture*. **6.** Loosely, a pejorative reference to ideas reflecting *\*bias* or prejudice, or to generalizations which are not scientific or *\*objective* and cannot be empirically verified or falsified. Based on an *\*ontologically* problematic *\*realist* distinction between objective *\*reality* and *\*subjective* ideology distorting our *\*knowledge* of the world. See also **IDEOLOGICAL BIAS**.



<http://xtf.lib.virginia.edu/xtf/view?docId=DicHist/uvaGenText/tei/DicHist2.xml;chunk.id=dv2-60;toc.depth=1;toc.id=dv2-60;brand=default;query=Dictionary%20of%20the%20History%20of%20Ideas#1>

- Ideology

**ideology critique** See **IDEOLOGICAL ANALYSIS**.

**idiolect** Compare DIALECT; GENDERLECT; SOCIOLECT. 1.

(sociolinguistics) The distinctive ways in which \*language is used by individuals. 2. In broader \*semiotic usage, the \*stylistic and personal \*subcodes of individuals.

**idling** See HIGH AND LOW INVOLVEMENT.

**ilinx** See GAME.

**illocutionary act** In \*linguistics, and more specifically \*pragmatics, an interpersonal act performed by saying something in a sufficiently explicit form to be understood (in a relevant \*context) to have ‘\*conventional consequences’. The most obvious examples employ performative or illocutionary verbs (describing the \*performance of an action): for example, promise, arrest, baptize. The definitive focus here is on a particular \*communicative purpose or \*function rather than on \*effects; recognition of the communicative intent is crucial. Such acts are said to have **illocutionary force**: in such acts to say is to do, as in ‘You’re fired!’. The term was introduced into linguistics by Austin and developed by Searle (for the latter the term is synonymous with ‘\*speech act’). See also LOCUTIONARY ACT; PERFORMATIVES; PERLOCUTIONARY ACT.

**illusionism** 1. Any artistic \*style that is designed to \*background or render \*transparent the techniques of an artwork’s \*production, and is intended to lead the \*audience to ‘suspend disbelief’ (see SUSPENSION OF DISBELIEF) and to experience it as a \*slice of life or a \*window on the world: compare REFLEXIVITY. 2. The skilful use of artistic techniques designed to deceive the \*viewer into thinking that a painting is part of a real \*scene: for example, **trompe-l’œil** rendering the colours and textures of a wall or ceiling in paint and extending its \*perspective lines so that from a certain angle it looks as if the painted scene were an actual part of the building.

**illusory motion** See APPARENT MOTION.

**illustrator** 1. A person who creates artwork to accompany text in \*advertising, a periodical, or a book. 2. For Ekman, any of the

communicative hand movements following the rhythm or *\*content* of *\*speech*. This includes *\*batons*. One of five types of nonverbal acts according to Ekman and Friesen: the others being *\*adaptors*, *\*affect* displays, *\*emblems*, and *\*regulators*. **3. (iconic gesture, mimic sign)** A *\*gesture* illustrating speech content graphically. Distinguished by some from an *\*emblem* as being *\*iconic* in the *\*semiotic* sense through a perceived *\*resemblance* to its *\*referent*: for instance, a partially closed hand with the extended little finger close to the mouth and the extended thumb close to the ear, usually signifying either 'I'll phone you' or 'phone me'. Illustrators are common among people who do not share the same language.

**image** **1.** A visualization of something, sometimes distinguished from its material *\*form* as a **picture** (e.g. in *\*figurative art* or a *\*photograph*); *see also* **DEPICTION**; **ICONIC REPRESENTATION**; **MATERIALITY**; **RESEMBLANCE**; **PICTORIAL SEMIOTICS**. **2.** (literary theory) *See* **IMAGERY**. **3. (mental image)** (psychology) An *\*analogical* *\*mental* representation of a sensory stimulus which is not currently physically present and which is constructed from *\*memory* and imagination. **4.** Loosely, a general conception or vision of something (as of the future). **5. (retinal image)** In *\*perception*, the constantly fluctuating pattern of light projected onto the retina by the lens of the eye corresponding point-by-point (though inverted and reversed) to an external stimulus to which we have no direct *\*access*. **6. (public image)** The general public impression of a person, organization, or *\*brand* (*see also* **BRAND IMAGE**; **IDENTITY**). In relation to the cinema, the term is often applied to the *\*branding* of stars. For Boorstin (*The Image*, 1961), it refers to an inauthentic image instrumentally calculated to create a distinctive and favourable impression. He argues that thinking in terms of public image had displaced ideals as well as becoming 'more real than reality' (*see also* **PSEUDO-EVENT**). Baudrillard goes further, arguing that images have become wholly detached from *\*reality* (*see* **SIMULACRUM**). *See also* **AESTHETICIZATION**; **PUBLICITY MODEL**; **SPECTACULARIZATION**; **VISUAL IMPERATIVE**. **7.** In relation to *\*film*, a single *\*shot*: the domain of the *\*mise-en-scène*. **8.** For Boulding, in his book *The Image* (1956), an internalized model of one's *\*knowledge* of the world, and one's associated *\*value* system, built up from experience and governing *\*behaviour*, much of which is

shared by ‘people like ourselves’ within a *\*culture* or *\*subculture* (*see also* *WORLDVIEW*).



<https://www.youtube.com/watch?v=J40B-FUFKtM>

- Seven ways of thinking about images: James Elkins

**image-oriented advertising** (image advertising, product-symbol format, product-image format) 1. A style of persuasive *\*communication* that tends to focus on what a product or service means for the *\*user* rather than what it does. The term *\*image* has two related senses here, referring to *\*imagery* related to public or social ‘image’. Such ads involve the use of *\*symbolism*, *\*metaphor*, *\*analogy*, *\*connotation*, *\*allusion*, or allegory evoking abstract concepts such as *\*status*, elegance, sophistication, glamour, luxury, beauty, or health. They often employ *\*juxtaposition* (*see* *MEANING TRANSFER*); natural or social *\*settings* tend to operate as a *\*code* rather than a locus of use, and people as symbols rather than as individuals. This style is typically contrasted with *\*reason-why* advertising. *See also* *ADVERTISING APPEALS*; *ADVERTISING FORMATS*; *ASSOCIATIVE MEANING*; *EMOTIONAL APPEALS*; *METAPHORIC MEANING*; *PERIPHERAL ROUTE*; *PROMOTIONAL CULTURE*; *compare* *PRODUCT-ORIENTED ADVERTISING*; *SOCIALLY ORIENTED ADVERTISING*; *USER-ORIENTED ADVERTISING*. 2. (**image advertising**) A synonym for institutional or corporate advertising: *see also* *BRAND IMAGE*.

**imagery** *See also* *IMAGE*. 1. (literary criticism) A vivid mental impression (not necessarily visual) evoked by the use of words: either in figurative *\*language* such as *\*metaphor* and *\*simile*, or more generally in *\*descriptions*. 2. (**visual imagery**) Any *\*depiction* of things in a visual *\*medium* (*see* *ICONIC REPRESENTATION*). 3. (**visual rhetoric**) *See* *VISUAL RHETORIC*. 4. In audiovisual media, recurring *\*images* or *\*sounds* connected thematically (such as nature imagery). Such repetition can generate *\*symbolism*. *Compare* *ICONOGRAPHY*. 4. (**mental imagery**) *See* *IMAGE*.

**image stabilization** In *\*television* and *\*film \*post-production*, a *\*compositing* process that removes jitter or shake in an *\*image* using a method similar to *\*motion* tracking.

**imaginary** 1. *adj.* In everyday usage, pertaining to that which exists only in the imagination. 2. *n.* [French *imaginaire*, connoting ‘illusion’] ‘The imaginary’ is Lacan’s term for an internalized *\*representation* of the visual world in which the construction of the self as *\*subject* is initiated. Initially the infant has no centre of *\*identity* and there are no clear boundaries between itself and the external world. Lacan argues that in the **mirror phase**, or stage, (at the age of six- to eighteen-months, before the acquisition of *\*speech*), seeing one’s mirror image induces a strongly defined illusion (**misrecognition** or *méconnaissance*) of a coherent and self-governing *\*personal identity*. In the realm of *\*images*, we find our sense of self reflected back by another with whom we identify (who is paradoxically both self and other). The imaginary is one of Lacan’s three orders of *\*subjectivity*, the *\*symbolic* and the *\*real* being the others. Kristeva renamed Lacan’s imaginary the *\*semiotic*. 3. *n.* For Althusserian neo-Marxist theorists, *\*representations* which mask the historical and material conditions of existence (e.g. the heterosexual imaginary *\*naturalizes* heterosexuality and conceals its *\*constructedness*, making homosexuality a marked category). *See also* **MARKEDNESS**.

**imaginary cosmopolitanism** A comforting illusion fostered by the *\*echo chamber* of the *\*internet* and *\*social media* that we are exposed to a far wider range of perspectives than we actually are. *See also* **BALKANIZATION**; **CONFIRMATION BIAS**; **CYBER-UTOPIANISM**; **DISCONNECTEDNESS**; **FILTER BUBBLE**; **GLOBAL VILLAGE**; **HIVE MIND**; **HOMOPHILY**; **NETWORKED PUBLICS**; **NETWORKED PUBLIC SPHERE**.

**imaginary signifier** A term used by Metz to refer to the cinematic *\*signifier* —the *\*medium* of *\*film*. ‘What is characteristic of the cinema is not the *\*imaginary* that it may happen to *\*represent*, but the imaginary that it *is* from the start, the imaginary that constitutes it as a signifier.’ It is argued to have a ‘dual character’, involving both photographically and auditorily faithful ‘*\*perceptual* plenitude’ and at the same time the unreality of *\*fiction* (we

know we are watching a film). Its perceptual transparency renders it an **\*absent signifier**. Metz relates the concept to Lacan's imaginary—the cinematic signifier is theorized as inducing **\*identifications** related to those of the mirror phase (where the screen is the mirror), though in cinema the identification is paradoxically argued to be with oneself as 'a condition of the possibility of the perceived'. Prior to Metz's book *The Imaginary Signifier* (1977), film theorists had ignored the role of the **\*spectator**.

**imagined community** A group sharing an abstract, symbolic, but distinctive **\*identity** whose members cannot collectively meet or know each other but to which its members nevertheless feel they belong. In 1983, Benedict Anderson referred to a nation as 'an imagined political community', emphasizing that it is imagined rather than **\*imaginary**. In modern nations, the **\*mass media** have been important in developing and sustaining a collective sense of **\*national identity** and 'the people', sustained through what Barthes refers to as **\*myth**—reflected, for instance, in 'iconic' **\*images**. *See also* **CONSENSUS; CONVERSATIONAL CURRENCY; CULTURAL LITERACY; CULTURAL PRODUCTION; CULTURAL REPRODUCTION; CULTURAL TRANSMISSION; GOD TERMS; INTEGRATION; INTERSUBJECTIVITY; RITUAL MODEL; SOCIAL UTILITY FUNCTION; SYMBOLIC WORLD; WORLDVIEW; compare EPISTEMIC COMMUNITY; INTERPRETIVE COMMUNITY; VIRTUAL COMMUNITY.**

**IMD** *See* **INDIVIDUAL-MEDIA DEPENDENCY.**

**imitation** **1.** (psychology) *See* **MODELLING.** **2.** (representation) *See* **MIMESIS.**

**immanent meaning** The naïve notion that the **\*meaning** of any **\*text** or **\*utterance** is contained within it (in the **\*message \*content**). This conception neglects the importance of going 'beyond the **\*information** given' in order to make sense of it: as, for instance, in the case of **\*irony**. *See also* **CONDUIT METAPHOR; DENOTATION; FORMALISM; LITERAL MEANING; MESSAGE-ORIENTED COMMUNICATION; TEXTUAL ANALYSIS; TEXTUAL DETERMINISM; TRANSMISSION MODELS.**

**immanent reference** A basic principle of *\*communication* that, as Labov and Fanshel put it, ‘no matter what else human beings may be communicating about, or may think they are communicating about, they are always communicating about themselves, about one another, and about the immediate *\*context* of the communication’. A fundamental *\*interpretive \*frame of reference* constituting the first principle of *\*conversation analysis*. *See also* CONTEXT OF SITUATION; METACOMMUNICATION; RELEVANCE THEORY; TAKEN-FOR-GRANTEDNESS.

**immediacy** 1. Lack of an intervening or mediating *\*agency*; unmediatedness; directness. *\*Face-to-face interaction* is often *\*phonocentrically* framed as unmediated (*see also* PRESENCE; SOCIAL PRESENCE). However, many theorists argue that *\*communication* and *\*reality* are never unmediated: *see also* MEDIATION. 2. A phenomenal quality attributed to any *\*medium* that seems to achieve *\*transparency* by *\*backgrounding* the presence of the medium and the process of *\*mediation*: for example, live newscasts or IMAX cinema. Bolter and Grusin argue that it is always represented as a *\*first-person point of view*. *See also* REMEDIATION; *compare* HYPERMEDIA. 3. (journalism) A key *\*news* value: reporting *\*events* ‘as they happen’; often seen as a strength of live *\*broadcasting*, it tends to operate against *\*contextualization*. 4. A lack of systemic delay in a particular form of *\*interpersonal communication*, offering the potential for immediate *\*feedback*: *see also* REAL-TIME; SYNCHRONOUS COMMUNICATION. 5. A quality reflected in specific verbal and *\*nonverbal behaviour* (e.g. *\*proximity*, *\*open postures*, postural *\*orientation*, *\*eye contact*, affectionate touch, positive *\*facial expressions*, warm vocal tones) from which liking (*\*affiliation*), warmth, involvement, and relational closeness may be inferred. A measure of *\*psychological distance*.

**impartiality** 1. A democratic *\*ethical* principle that official judgements and reports should be based on *\*objective* and relevant criteria, without *\*bias* or prejudice, and not take sides (as opposed to being **partial**; *see also* NEUTRALITY; POLITICAL BIAS). Impartiality involves treating everyone as an equal rather than necessarily treating them in exactly the same way since it has been argued that sometimes individuals may be objectively judged to require different treatment. *See also* OBJECTIVITY. 2. (journalism) An

umbrella term for a cluster of associated concepts in professional **\*journalistic ethics**. In **\*broadcast \*journalism** these are reflected in editorial policies such as the need for **\*programmes** to reflect a wide range of views and **\*opinions**, to avoid **\*bias** or an imbalance of views on controversial issues (*see also* **BALANCE**), and, where a single view is **\*expressed**, to avoid misrepresenting opposing views and allow a right of reply. This particular list is adapted from the BBC's editorial guidelines.



<https://www.bbc.co.uk/editorialguidelines/guidelines/impartiality>

- BBC editorial guidelines on impartiality

**impersonal** *adj.* **1.** Pertaining to that which does not reflect personal feelings. For example, many people would regard the relative **\*formality** of a word-processed letter as connoting **impersonality** by comparison with an otherwise identical handwritten one. **2.** Unconcerned with the feelings of individuals. **3.** (linguistics) Of a formal use of **\*language** that avoids the personal mode (and personal pronouns), as in 'Smoking is not permitted'—a passive form with the **\*agent** deleted. Such usage is common in legal documents, public notices, and other similar **\*registers**.

**implication** *See* **IMPLICIT MEANING**.

**implicature** (**conversational implicature**) In **\*linguistics**, and more specifically in **\*pragmatics**, the inexplicit implications inferred from the form of an **\*utterance** in the light of conversational **\*expectations** (notably regarding relevance to **\*context**). For example, 'Were you brought up in a barn?' implies that you should close the door. The term derives from Grice, who demonstrated that the utterances often mean far more than they say. *See also* **CONTEXT OF SITUATION; COOPERATIVE PRINCIPLE; IMPLICIT MEANING; INFERENCE; INFERENTIAL MODEL; RELEVANCE THEORY**.

**implicit bias** **1.** *See* **UNCONSCIOUS BIAS**. **2.** *See* **COVERT BIAS**.

**implicit communication** **1.** Whatever **\*meaning** is implied but not explicit in any form of **\*intentional communication**: *see* **IMPLICIT MEANING**;

INFERENTIAL MODEL; SIGNIFICANCE. 2. Loosely, nonverbal forms of \*communication generally, when contrasted with \*verbal communication. This usage alludes to the notion that \*language is far more codified than wordless communication, because it has dictionaries and explicit rules of \*syntax which are lacking in the latter. However, formal nonverbal \*codes such as \*sign language can be as explicit as a verbal command, and \*verbal communication can in turn be as implicit as a wink. Implicit \*nonverbal communication tends to be used primarily to \*express \*emotions and interpersonal \*attitudes. *See also* NONVERBAL BEHAVIOUR; NONVERBAL COMMUNICATION.

**implicit meaning (implied meaning, implication)** The import of a \*message: a \*meaning implied but not directly stated; \*connoted rather than \*denoted. Such meanings must be inferred by the \*reader, listener, or \*viewer: often by \*reference to the \*context. *See also* ASSOCIATIVE MEANING; CONTEXTUAL MEANING; ELLIPSIS; HIDDEN AGENDA; INFERENCE; HIGH-CONTEXT COMMUNICATION; INFERENTIAL MODEL; METAPHORIC MEANING; NONVERBAL PERSUASION; PICTORIAL COMMUNICATION; RESTRICTED CODE; SUBTEXT; VISUAL COMMUNICATION; VISUAL PERSUASION. *Compare* EXPLICIT MEANING; OVERT APPEALS; SIGNIFICANCE.

**implied reader** In Iser's \*phenomenological \*theory of \*reader-response, a hypothetical '\*role' or '\*model' of someone assumed by the \*author to share the \*knowledge necessary in order to fully understand the \*text, as distinct from any actual \*readers. The difference between an implied reader and an actual reader is likely to be most apparent in \*reading works from a period when \*conventional \*values were very different. The implied reader is embodied in the way in which text structures responses, in the form of a \*network of \*schemata, patterns, \*points of view, and \*indeterminacies that require and constrain \*interpretation. *See also* READER-RESPONSE THEORY; RECEPTION THEORY; *compare* IDEAL READER.

**impression formation (person perception)** *See also* DRAMATURGY; EXPECTATIONS; HALO EFFECT; PERSON PERCEPTION; PRIMACY EFFECT; PRIMING, SALIENCE; SOCIAL PERCEPTION; STEREOTYPING. 1. (social

psychology) The rapid development of initial perceptions and *\*evaluations* of the character or personality of others. This involves both *\*data-driven* and *\*theory-driven* processes: *see* [BOTTOM-UP PROCESSING](#); [TOP-DOWN PROCESSING](#). **2.** More broadly, how we perceive or understand other people, *\*objects*, or situations.

**impression management** The various ways in which people seek to *\*influence* how others perceive someone or something. These may relate to a person (oneself or others), an organization, an *\*object* (such as a product), or an *\*event*. Where this is focused on impressions of oneself this is called *\*self-presentation*. *See also* [DRAMATURGY](#); [EDITED SELF](#); [MICROCELEBRITIES](#); [NARCISSISM](#); [NETWORKED SELF](#); [PROMOTIONAL CULTURE](#); [PUBLIC RELATIONS](#); [SELF-BRANDING](#); [SELFIE](#).

**impulsivity** *See* [REFLECTIVITY–IMPULSIVITY](#).

**inbetween frames** *See* [KEYFRAME](#).

**incommensurability** A problem whereby one *\*theory* or set of beliefs makes no sense in terms of another. This is an argument about *\*translatability*: a stance sometimes criticized as involving *\*relativism*, as in the *\*Sapir–Whorf hypothesis*. Some theorists argue that competing scientific *\*paradigms* are incommensurable.

**incorporation 1. (ideological incorporation)** In *\*Marxist theory*, the notion that the *\*dominant ideology* in a capitalist society functions to incorporate the working *\*class*, thus maintaining social order and *\*cohesion*. **2.** The Marxist stance that working-class consciousness has been shaped by the *\*ideology* of the dominant class. The *\*mass media* are seen as playing a major part in this process, leading to the working class taking for granted the *\*status quo* (and to working-class conservatism): a process Marcuse refers to as **deradicalization**. **3. (co-option, recuperation)** The process in which popular countercultural *\*forms* (especially youth *\*subculture* fashions) are commodified by the *\*culture* industries: *see also* [COMMODIFICATION](#); [DOMINANT FORMS](#); [EMERGENT FORMS](#); [RESIDUAL FORMS](#).

**independent media** 1. Small media \*production, \*marketing, or \*distribution companies not affiliated with a 'major' commercial company. This includes those which may seek public funding, such as in the 'independent film sector'. 2. Media companies defining their productions in \*opposition to the \*values of mainstream entertainment: *see also* ALTERNATIVE MEDIA. 3. Commercial media companies which are independent of state ownership and funding: for example, in the UK, ITV (Independent Television)—a terrestrial \*broadcast \*channel operated regionally on a \*franchise basis.

**independent variable** *See* DEPENDENT AND INDEPENDENT VARIABLES.

**indeterminacy (indeterminism)** 1. (philosophy) The view that some \*events have no causes or that future events are unpredictable. Such positions are encountered in quantum mechanics (Heisenberg's 'uncertainty principle') as well as some \*theories of human social \*behaviour. This stance is the opposite of \*determinism. 2. In \*reader-response theory, the interpretive openness of those elements of a \*text which are open to more than one \*interpretation and require the \*reader to decide on the \*meaning: *see also* RECEPTION THEORY; WRITERLY. 3. (undecidability) In \*deconstruction, the notion that the meaning of texts can never be definitely or finally established: *see also* APORIA. 4. (indeterminacy of reference and translation) For Quine, the notion that \*translation (including paraphrase and perhaps even synonymy within the same \*language) is impossible without changing the meaning or \*truth of the original: *see also* TRANSLATABILITY.

**indexical** *adj.* (semiotics) Pertaining to a relationship in a \*sign between a \*sign vehicle and a \*referent in which the former is not purely \*arbitrary or \*conventional but is directly connected in some way (physically or causally) to the latter. This link can be observed or inferred: e.g. between smoke and fire, a weathercock and the direction of the wind, a thermometer and the temperature, a footprint or fingerprint and the person or creature that made it, and all symptoms of disease (quicken pulse rate, rashes, paleness, and pain). Indexical relations connect \*meanings to \*context. A \*photograph is indexical in the sense that the \*image is created by light. \*Metonymy and \*synecdoche are indexical forms. In the \*Peircean model of the sign, the indexical mode is a relation between the \*representamen and the \*object.

Where the relation is solely indexical, the sign may be referred to as an **index** (*pl.* **indices**), but most signs involve more than one mode. In a **\*proposition**, an index designates the **\*referential** **\*subject**. *See also* INDEXICALITY; SIGN RELATIONS.

**indexicality** *n.* **1.** (semiotics) The quality of being **\*indexical**. **2.** In linguistics, *see* DEIXIS. **3.** In the study of social **\*interaction**, the concept that **\*meaning** depends on social **\*context**, a notion especially important in **\*ethnomethodology**.

**indexical representation** *Compare* ICONIC REPRESENTATION; SYMBOLIC REPRESENTATION. **1.** Any **\*sign**, **\*message**, or **\*text** in which the relation to the **\*referent** involves (or more loosely, is inferred to involve) a direct connection such as **\*contiguity** or **\*causation**. An indexical sign ‘points to’ that to which it refers. Indexicality is traditionally restricted to ‘natural signs’ (*compare* CONVENTIONALITY); however, **\*representational** **\*forms** such as crossroad signs are at least quasi-indexical in their dependence on locational **\*context**. **2.** All aspects of intended or inferred **\*meaning** that are dependent on context (*see also* CONTEXT OF SITUATION; CONTEXTUAL MEANING; SHIFTERS; SITUATEDNESS). **3.** Broadly, **\*associative meaning**: especially cause-and-effect (*see* METONYMY) and part-whole relations (*see* SYNECDOCHE). **4.** The use of a **\*medium** which is **\*indexical** (specifically causal) insofar as it re-presents what it has recorded—as with **\*photographs** or audio-recordings—although the **\*affordances** of the medium and **\*conventions** of use always involve some **\*transformation** (*see also* PHOTOGRAPHIC CODES).

**indirect address** **\*Behaviour** by those represented within a **\*medium** in which they are either unaware of having an **\*audience** (as with the characters in most **\*narratives**), or behave as if they were (as with actors in most **\*drama**). In photographic and filmic media, those within the **\*frame** also behave as if there were no camera present (as in many **\*documentaries**). The audience or **\*reader** is positioned in the role of a hidden voyeur (*see* VOYEURISM). This is the dominant **\*mode of address** in narratives in any medium. It serves to suggest the unconstructedness of the narrative when the

audience is willing to ‘suspend disbelief’ (see [SUSPENSION OF DISBELIEF](#)). Compare [DIRECT ADDRESS](#).

**indirect effects** The [\\*effects](#) of one factor on another through one or more [\\*intervening variables](#) (see also [DEPENDENT AND INDEPENDENT VARIABLES](#)). Not to be confused with [\\*secondary](#) effects. See also [CAUSATION](#); [INFLUENCE OF PRESUMED INFLUENCE](#); compare [DIRECT EFFECTS](#).

**indirect perception** A [\\*framing](#) of our apprehension of the world as unavoidably mediated by unconscious processing and [\\*interpretation](#). An approach to [\\*perception](#) associated with Gregory and Rock, in which it is conceptualized as a very active [\\*cognitive](#) process of meaning-making (see also [CONSTRUCTIVISM](#)). The emphasis is on [\\*top-down](#) processes and on perception as primarily [\\*theory-driven](#): led by [\\*schemata](#), [\\*hypotheses](#), and [\\*expectations](#) which draw on our past experience and [\\*knowledge](#) of the world (which can be seen as constituting an internal [\\*model](#) or [\\*representation](#) of it). These may be modified by [\\*sensory data](#) in particular [\\*contexts](#) (such [\\*data](#) may also trigger a change in which schemata or hypotheses are currently active, where these offer a better fit to the data). Processes of [\\*inference](#) allow us to go beyond the available data. Both top-down and [\\*bottom-up processes](#) feature in Neisser’s [\\*perceptual cycle](#). Compare [DIRECT PERCEPTION](#).

**indirect realism** See [REPRESENTATIONALISM](#).

**indirect relationships** [\\*Impersonal](#), institutional relationships between people, mediated by bureaucracies, organizations, markets, corporations, and [\\*technological](#) systems (especially [\\*information](#) technology). The large-scale proliferation of such relationships is seen by Calhoun as a distinctive feature of modern social [\\*integration](#) (see also [MODERNITY](#)). He argues that they constitute more abstract levels of relationship beyond those termed primary and secondary (see also [PRIMARY AND SECONDARY GROUPS](#)). Compare [SOCIAL NETWORKING](#).

**individualistic cultures** \*Cultures that emphasize individual autonomy and competitiveness (see **COMPETITION**) rather than social \*cohesion, cultural \*norms, harmony, and \*cooperation (the basis of what many regard as a fundamental distinction between cultures). Hofstede identifies as the most individualistic cultures the USA, Australia, Great Britain, Canada, and the Netherlands. Individualistic cultures tend also to be low \*power distance cultures. See also **INTERCULTURAL COMMUNICATION**; **LOW-CONTEXT CULTURES**; **TASK-ORIENTED COMMUNICATION**; compare **COLLECTIVISTIC CULTURES**.

**individualization** 1. The \*fragmentation of traditional social groupings within modern Western societies and a movement towards what Bauman calls a ‘society of individuals’ characterized by a growth in the diversity of \*lifestyles, a widening of options for individuals, and increasing pressures on them to take more decisions for themselves. This process has also led to the fragmentation of \*mass-media \*audiences and of \*consumer markets (see **AUDIENCE FRAGMENTATION**). It is closely associated with the dominance of individualism as a \*cultural \*value. See **INDIVIDUALISTIC CULTURES**; see also **DEMASSIFICATION**; **NETWORKED INDIVIDUALISM**; compare **HOMOGENIZATION**. 2. (**pseudo-individualization**) The pretence of one-to-one relationships in \*consumer culture (as in ‘just for you’). Criticized in the 1940s by Adorno: see **FRANKFURT SCHOOL**.

**individual-media dependency (IMD, individual media-system dependency)** The dependency relationships of individuals with the \*mass media. For instance, Ball-Rokeach argues that \*audiences might turn to books or \*magazines for social understanding, to pop psychology books for self-understanding, and to \*radio for orientation to action and \*interaction. She reports that for \*television the most common relationship for the individual was based on social understanding, but that all of these relations are found in relation to this \*medium. She argues that these relations apply also to particular \*genres and particular texts (e.g. specific \*programmes, \*films, or \*magazines). Compare **USES AND GRATIFICATIONS**.

**induction (inductive reasoning)** A process of inferring a general principle from particular instances. The opposite of \*deduction. Compare

## ABDUCTION.

**inevitability of communication** A basic principle that in human *\*interaction* *\*communication* is unavoidable, though it is often *\*unintentional* *communication*. As Watzlawick observes, ‘one cannot *not* communicate’, regardless of whether an observer’s *\*inferences* are warranted. Not all *\*behaviour* communicates: it must be perceived in some form of interaction, even if only unconsciously (as when a person’s pupils dilate when someone arouses their interest). *See also* LEAKAGE; *compare* COMMUNICATIVE PRESUMPTION.

**inference** In *\*perception* and *\*comprehension*, the general term for the *\*cognitive* or logical process of going beyond the explicit *\*evidence* by making *\*hypotheses* (or drawing conclusions) based on *\*information* implicit in *\*data* or premises or on what is implied or assumed within a *\*text* or in a particular situational *\*context*; alternatively, any conclusion drawn from such a process. We routinely make automatic and unconscious inferences, associating new data with related information from prior knowledge (*see also* SCHEMA THEORY), which can lead to *\*unconscious bias*. *See also* DEDUCTION; ELABORATION; FRAME OF REFERENCE; HEURISTICS; IMPLICIT MEANING; INDIRECT PERCEPTION; INDUCTION; INFERENTIAL MODEL; INTERPRETATION; PERCEPTUAL CODES; PRAGMATICS; RELATIONAL THINKING; RELEVANCE THEORY; SIGNIFICANCE; THEORY OF MIND; TOP-DOWN PROCESSING.

**inference engine** An *\*algorithmic* rule interpreter and control structure for going beyond the explicit *\*data* of the current input by relating this to associated *\*information* that has already been stored in a *\*database* (*see also* INFERENCE; KNOWLEDGE REPRESENTATION). There is trade-off between power and flexibility in terms of how domain-specific an inference engine is designed to be. *See also* ARTIFICIAL INTELLIGENCE; PREDICTION ENGINE; PREDICTIVE ANALYTICS; SEMANTIC NETWORK.

**inferential model (inference model)** A *\*model* of *\*communication* and *\*comprehension* based on the *\*receiver*’s assumptions about the *\*sender*’s

intentions in a particular communicational *\*context*. All communication is *\*elliptical*, requiring interpreters to go ‘beyond the *\*information* given’, as Bruner put it (see *INFERENCE*). In *\*relevance theory*, it is distinguished from the traditional *\*semiotic* code model (see also *LANGUE AND PAROLE*), although the two are not necessarily incompatible (see *ENCODING—DECODING MODEL*). See also *COMMUNICATION MODELS*; *COMMUNICATION THEORY*; *COMMUNICATIVE PRESUMPTION*; *CONSTITUTIVE MODELS*; *CONTEXT OF SITUATION*; *CONTEXTUAL EXPECTATIONS*; *CONTEXTUAL MEANING*; *COOPERATIVE PRINCIPLE*; *EXPECTATIONS*; *HERMENEUTICS*; *IMMANENT REFERENCE*; *IMPLICATURE*; *IMPLICIT MEANING*; *INTERSUBJECTIVITY*; *METAPHORIC MEANING*; *PRAGMATICS*; *REPRESENTATIONAL CONTEXT*; *SIGNIFICANCE*; *SITUATIONAL KNOWLEDGE*; *TACIT KNOWLEDGE*; *TAKEN-FOR-GRANTEDNESS*.



[https://accedacris.ulpgc.es/bitstream/10553/4023/2/0234349\\_00006\\_0003.pdf](https://accedacris.ulpgc.es/bitstream/10553/4023/2/0234349_00006_0003.pdf)

- An Inferential Model of Communication

**infinite regression** See *MISE-EN-ABÎME*.

**inflection** 1. The *\*modulation* of vocal *\*intonation* or *\*pitch*. 2. A change in the *\*form* of a word to indicate a *\*grammatical* function: e.g. adding the letter ‘s’ to make a simple plural in English. 3. Often used in social science to refer to how one dimension of *\*identity* (e.g. *\*class*) is affected (**inflected**) by others (e.g. *\*ethnicity* and *\*gender*). See also *HYPHENATED IDENTITY*; *INTERSECTIONALITY*.

**influence** 1. The capacity to persuade: being able to affect people’s *\*attitudes*, *\*values*, and/or *\*behaviour* due to *\*power*, *\*status*, *\*knowledge*, contacts, and/or wealth; alternatively, the *\*effect* or *\*agency*. See also *HIERARCHY OF EFFECTS*; *PERSUASION*. 2. In the *\*rhetoric* of media and *\*technology* effects, a term associated with soft *\*determinism* (rather than

hard determinism), implying that a particular factor contributes to, or facilitates, some effect but that it is not a *\*sufficient* cause or perhaps even a *\*necessary* cause. *See also* MEDIA DETERMINISM; TECHNOLOGICAL DETERMINISM. **3. (social influence)** In *\*social media* analytics, the impact of an individual's actions *\*online* on those of others and the strength of this. Influence gradually dissipates, generally being limited to up to three *\*degrees* of separation (our friends' friends' friends); *compare* SIX DEGREES. *See also* CONTAGION; INFLUENCER; NETWORKED COMMUNICATION; NODALITY.

**influence of presumed influence (IPI, influence of presumed influence model, IPIM)** The *\*hypothesis* that when people who are not directly influenced by a persuasional *\*media* message believe that it is influencing other people (the *\*third-person* effect), they may adapt their own *\*attitudes* or *\*behaviour* to match this perceived *\*influence* on their peers (as an *\*indirect effect* of the message).

**influencer 1. (social influencer)** A key individual with an extensive *\*network* of contacts, who plays an active role in shaping the *\*opinions* of others within some *\*topic* area, typically through their expertise, popularity, or reputation. In the *\*two-step* flow model, an *\*opinion* leader in the *\*diffusion* of *\*media* messages. *See also* INFLUENCE; NETWORK ROLES. **2. (new influencer)** In *\*viral marketing*, a member of a *\*seed group* of individuals acting as a *\*hub* in a *\*network* disseminating *\*viral media*. **3. (brand influencer)** In *\*marketing*, anyone in a position to have a direct impact on those who purchase products or services. **4.** A trusted subject matter expert within an *\*online* community.

**Infobahn** *See* INTERNET.

**infographics (information graphics)** **1.** Graphical *\*representations* of concepts, or of patterns in *\*data* or *\*information*. *See also* NETWORK VISUALIZATION. **2.** In *\*social media*, graphical *\*content* effectively illustrating a concept relevant to a *\*target audience*, designed to attract *\*attention*, generate engagement, earn *\*links*, and improve *\*search engine* ranking. *See also* STICKY MEDIA.



[http://www.ted.com/talks/david\\_mccandless\\_the\\_beauty\\_of\\_data\\_visualization](http://www.ted.com/talks/david_mccandless_the_beauty_of_data_visualization)

- 'The beauty of data visualization': a TED talk

**infomercial** [*information* + *commercial*] **1.** An extended *\*television* *\*commercial* designed to look like a non-commercial informational *\*programme*; including product demonstrations, designed to stimulate direct purchases via an onscreen *\*telephone* number. *Compare* ADVERTORIAL; DOCUMERCIAL. **2.** An informative commercial without a specific sales *\*message*.

**informant** Someone who provides *\*information*. In social science, this is for a researcher, usually in relatively informal research contexts such as unstructured and semi-structured *\*interviews* and more generally in *\*ethnography*. *Compare* RESPONDENT.

**information** **1.** Often used loosely as a synonym for *\*data*, *\*facts*, or *\*knowledge*. **2.** Data *\*interpreted* within a framework (e.g. a *\*schema* or a *\*theory*). In this sense, there is no information in books, computers, or the world: data only becomes information when it is interpreted. **3.** Knowledge acquired by learning or research. **4.** A label for the basic *\*communicative function* of imparting facts or knowledge (*see* INFORMATION FUNCTION) and for *\*forms* of *\*discourse* concerned with this *\*function* (*see* EXPOSITION). **5.** The *\*referential* or *\*semantic* *\*content* of a *\*message*: *see also* INFORMATIONAL COMMUNICATION; MEANING; REFERENTIALITY. **6.** As distinguished from *\*communication*, that from which *\*meaning* may be inferred, regardless of whether there is any intent to communicate. *See also* COMMUNICATIVE BEHAVIOUR; INEVITABILITY OF COMMUNICATION; LEAKAGE. **7.** In *\*information theory*, that which contributes to the reduction of uncertainty; not to be confused with meaning. *See also* REDUNDANCY. **8.** New or previously unknown knowledge or facts. **9.** In *\*discourse analysis* and *\*text* linguistics, the degree of unexpectedness or familiarity in the content of a message: *see* GIVEN AND NEW.

**information age** A period commonly regarded as having begun with the rise of the *\*internet* in the 1990s (although the phrase was coined in Japan in the mid 1960s) which is characterized by the dominance of an *\*information* economy, an *\*information* society, and (negatively) fallout from *\*information* overload. Such a periodization suggests comparability with the shift from an agrarian society to an industrial one.

**informational communication (referential communication)** *\*Messages* in which the primary *\*content* is *\*referential* (*see also* CONTENT MESSAGE). **Referential language** functions primarily to record or communicate *\*information*. For example, the *\*language* of science (in particular contrast to poetic language). It is intended to *\*denote* rather than *\*connote*, unlike *\*expressive communication*. *\*Gender* stereotypes often frame informational *\*communication* as a *\*masculine* style (*see also* DIFFERENCE MODEL). *See also* EXPOSITION; INSTRUMENTAL COMMUNICATION; *compare* RELATIONAL COMMUNICATION.

**informational function** *See* INFORMATION FUNCTION.

**informational genres** *See* FACTUAL GENRES.

**informational query** A *\*search query* conducted with the intention of locating *\*content* on a particular *\*topic*. *\*Search engine* *\*algorithms* predict such queries, limiting what is counted as relevant in choosing which results to display (*see* CONTENT FILTERING ALGORITHM). *See also* QUERY TYPES; *compare* NAVIGATIONAL QUERY; TRANSACTIONAL QUERY.

**information and communication technology (ICT)** An umbrella term for all of the various media employed in communicating *\*information*: for example, in an educational context ICT may include computers, the *\*internet*, *\*television* *\*broadcasts*, and even printed or handwritten notes.

**information appeals** In *\*advertising*, a focus on *\*informational communication*, typically distinguished from *\*persuasive* or *\*emotional appeals* in terms of the *\*sender*'s communicative intent, although of course the selection of *\*information* can be persuasive (*see* SELECTIVE

**REPRESENTATION**). Such information most frequently includes details such as availability, components, attributes, performance, price, quality, and special offers. The focus is on **\*denotation** rather than **\*connotation**. *See also* **ADVERTISING APPEALS**; **CENTRAL ROUTE**; **CONTENT MESSAGE**; **IDEATIONAL FUNCTION**; **IDEATIONAL MEANING**; **PRODUCT-ORIENTED ADVERTISING**; **RATIONAL APPEALS**.

**information architecture** In computer science and web design, the systematic **\*structural** organization of **\*database** or website information to support ease of use. *Compare* **INFORMATION DESIGN**.

**information culture** **1.** A hypothetical **\*culture** in which the main role of its **\*institutions** and laws is to support the **\*production**, exchange, and dissemination of **\*information** and where the majority of its art and **\*artefacts** exist as information. **2.** In business, the corporate ethos of a company, the product of which is information, including the **\*structures** and **\*behaviours** associated with **\*knowledge** acquisition, **\*communication**, and dissemination among staff and customers.

**information design** The organization and presentation of **\*information** in order to make it easier to navigate and understand, particularly through graphical means (*see* **INFOGRAPHICS**). *See also* **CHUNKING**; **COMMUNICATION DESIGN**; **SIGNPOSTING**; **TECHNICAL COMMUNICATION**; *compare* **INFORMATION ARCHITECTURE**.

**information diffusion (diffusion, dissemination, online information diffusion)** **1.** The spread of ideas or **\*content** through **\*networks**. *See also* **CONTENT SHARING**; **DIFFUSION**; **KNOWLEDGE SHARING**; **NETWORKED COMMUNICATION**; **VIRAL CONTENT**. **2.** Often a synonym for **\*information flow**.

**information economy** An economy in which the majority of the wealth is produced through the buying and selling of **\*information**: both as a **\*commodity** and as a service. In 1967, Porat distinguished between the domains of ‘matter and energy’ and information, dividing information into a primary sector consisting of companies that produce information goods and

services and a secondary sector consisting of information services used by public institutions and private companies. On this basis, he estimated that 53% of all labour income in the USA could be attributed to information work. *See also* [PRIVATIZATION OF INFORMATION](#); *compare* [KNOWLEDGE ECONOMY](#).

**information filtering system** *See* [RECOMMENDATION ENGINE](#).

**information flow** **1.** The movement, control, and direction of *\*data* or *\*messages* within *\*networked* systems. *\*Web* 2.0 has been associated with a shift in the *\*flow* of *\*information* in society from a top-down flow dominated by *\*mainstream* media towards increasing *\*peer-to-peer* *\*interaction*. *See also* [ACCESS](#); [COMMUNICATION NETWORK](#); [COMPLEMENTARY RELATIONSHIPS](#); [CONTAGION](#); [CYBERNETICS](#); [DEPENDENCY THEORY](#); [DIFFUSION](#); [DIRECTIONAL RELATIONS](#); [DISCLOSURE](#); [DISINTERMEDIATION](#); [DOWNWARD COMMUNICATION](#); [GATEKEEPING](#); [INFORMATION GAP](#); [INFORMATIZATION](#); [KNOWLEDGE SHARING](#); [LATERAL COMMUNICATION](#); [MARKET MODEL](#); [MEDIA-CENTRICITY](#); [MEDIA IMPERIALISM](#); [NEWS FLOW](#); [ONE-WAY COMMUNICATION](#); [PLURALISM](#); [PRIMARY AND SECONDARY DEFINERS](#); [RECIPROCITY](#); [SOCIAL NETWORKS](#); [SOCIAL NETWORK THEORY](#); [TWO-STEP FLOW](#); [TWO-WAY COMMUNICATION](#); [UPWARD COMMUNICATION](#). **2.** Often a synonym for *\*information* diffusion.

**information function** **1.** The use of *\*communication* for imparting *\*facts* or *\*knowledge*. This is a major *\*communicative purpose* for individuals in *\*interpersonal communication*. It presupposes a normative relationship in which the *\*sender*'s *\*purpose* is to inform and the *\*receiver*'s purpose is to understand (*see also* [COMMUNICATIVE FUNCTIONS](#); [COMMUNICATIVE RELATIONSHIPS](#)). *\*Communication* is often reductively defined as the transmission of *\*information* (*see* [TRANSMISSION MODELS](#)). In communication where the primary function is informational, *\*content* tends to be *\*foregrounded* (rather than *\*form* or *\*style*): the information function is often contrasted with the *\*aesthetic* (or *\*poetic*) function. *See also*

EXPOSITION; IDEATIONAL FUNCTION; IDEATIONAL MEANING;  
INFORMATIONAL COMMUNICATION; REFERENTIAL FUNCTION. 2.

**(surveillance function)** In terms of social functions of *\*mass communication*, the macro-level role of the *\*circulation* of *\*information* and *\*news*: one of the most important general roles that the *\*mass media* can be seen as serving for society as a whole. From the *\*functional* perspective of society as a whole, one of the four commonly listed roles of the mass media, the others being *\*consensus*, *\*entertainment*, and *\*socialization* (*see also*

FUNCTIONALISM; SOCIAL FUNCTIONS). 3. **(surveillance function)** The personal use by individuals of the mass media, a single *\*medium*, a media *\*genre*, or specific *\*media content* in information-seeking: addressing their *\*cognitive* needs. This includes both keeping up with news of current *\*events* and increasing general *\*social knowledge*. It is not confined to the context of genres associated primarily with information. It is one of the four commonly listed *\*personal functions* of the mass media, the others being *\*entertainment*, *\*personal identity*, and *\*social utility* (*see also* USES AND GRATIFICATIONS).

**information gap** *See also* INFORMATION FLOW. 1. An asymmetry of *\*information* where one party has *\*access* to more than another: *see also* COMPLEMENTARY RELATIONSHIPS; DISCLOSURE; JOHARI WINDOW; OMNISCIENT POINT OF VIEW. 2. Social division based on inequality of access to information: *see also* INFORMATION RICH AND POOR; KNOWLEDGE GAP; *compare* FREEDOM OF INFORMATION; INFORMATION LITERACY; PUBLIC DOMAIN.

**information graphics** *See* INFOGRAPHICS.

**information literacy** A person's competence measured by their ability to identify, *\*access*, *\*evaluate*, and organize *\*information* in order to complete a task or solve a problem.

**information model** In relation to *\*journalism*, a characterization of its primary *\*purpose* being to focus on the provision of *\*facts*—as distinguished from a *\*story* model. The concept derives from a distinction made in 1926 by

Mead in relation to *\*newspapers*. It is loosely related to the distinction between *\*soft news* and *\*hard news*. *See also* [FACTUAL GENRES](#); [INFORMATION FUNCTION](#); [NEWS](#); [NEWS FRAMES](#); *compare* [TRANSMISSION MODELS](#).

**information-oriented advertising** *See* [PRODUCT-ORIENTED ADVERTISING](#).

**information overload** A term coined by Toffler referring to a *\*subjective* experience of individuals in the modern world in which they feel overwhelmed by more *\*data* than they feel able to handle. *See also* [BIG DATA](#); [FUTURE SHOCK](#); [INFORMATION SOCIETY](#); *compare* [NARCOTIZATION](#).

**information processing** **1.** (computing) Performing operations on input *\*data* in a sequence of *\*functional* steps, transforming it into different output data in accordance with a specific goal. **2.** (cognitive psychology) A *\*model* of human *\*cognition* based on the *\*metaphor* of the computer. This conceptualizes *\*sensory data* as input (*see also* [BOTTOM-UP PROCESSING](#)), and thinking as performing operations on this, generating output which guides the selection and execution of goal-directed actions (*see also* [TOP-DOWN PROCESSING](#)). *\*Constructivist* critics argue that this reductively ignores the centrality of *\*meaning* rather than *\*information* in human cognition, the inseparability of cognition and *\*affect*, and the importance of social *\*interaction* and *\*bodily* experience.

**information retrieval** The process of accessing *\*information* in documents or *\*databases*.

**information revolution** In the *\*rhetoric* of *\*technological determinism*, social and economic transformations associated with the emergence of post-industrial societies from around the 1960s, featuring increasingly integrated *\*communication* technologies and an ‘information explosion’. Toffler suggests that the modern world has been shaped by three waves of *\*technological* innovation: the agricultural revolution, the industrial revolution, and the information revolution. Such tidy periodization

underplays continuity. *See also* **INFORMATION AGE**; **POST-INDUSTRIALISM**.

**information rich and poor** The division of the general public into two groups depending upon the way in which they use and relate to *\*information*. The information rich tend to be of a higher socioeconomic *\*status*, are better educated, have better *\*access* to *\*technology*, and are more technologically savvy than the information poor. *See also* **DIGITAL DIVIDE**; **KNOWLEDGE GAP**.

**information science** The systematic study of *\*information* in all its forms, including its collection, storage, retrieval, classification, manipulation, dissemination, and *\*evaluation*.

**information society** *See also* **POST-INDUSTRIALISM**. **1.** A popular characterization of contemporary *\*social relations* as being dominated by *\*information* technology and employment by *\*knowledge* industries. Giddens argues that all nation states can be considered as information societies because of their reliance on *\*information* for *\*communication* and control. **2.** The occupational shift from manual to office work in advanced industrial societies (Bell).

**information structure** *See* **GIVEN AND NEW**.

**information superhighway** *See* **INTERNET**.

**information technology (IT)** Commonly a synonym for computers and *\*computer networks* but more broadly designating any *\*technology* that is used to generate, store, process, and/or distribute *\*information* electronically, including *\*television* and the *\*telephone*. *Compare* **INFORMATION AND COMMUNICATION TECHNOLOGY**.

**information theory** A mathematically based approach to *\*information* that ignores *\*semantics* (or *\*meaning*) and quantifies it in terms of units or *\*bits*. This method enables engineers to optimize the transmission of information

between a *\*sender* and a *\*receiver*. *See also* COMMUNICATIONS; FEEDBACK; NOISE; REDUNDANCY; SHANNON AND WEAVER'S MODEL.

**information transmission** *See* TRANSMISSION MODELS.

**informatization** *See also* DIFFUSION; INFORMATION ECONOMY; INFORMATION FLOW; INFORMATION SOCIETY; KNOWLEDGE ECONOMY; KNOWLEDGE INDUSTRIES; POST-INDUSTRIALISM. **1.** Broadly, an increasing *\*flow* or *\*diffusion* of *\*information* throughout a social system. **2.** The diffusion of *\*information* and *\*communication* technologies. **3.** The policy of using information technologies to promote socioeconomic development.

**informed consent** A formal process in which the *\*purposes* and consequences of research are explained to *\*subjects*, who must sign a *\*consent form* before any research is carried out.

**infotainment** [*information + entertainment*] The presentation of factual *\*information* in an entertaining manner, normally in *\*broadcast media* and especially on *\*television* (*\*docudrama* can be seen as an example). Sometimes regarded as a *\*hybrid genre*. Often used pejoratively in the *\*rhetoric* of *\*dumbing down*, especially where coverage of political issues takes the form of more popular formats (*see also* FICTION VALUES; SENSATIONALISM; STORY MODEL; TABLOIDIZATION). *Compare* EDUTAINMENT.

**ingest** (*n.*, *v.*) In *\*post-production*, a generic term for the process of importing media into a computer *\*editing* system (whether by digitization or the direct transfer of *\*digital \*data*) or for the software/hardware that does this. In computing, an **ingestor** is a program that reads data entering the system via a communications port.

**in-group** (sociology) A group to which individuals see themselves as belonging, distinguishing 'us' from 'them' (an **out-group**) and generating *\*social identity* and *\*difference* (*see also* ALTERITY; OTHER) (Sumner 1906). Individuals situationally *\*foreground* their *\*affiliation* with particular

in-groups (*\*roles* or social *\*categories*), each of which has its own *\*norms* (which can lead to conflicting perspectival *\*biases*). *See also* ECHO CHAMBER; GROUP IDENTIFICATION; STRONG TIES; *compare* REFERENCE GROUP; STEREOTYPING.

**inherited audience (holdover audience)** Term used in research within the *\*broadcast media* for an *\*audience* that carries over from a previous *\*programme*. *See also* AUDIENCE FLOW.

**inner speech** The silent mental use of words in formulating ideas, including rehearsal for external *\*expression* (*see also* DIALOGISM). Vygotsky sees this as an essential part of thinking. The notion of thinking as internal conversation also reflects the perspective of *\*symbolic* interactionism. *See also* INTRAPERSONAL COMMUNICATION.

**innocent eye** A term used by Gombrich and Goodman to refer to a common assumption that *\*images* do not need to be read, whereas Gombrich stressed ‘the *\*beholder’s share*’: ‘*\*reading* an image, like the *\*reception* of any other *\*message*, is dependent on prior *\*knowledge* of possibilities; we can only recognize what we know.’ He added that ‘the innocent eye is a myth’ and Goodman commented that ‘The innocent eye is blind and the virgin mind empty.’ The *\*viewer* is *\*cognitively* active, not passive. *See also* ACTIVE AUDIENCE THEORY; CONSTRUCTIVISM.



<http://www.gombrich.co.uk/>

- Gombrich archive

**inoculation theory** The notion, developed by McGuire and subsequently repeatedly demonstrated in research, that to promote resistance to *\*persuasion* by opposing viewpoints (for instance, in political or health campaigns), the persuasive *\*message* should include small ‘doses’ of a counterargument, followed by a refutation. *See also* MESSAGE-SIDEDNESS; TWO-SIDED MESSAGE.

**insert editing** **1. (splice in)** (nonlinear editing) An option that allows a new picture or *\*sound* element to be added to a sequence on a *\*timeline* while preserving the material that is already there by shunting it forward by the length of the *\*shot*. Distinguished from **overwrite editing**, an option where a new element replaces existing material on a *\*timeline*. **2.** (linear editing) A technique of videotape *\*editing* onto a pre-formatted (or striped) tape which allows for individual shots to be dropped in at any point without creating a picture disturbance (*see also* **STRIPING**). (Confusingly, in a linear context, an insert edit is the equivalent of an overwrite edit in nonlinear editing, because it replaces existing material.)

**inserts** In *\*television* and *\*radio*, pre-recorded elements that have been prepared to supplement an otherwise live *\*broadcast*.

**instant messaging** A form of *\*synchronous* text-based *\*communication* between two or more individuals over the *\*internet*.

**institutional bias** (**institutionalized discrimination, systemic bias**) A tendency for the procedures and practices of particular *\*institutions* to operate in ways which result in certain social groups being advantaged or favoured and others being disadvantaged or devalued. This need not be the result of any conscious prejudice or discrimination but rather of the majority simply following existing rules or *\*norms*: a pervasive and persistent *\*bias* in favour of the *\*status quo* (*see also* **CONFORMITY**). Institutional *\*racism* and institutional *\*sexism* are the most common examples. *See also* **HETERONORMATIVITY; COVERT BIAS; MALE ENTITLEMENT; UNCONSCIOUS BIAS; WHITE PRIVILEGE AND ENTITLEMENT.**

**institutionalization** The development of patterns of social *\*behaviour* into enduring and pervasive forms: the process in which *\*institutions* emerge. Berger and Luckmann argue that institutionalization occurs when the first generation to say 'let's try it this way' passes down a practice to following generations who see this as 'the way it's done' (*see also* **CONSTRUCTIONISM**).

**institutions** 1. In most everyday usage, organizations (such as schools, banks, hospitals, prisons, and **\*broadcasting** corporations). 2. (**social institutions**) (social sciences) A term frequently used loosely to refer to established ways of behaving or, more formally to major social systems or **\*structures** which organize the primary social practices, **\*roles**, and relationships within a **\*culture**. Broadly, there are four main types of social institution: political, economic, cultural, and kinship institutions. Most frequently cited as social institutions are the family, the state, and the law, but social **\*constructionists** often refer to **\*language** as the foremost social institution. In **\*functionalist** approaches, social institutions have been seen as **\*social structures** serving to maintain society through meeting social 'needs' in their organization of essential activities. For instance, for Malinowski they meet basic and universal individual human biological and psychological needs. In contemporary sociology, functionalist approaches have been overtaken by a more fluid notion of institutions reflecting less clearcut distinctions between institutional structures and **\*functions** and less **\*consensus** over **\*values**. Social institutions offer the psychological value of predictability and stability but they can also be experienced as autonomous forces constraining our options (*see also* **AGENCY**). Although they transcend the lives of individuals, institutions and patterns of **\*behaviour** are always in the process of formation, **\*transformation**, and decline (*see also* **INSTITUTIONALIZATION**). 3. A central **\*theme** in **\*media studies** deriving from sociological and **\*political economy** approaches. The primary focus is on **\*mass-media** institutions rather than **\*textual analysis** or **\*audience** research, although S. Hall and others have emphasized the interconnectedness of **\*production** and **\*regulation** with the other elements in the **\*circuit of culture**. Key themes include **\*power relations**, **\*globalization**, concentration of ownership (*see* **MEDIA OWNERSHIP**), regulation, and occupational practices and values within **\*media** culture. It includes, on the macro-level, the study of media organizations such as **\*production** and **\*distribution** companies and the relationships between them, and on the micro-level, of groups of media workers such as unions and news teams. Media institutions are seen as shaped by economic and political factors in particular. In the **\*broadcast media**, commercial factors are seen as influencing not only commercial broadcasting but also **\*public service broadcasting**. The polar opposites in debates about media **\*power** are the

\*market model and the \*manipulative model. While \*pluralist approaches frame the role of the \*mass media in terms of a liberal \*ideology of freedom, \*Marxist approaches \*foreground the power of media institutions to determine what appears in the marketplace, where media products are treated as \*commodities rather than a public good. In relation to \*film, the primary focus of institutional analysis has been on the studio system of Hollywood cinema, foregrounding the sociohistorical \*context, and demonstrating the pervasive \*influence of the institutional drive for the maximization of profit.

**instructional function** *See* EDUCATIONAL FUNCTION.

**instrumental communication (outcome-oriented communication)**

\*Communication in which the primary goal is to ‘transmit’ an \*intended meaning (informational and/or persuasive) accurately and effectively, and in which communication is merely a means to an end. The primary focus is on explicit \*content (and/or \*effects) rather than on \*form or \*stylistic features. It is a communicative style that \*foregrounds clarity of \*denotation and \*backgrounds \*ambiguity, \*connotation, and \*aesthetic and \*expressive functions. \*Gender stereotypes often frame instrumental communication as a \*masculine style. *See also* DIFFERENCE MODEL; INFORMATIONAL COMMUNICATION; INSTRUMENTALISM; TECHNICAL COMMUNICATION; *compare* EXPRESSIVE COMMUNICATION; RELATIONAL COMMUNICATION; TRANSMISSION MODELS.

**instrumentalism** 1. Goal-oriented, \*instrumental, or \*task-oriented communication or \*behaviour or pragmatic or \*instrumental values, often contrasted with \*expressive or \*relational communication or behaviour and \*aesthetic or social \*values. 2. (philosophy) A pragmatic approach in which \*theories are \*evaluated in terms of their usefulness as a means of achieving a particular \*purpose. *See also* INSTRUMENTAL RATIONALITY.

**instrumental rationality** A term used by \*Frankfurt school \*critical theorists to refer to what they regarded as the reduction of the \*Enlightenment ideal of reason to a dehumanizing technical rationalism in modern industrial societies. Instrumental rationality views the natural and social world in terms

of how they can be exploited, and has no regard for human *\*values*. *See also* INSTRUMENTALISM; INSTRUMENTAL VALUES; RATIONALIZATION; TECHNICITY; *compare* OBJECTIFICATION.

**instrumental values** The *\*evaluation* of things (whether concrete *\*objects* or abstractions) in terms of their utility or suitability for one's own *\*purposes* rather than in terms of intrinsic worth or *\*aesthetic* merit. *See also* VALUES; *compare* OBJECTIFICATION.

**INT (interior shot)** In *\*screenplays*, an indoor set. *Compare* EXT.

**intaglio** *See* GRAVURE.

**integration** **1. (social integration)** (sociology) Social *\*cohesion* based on the *\*functional* interdependence of all aspects of a sociocultural system and on shared *\*norms* and *\*values* maintained by consent and *\*cooperation* rather than coercion. For *\*functionalists*, an essential condition for the functioning of society, as also are *\*institutions* of integration including written *\*language* and a legal system. Sometimes a reference to the degree of such cohesion. Critics argue that such *\*theories* overemphasize the importance of shared values and underestimate the degree of *\*conflict*. *See also* CONSENSUS; CONSENSUS FUNCTION; IMAGINED COMMUNITY; NATIONAL IDENTITY; RITUAL MODEL; SOCIALIZATION FUNCTION. **2.** An individual's sense of belonging to a social group through sharing its *\*norms*, *\*values*, and beliefs (a concept derived from Durkheim). One of the primary *\*uses and gratifications* or *\*social functions* of media use: *see* SOCIAL UTILITY FUNCTION. **3.** The process by which a minority group adapts to the *\*culture* of a majority. **4.** Unified *\*access* to public facilities previously segregated on the basis of '*\*race*' as formerly in the USA and South Africa. **5.** (business management) A strategy in which a company acquires others within the same field in order to reduce *\*competition*, pool resources and increase profit, market share, and/or sales. *See also* DIAGONAL INTEGRATION; HORIZONTAL INTEGRATION; VERTICAL INTEGRATION.

**intellectual property** The rights or entitlements that are attached to products of the intellect (as opposed to physical property) which include forms of artistic *\*expression* such as songs, books, *\*films*, and *\*images*, as well as *\*technological* inventions such as hardware and software. Laws based around the protection of intellectual property such as *\*copyright* and the patent system are claimed to encourage creativity by rewarding creators and protecting their interests.

**intelligence explosion** *See SINGULARITY.*

**intended meaning** *Compare PREFERRED READING.* 1. In *\*interpersonal communication*, how a speaker expects an *\*utterance* to be *\*interpreted*, which may or may not correspond with how it is actually interpreted: *see also COMMUNICATIVE PRESUMPTION; INTENTIONAL COMMUNICATION.* 2. A *\*reader*'s understanding of how the *\*author* of a *\*text* expected a particular work, or part of it, to be interpreted, which they may infer from the text and/or from external *\*evidence*. In the case of *\*films*, the 'author' is typically seen as the director. In literary and filmic contexts *\*audiences* commonly privilege what they understand to be the creator's intentions. For problems with this stance *see INTENTIONAL FALLACY.*

**intension** *See CONNOTATION.*

**intensity** *See LUMINANCE.*

**intentional communication** Conscious, deliberate, and often explicit *\*communication* as opposed to unintentional communication 'given off' through *\*leakage* in *\*nonverbal communication*. Intentionality is important in *\*speech act* theory, and for philosophers such as Grice genuine acts of communication are necessarily intentional. *See also COMMUNICATIVE PURPOSE; COMMUNICATIVE PRESUMPTION; PURPOSES.*

**intentional fallacy** An alleged interpretive fallacy, identified in literary theory by Wimsatt and Beardsley that involves relating the *\*meaning* of a *\*text* to its *\*author*'s intentions. Although these theorists regard meaning as residing within the text, some other theorists not sharing this standpoint have

also dismissed the author's intentions in relation to meaning (*see also* **AUTHORIAL INTENTION**). Privileging the author's intentions is a stance which has several flaws. In particular, it assumes that authors are always aware of their own intentions; it underestimates the debt of the author to other sources (*see* **INTERTEXTUALITY**); and it ignores the importance of *\*readers' purposes* (which Wimsatt and Beardsley also dismissed as the *\*affective fallacy*). The intentional fallacy implicitly involves a *\*transmission model* of *\*communication* which privileges the *\*sender*. An author's intentions are of no concern to *\*formalist* or *\*structuralist analysts*. Although Hirsch insists that 'a text means what its author meant', an emphasis on the importance of the historical *\*context* of a text's *\*production* and of the author's biography can be associated with an approach in which authorial intentions are seen as contributing to an understanding of the significance of the text rather than as determining its meaning. In relation to the *\*mass media*, the concept of a *\*hegemonic reading* is built on the assumption that the *\*producers* of texts seek to constrain their *\*interpretation* even if readers decline the *\*preferred reading*. It is similarly argued that there is a *\*communicative presumption* in *\*interpersonal communication*.

**interaction 1.** *\*Reciprocal* action or *\*influence*. This includes interaction between people, animals, and *\*objects* such as machines: *see also* **COACTION**; **COMPETITION**; **CONFLICT**; **COOPERATION**; **HUMAN—COMPUTER INTERACTION**; **PEER-TO-PEER INTERACTION**. **2. (social interaction, interpersonal behaviour, social behaviour)** The verbal and *\*nonverbal behaviour* of two or more individuals (or groups) in relation to each other in a social *\*context*, including reciprocal *\*communication*. It is widely argued to be dependent on shared, *\*taken-for-granted expectations* (*see also* **INTERSUBJECTIVITY**). In (social) **action theory**, social interaction consists of intentional actions in *\*social relations* which are made in anticipation of, and in response to, those of others (*see* **SOCIAL ACTOR**). In *\*symbolic* interactionism, the self is seen as the result of such interaction. In *\*constructionism*, social interaction is seen as constructing and maintaining social *\*reality* (*see also* **CONSTITUTIVE MODELS**; **REFLEXIVITY**). *See also* **COACTION**; **COMMUNICATIVE FUNCTIONS**; **COMMUNICATIVE PURPOSE**; **COMMUNICATIVE RELATIONSHIPS**; **FACE-TO-FACE INTERACTION**;

INTERCHANGE; INTERPERSONAL COMMUNICATION; RITUAL INTERACTION; SYMBOLIC INTERACTIONISM; *compare* PARASOCIAL INTERACTION. **3.** Sometimes a synonym for \*communication.

**interactional flow** *See* INTERACTIONAL SYNCHRONY.

**interactional synchrony (interactional flow)** In \*interpersonal communication, the way in which conversations are unconsciously coordinated to maintain a \*flow and to minimize unintentional interruptions. It has been argued that nonverbal \*cues perform this function in \*face-to-face interactions, though \*telephone conversations flow fairly well despite their relative \*cuelessness.

**interactionism** *See* SYMBOLIC INTERACTIONISM.

**interaction model** *See also* COMMUNICATION MODELS; INTERACTION-ORIENTED COMMUNICATION. **1.** Generally, a conceptualization of \*communication as a two-way, cyclical process (including \*feedback) in contrast to the \*sender-oriented asymmetry and unidirectionality of linear \*transmission models—Schramm's model (1954), emphasizing the active \*interpretation of \*meaning being the most well-known example. *See also* ENCODING–DECODING MODEL; MEANING-ORIENTED COMMUNICATION; *compare* TRANSMISSION MODELS. **2.** More specifically, conceptualizations of communication as sharing, exchanging, or negotiating meanings through \*interaction in situational \*contexts (*see also* CONVERGENCE MODEL; INFERENTIAL MODEL; INTERSUBJECTIVITY; RECIPROCITY; SYMBOLIC INTERACTIONISM). Various types of situations are associated with normative \*functions or \*purposes: *see* COMMUNICATIVE FUNCTIONS; COMMUNICATIVE PURPOSE. *Compare* COMMUNICATION GAME; RELATIONAL MODEL.



<https://www.communicationtheory.org/osgood-schramm-model-of-communication/>

- Schramm's interaction model

**interaction-oriented communication (interaction-centred communication)**

**1.** \*Communication in which the main focus is on \*phatic functions, social \*context, and/or interpersonal relations. Various contrasted with \*task-oriented communication or \*sender-oriented communication. *See also* ANALOGIC COMMUNICATION; PROCESS-ORIENTED COMMUNICATION; RELATIONAL COMMUNICATION; ROLE-ORIENTED COMMUNICATION; SOCIO-ORIENTED COMMUNICATION. **2.** \*Discourse which is heavy in \*contextual \*information: *see also* CONTEXT OF SITUATION; CONTEXTUAL MEANING; HIGH-CONTEXT COMMUNICATION; INFERENCE MODEL. **3.** The primary \*communication style favoured in \*collectivistic cultures. *See also* HIGH-CONTEXT COMMUNICATION.

**interaction rituals** Goffman's term for relatively standardized routine \*interchanges or social \*episodes in the \*microsociology of interpersonal \*social relations in which shared \*realities and \*identities are enacted. This includes such everyday rituals as greetings, departures, flirting, and joke-telling. *See also* BONDING BEHAVIOUR; HYPER-RITUALIZATION; RITUAL INTERACTION; SITUATIONAL KNOWLEDGE; STOCK SITUATIONS.

**interactive fiction** **1.** A \*videogame genre in which players are given a goal and must solve puzzles or fight opponents in order to reach it. Such \*games can be text-based such as *Adventure* (1976) or graphics-based such as *Myst* (1993). **2.** A hypertext novel with multiple branching plots.

**interactive media** Media that enable \*users not only to \*access the materials on offer but also (within a predefined framework) to communicate responses which may \*influence subsequent \*events (e.g. triggering an alternative ending to a \*narrative).

**interactive movies** **1.** A \*videogame genre, popular in the 1990s, with full-motion video segments, where the \*user's actions determine which pre-filmed \*scene would introduce the next challenge. **2.** A pejorative term for a videogame containing 'cut scenes' with little actual \*gameplay.



<http://www.designersnotebook.com/Lectures/Challenge/challenge.htm>

- The challenge of the interactive movie

**interactive television** \*Television applications that open up a channel of \*communication between the programme-maker and the \*viewer or enable viewers to \*access \*information. **Teletext** in the 1980s was an early example. Some sports services allow viewers a choice of various camera angles.

**interactivity** 1. A dynamic and \*reciprocal communicative relationship between a \*user and a computerized media device where each new action is \*contingent on a previous action. When taken to be a property of a \*medium, interactivity measures the degree to which users can \*influence and vary \*form and/or \*content. This is related by Laurel to the frequency, range, and significance of the choices that the medium offers to the user. Critics of this position argue that since the computer is not an active participant in the \*communication process, only \*interpersonal communication can be truly interactive. 2. Any communication between two or more individuals that is dynamically shaped by the participants of the exchange (*see also* **INTERACTION**; **INTERACTION MODEL**; **RECIPROCITY**). When taken as a property of the communication process, interactivity is characterized as being active, intentional, and occurring only in conditions where the roles of \*sender and \*receiver are fully interchangeable. Examples include a face-to-face meeting, a \*telephone conversation, and an \*SMS text message exchange. 3. In \*broadcast media, a limited potential for \*programme \*content to be dynamically shaped by \*feedback from \*viewers/listeners: such as call-in programmes. \*Digital television has extended the possibilities for interactive \*broadcasting (*see also* **INTERACTIVE TELEVISION**). *See also* **PARTICIPATORY CULTURE**; *compare* **INTERPASSIVITY**.

**interchange (ritual interchange)** Goffman's term for a unit of social \*interaction involving two or more 'moves' and two or more participants. For example: 'Excuse me' followed by 'Certainly'. He argues that a conversational interchange is not merely a dialogue but a basic unit of social

interaction (*compare* EPISODE): hence, he refers to the second move as a response rather than a reply. *See also* RITUAL INTERACTION; SYMBOLIC INTERACTIONISM; *compare* ADJACENCY PAIRS.

**intercultural communication (cross-cultural communication)** 1. Loosely, an umbrella term for \*interaction between people from different cultural or \*subcultural \*backgrounds intended to lead to shared understandings of \*messages. 2. In \*discourses where cross-cultural \*communication refers to entire \*cultures (as in relation to \*collectivistic cultures, \*high-contact cultures, \*high-context cultures, \*individualistic cultures, \*low-contact cultures, \*low-context cultures, \*power distance), intercultural communication may be restricted to \*interpersonal communication between individuals from different cultures and **intracultural communication** to that between individuals with a shared cultural background. 3. A branch of \*communication studies concerned with this field.



<https://www.communicationtheory.org/cross-cultural-communication/>

- Cross-cultural communication

**intercutting** 1. (editing) A technique of cutting back and forth between two or more discrete \*narrative sequences typically filmed in different locations or at different times which combine to produce a sense of the convergence or divergence of several story strands in a complex plot: for example, in the films of Robert Altman. Another classic example of this device is a \*shot of a bomb timer counting down intercut with shots of the attempts of the \*protagonists to escape. 2. In less narrative-driven \*content, such as pop videos, cutting back and forth between different segments: for example, between an artist's \*performance and a dance sequence or other \*imagery.

**interest groups** *See* EPISTEMIC COMMUNITY.

**interface** 1. The means of ‘\*communication’ between a human \*user and a computer (or any electronic device). In computing, the interface consists of both hardware (computer, screen, keyboard, mouse), and the software. *See also* HUMAN–COMPUTER INTERACTION. 2. Loosely, the \*graphical user

**interface**. **3.** Any means by which two electronic devices ‘communicate’ with one another: for example, a printer cable is a means for a computer to interface with a printer.

**intergroup communication** \*Interaction between two or more different social groups. *Compare* INTERPERSONAL COMMUNICATION; INTRAGROUP COMMUNICATION.

**interlace frame** A single \*frame of video combining two \*fields encoded with different information representing two successive \*images. In the \*digital era, an **interlacing error** is a Venetian blind effect which is particularly noticeable when the image is moving. *Compare* PROGRESSIVE SEGMENTED FRAME.

**interlace scanning (interlacing)** In the majority of standard definition \*television systems, a process where all the odd lines of a television picture are scanned first—from the top left to the bottom right of the screen—and then the electron beam ‘flies back’ and scans all the even lines. Interlace scanning is a way of evening out the picture brightness and reducing flicker.



<http://www.ques10.com/p/19611/explain-interlace-scanning-calculate-the-percentag/>

- Interlace scanning

**interlacing error** *See* INTERLACE FRAME.

**intermediality** A generic term for phenomena at the point of intersection between different media, or crossing their borders, or for their interconnection, typically in the context of \*digital media. The term emerged in the 1990s, but usage beyond this basic concept varies greatly. *See also* CONVERGENCE; HYBRIDIZATION; MULTIMEDIA; MULTIMODALITY; MULTIPLATFORM; TRANSMEDIA FORMS.

**internalization** 1. (social psychology) The adoption by individuals of the normative *\*attitudes*, beliefs, *\*values*, or *\*role \*behaviour* of a group or the broader social system to which they belong: the psychological dimension of *\*socialization* (see also **REFERENCE GROUP**). This is the basis of social control. Where *\*norms* are imposed rather than accepted (see **CONFORMITY**), this represents compliance with coercion rather than internalization. 2. (psychoanalytic theory) The adoption of (primarily) parental standards and values into the mental *\*structures* of the individual, leading to the development of the superego. 3. The learning of abstract rule systems (such as *\*grammatical* rules).

**internal validity** See **EXPERIMENT**.

**internet** [*interconnected + network*] 1. A global *\*network* of interconnected computers that acts as a worldwide *\*distribution* system for *\*digital* information. As a network it has three distinctive features. Firstly, it is a *\*scale-free network*: made up of *\*links* and *\*nodes* held together by a few highly connected hubs (such as Google). This conforms to a *\*power-law* distribution where the connectivity of such hubs is exponentially greater than all of the others put together. Secondly, links exhibit high ‘clustering coefficient’: each node can communicate easily with the others. Thirdly, the ‘path length’ between links is very short (the ‘*\*six degrees of separation*’ phenomenon). A prototype of the internet (ARPAnet) was designed in the USA in the 1960s at the height of the Cold War as a communications system sufficiently robust to survive a full-scale nuclear attack. In the early days it was a non-centralized or *\*distributed network*, so that if a computer (or node) should fail, the fidelity of the network as a whole could be preserved by re-routing *\*data*. Data was broken down into ‘packets’ which were separately addressed, and sent and received according to specific protocols. 2. A *\*medium* associated with a variety of *\*communication* technologies including the World Wide Web, *\*email*, chat (instant messaging, IRC), *\*online forums*, blogs, and streaming video. Sometimes distinguished from *\*mass communication* as a many-to-many medium of *\*communication* (see also **FEEDBACK**). In the 1990s it was often referred to as the **information superhighway** (or **infobahn**), a *\*metaphor* which, while emphasizing its vast

capacity as a delivery system for *\*information*, conceptualized it inaccurately in terms of a linear *\*broadcast \*model* rather than as a distributed network.

**internet generation** *See* MILLENNIALS.

**internet of things (physical computing, ubiquitous computing)** The embedding of computer hardware and software into everyday *\*objects* which can then be organized into a virtual *\*network* of ‘terminals’, providing configurable information about their *\*status* and location, remotely controlling or being controlled by smartphones and computers. The term was proposed by Kevin Ashton in 1999. The ubiquity and low cost of microprocessors have led increasingly to their incorporation into a range of everyday objects.

**internet regulation** 1. Measures taken to establish and monitor legal frameworks or codes of conduct for *\*online \*platforms*. The *\*internet* has no single supra-national regulator, and national strategies (where these exist) vary from a reliance on industry self-regulation to government control. *See also* NET NEUTRALITY; REGULATION; SOCIAL MEDIA GOVERNANCE. 2. **(internet content regulation, internet censorship)** Official standards for internet *\*content*. These vary by country, ranging from selective to pervasive *\*filtering*. In the UK, some of the functions this is intended to serve include the protection of children, of *\*intellectual property*, and of *\*consumer* rights; political censorship is mainly concerned with countering incitement to terrorism or *\*racial* hatred. Official sanctions include *\*access* blocking, takedowns, and domain suspensions, often with very little *\*transparency*, accountability, or public oversight. *See also* CENSORSHIP; FREEDOM OF THE PRESS; FREE SPEECH.

**Internet Relay Chat (IRC)** An *\*online* forum in which people can ‘chat’ by typing *\*messages* to one another, thereby holding a ‘conversation’ in *\*real* time. IRC was created in Finland in 1988 by Oikarinen.

**internet service provider (ISP)** A company that provides *\*access* to the *\*internet* in exchange for a fee for members of the public who have the requisite personal computer and connection equipment.

**interpassivity** Any *\*media content* that includes *\*audience* reactions, so that further audience involvement is rendered superfluous: for example, canned laughter in situation comedies. *Compare* INTERACTIVITY.

**interpellation (appellation, hailing)** Althusser's term to describe a mechanism whereby the human *\*subject* is 'constituted' (constructed) by pre-given *\*structures* (a *\*structuralist* stance). By being named or 'hailed' as a member of a group, a person is led to see themselves as an *\*ideological* subject. For example, when a politician addresses a crowd as 'citizens', or a teacher addresses a class as 'students', the people in those situations are being asked to adopt a certain *\*subject* position or social *\*role* that is conducive to the maintenance of the social order. The situation would be different if they were addressed as 'comrades'. This concept is used by Althusserian *\*Marxist theorists* to explain the ideological *\*function* of *\*mass-media* texts. According to this view, the subject (*\*viewer*, listener, *\*reader*) is constituted by the *\*text*, and the *\*power* of the *\*mass media* resides in their ability to 'position' the subject in such a way that their *\*representations* are taken to be reflections of everyday *\*reality*. Such *\*framings* reflect a stance of *\*structural* or *\*textual* determinism which has been challenged by contemporary social semioticians who tend to emphasize the *\*polysemic* and multi-accentual nature of texts, together with the diversity of their uses (*see also* MULTI-ACCENTUALITY). *See also* CONSTITUTION OF THE SUBJECT; IDEOLOGICAL STATE APPARATUS; MODE OF ADDRESS.

**interpersonal attraction** *See* AFFILIATION.

**interpersonal behaviour** *See* INTERACTION.

**interpersonal communication (IPC)** 1. *\*Interaction* between individuals, typically 'one-to-one' (*\*dyadic communication*), although it can also include small groups (*see* GROUP COMMUNICATION). It may be either *\*synchronous* or *\*asynchronous*. Synchronous interpersonal *\*communication* may involve both *\*speech* and nonverbal *\*cues* (e.g. direct *\*face-to-face interaction*, videolinks), or speech alone (e.g. *\*telephone*); or mainly text (e.g. *\*internet* chat systems). Asynchronous interpersonal communication

tends to be primarily through text (e.g. letters, fax, *\*email*). 2. A branch of *\*communication* studies concerned with this field.

**interpersonal distance (IPD)** The relative distances between people in *\*face-to-face interaction*, the study of which is termed *\*proxemics* (*see also* INTERPERSONAL ZONES; PROXIMITY).

**interpersonal function (pragmatic function)** Halliday's term for a *\*linguistic* function in which *\*language* *\*expresses* the relations between speaker and listener. This is presented as one of three essential metafunctions reflected in all adult language usage (*compare* IDEATIONAL FUNCTION; TEXTUAL FUNCTION). *See also* COMMUNICATIVE FUNCTIONS; *compare* RELATIONAL COMMUNICATION; RELATIONAL MODEL.

**interpersonal interaction** *See* INTERACTION; INTERPERSONAL COMMUNICATION.

**interpersonal perception** *See* PERSON PERCEPTION.

**interpersonal relations** The relations between individuals, including friendship and romantic relationships. *See also* AFFILIATION; COACTION; COMMUNICATIVE RELATIONSHIPS; COMPETITION; COMPLEMENTARY RELATIONSHIPS; CONFLICT; COOPERATION; DOMINANCE; INDIRECT RELATIONSHIPS; INTERACTION; INTERPERSONAL COMMUNICATION; PARALLEL RELATIONSHIPS; POWER RELATIONS; PRIMARY AND SECONDARY GROUPS; RECIPROCITY; RELATIONAL COMMUNICATION; SOCIAL RELATIONS; SYMMETRICAL RELATIONSHIPS.

**interpersonal zones** A typology of significantly different ranges of physical distance between people in *\*face-to-face interaction* (*see also* PROXEMICS). E. T. Hall outlines four main ranges based on 'sensory shifts' (e.g. from communication in whispers to shouting): intimate (18 inches or less), personal (1.5 to 4 feet), social (4 to 12 feet), and public (12 feet or more). The **intimate zone** is that of parents and children, lovers, spouses, and partners; the **personal zone** is that of close friends; the **social zone** is that of

friends and co-workers; the public zone is that of strangers and officials. Hall notes that the intimate zone is an area which can easily feel 'invaded' and that 30 feet is the distance that is automatically set around important public figures. These zones are based on North American norms, and such zonings are *\*culturally* variable (see **HIGH-CONTACT CULTURES**; **LOW-CONTACT CULTURES**). They can also be related to *\*shot sizes* in photography and *\*film*. See also **MANSPREADING**; **PERSONAL SPACE**; **TERRITORIALITY**.

**interpolation** (computing) A method of constructing new *\*data* points taking a value that lies somewhere between a range of known data points. For example, if you want to display a 600 ppi *\*image* on a 72 ppi screen you might construct an *\*algorithm* that simply divides the former value by the latter and tells the computer to display only 1 pixel in 8. In practice interpolating images involves a trade-off between efficiency, smoothness, and sharpness.

**interposition** See **OCCLUSION**.

**interpretant** In the *\*Peircean model* of the *\*sign*, not an interpreter but rather the *\*sense* made of the sign. Its function is to connect the *\*representamen* with its *\*object* in the form of a mediating *\*representation* which creates a triadic relation that Peirce argues is the basis of *\*semiosis*. The interpretant divides into three subsidiary categories: the **immediate interpretant**, which is the grasped *\*meaning* of the sign, the **dynamical interpretant**, which is the actual *\*effect* of the meaning of the sign, and the **final interpretant** which is a habit of thought that is either reinforced, modified, or created anew by the meaning of the sign. Compare **OBJECT**; **REPRESENTAMEN**.

**interpretation** 1. The process of explaining or clarifying the *\*subjective* or *\*intersubjective* *\*meaning*, *\*significance*, and/or relevance of something (e.g. signs or texts), making *\*implicit meaning* more *\*explicit*; also, the product of this process (see also **EXEGESIS**). Interpretation is the primary focus of *\*hermeneutics* and *\*deconstruction*. It is dependent on *\*language* and is widely regarded as inseparable from understanding. In interpretive sociology, the focus is on understanding and interpreting the meaning of

social actions in specific *\*contexts* (in particular, to the *\*social actors* involved), as in *\*symbolic* interactionism, *\*phenomenological* sociology, and *\*ethnomethodology*. *See also* FRAME OF REFERENCE; INTERPRETIVE CODES; INTERPRETIVE COMMUNITY; INTERPRETIVE REPERTOIRE; INTERPRETIVE TURN. 2. The process of inferring beyond the *\*literal meaning* of a *\*message* or *\*text*: ‘*\*reading* between the lines’ with reference to both *\*representational* knowledge and *\*social knowledge*: *see also* COMPREHENSION; CONNOTATION; FRAME OF REFERENCE; INFERENCE. 3. The application of a *\*hypothesis*, *\*theory*, *\*schema*, or *\*model* to *\*data*, *\*facts*, *\*information*, *\*messages*, *\*representations*, or *\*events*, relating these to existing *\*knowledge* and *\*frames of reference* for the *\*purposes* of *\*categorization*, explanation, understanding, and/or *\*evaluation*. *\*Constructionists* and *\*constructivists* argue that *\*descriptive* statements, facts, representations, and even *\*perception* involve unavoidable interpretation (*see also* PERCEPTUAL CODE; PERCEPTUAL SET; SELECTIVE PERCEPTION; SELECTIVE RECALL; SELECTIVE REPRESENTATION); *\*realists* see such stances as forms of *\*relativism*. 4. In *\*psychoanalytic theory*, the analysis of the *\*manifest content* of dreams in order to reveal unconscious *\*latent meaning*. 5. The spoken *\*translation* of *\*utterances* in a different *\*language*. 6. A distinctive personal *\*style* adopted in a particular creative *\*performance* (e.g. of *\*drama* or music).



<http://visual-memory.co.uk/daniel/Documents/short/living2.html>

- What makes viewers diverge when interpreting narrative?

**interpretive bias** *See* ATTENTION.

**interpretive codes** Although many *\*semiotic \*codes* can be seen as interpretive codes, this is one way of classifying a major group of codes, alongside *\*social codes* and *\*representational codes*. In this distinction, interpretive codes include *\*perceptual codes* and *\*ideological codes*. Interpretive codes can be seen as forming a basis for *\*modality* judgements, drawing on both *\*representational* knowledge and *\*social knowledge*. There is less agreement among semioticians about the status of interpretive codes

as semiotic codes than about the other kinds of codes, partly because they are relatively loose and inexplicit. *See also* [HERMENEUTICS](#); [INFERENTIAL MODEL](#); [INTERPRETATION](#); [READING](#).

**interpretive community** (**interpretative community**, **discourse community**) A term introduced by Fish to refer to both writers and *\*readers* of particular *\*genres* of texts (but which can be used more widely to refer to those who share any *\*code*). Kuhn used the term 'textual community' to refer to *\*epistemological communities* with shared texts, *\*interpretations*, and beliefs. *\*Constructionists* argue that interpretive communities are involved in the construction and maintenance of *\*reality* within the *\*ontological* domain which defines their concerns (*see also* [DISCOURSE](#)). The *\*conventions* within the codes employed by such communities become *\*naturalized* amongst its members. Individuals belong simultaneously to several interpretive communities. *Compare* [EPISTEMIC COMMUNITY](#); [IMAGINED COMMUNITY](#); [VIRTUAL COMMUNITY](#).

**interpretive framework** *See* [FRAME OF REFERENCE](#).

**interpretive repertoire** For J. Potter, the *\*interpretive codes* and *\*representational codes* available to those within *\*interpretive communities* which offer them the potential to understand and also, where the code-user has the appropriate *\*symbolic* capital, to produce texts which employ these *\*codes*. An interpretive repertoire is part of the symbolic capital of members of the relevant interpretive community. The term is sometimes used synonymously with *\*discourse*. *See also* [HABITUS](#); [INTERPRETATION](#); [REPRESENTATIONAL KNOWLEDGE](#).

**interpretive turn** The growth of social *\*constructionism* within disciplinary *\*discourses* in the social sciences in the early 1970s. One of several theoretical 'turning points' identified in the evolution of the social sciences and humanities. Philosophical *\*realists* tend to use this term pejoratively, equating it with (*\*epistemological*) *\*relativism*. *Compare* [HISTORIC TURN](#); [INTERPRETATION](#); [LINGUISTIC TURN](#); [RHETORICAL TURN](#).

**interpretivism (interpretive theory)** An umbrella term for a range of academic perspectives on the *\*interpretation* of social *\*reality* and meaning-making, distinguished from scientific *\*positivism* by a focus on understanding rather than prediction and explanation, on *\*contingency* rather than universal laws, and on *\*reflexivity* rather than *\*objectivism*. It includes *\*phenomenological* and *\*hermeneutic* approaches, *\*ethnomethodology*, *\*symbolic* interactionism, social *\*constructionism*, and *\*social semiotics*.

**intersectionality** **1.** (sociology) The inflection of one social *\*category* (such as *\*gender*) by one or more others (such as *\*ethnicity*, *\*class*, and *\*sexual orientation*). The adoption of this concept produces more nuanced accounts of *\*social identity*. *Compare* **HYPHENATED IDENTITY**. **2.** (sociology) A perspective in which the convergence of stigmatized social *\*categories* is seen as amplifying the social *\*marginalization* of those in these categories. **3.** A concept in third-wave *\*feminist* theory emphasizing the importance of the interconnections between *\*gender* and other social categories, undermining homogeneous conceptions of *\*gender identity* by accounting for the experiences and perspectives of women with multiple social *\*identities* (such as black, working-class women). Intersectionality thus informs *\*identity* politics. *See also* **ANTI-ESSENTIALISM**; **FEMINISM**; *compare* **GENDER ESSENTIALISM**.

**intersubjectivity** **1.** The process and product of sharing experiences, *\*knowledge*, understandings, and *\*expectations* with others: a key feature of social *\*constructionism*, *\*symbolic* interactionism, and *\*phenomenological* approaches generally. The existence, nature, and *\*meaning* of things is not entirely up to the individual but subject to social and linguistic constraints within a *\*culture* or *\*subculture* (there has to be some degree of *\*consensus* or *\*communication* would be impossible; *see also* **LINGUISTIC TURN**). The concept of intersubjectivity not only counters the undiluted *\*subjectivism* of extreme philosophical *\*idealism* but also the pure *\*objectivism* of naïve *\*realism*, since the same constraints *\*filter* our apprehension of the world. Things and their meanings are intersubjective to the extent that we share common understandings of them (*see also* **FRAME OF REFERENCE**; **THOMAS THEOREM**; **UNIVERSALS**; **UNIVERSE OF DISCOURSE**). *\*Cultural* identity is experienced through intersubjectivity (*see also* **REALITY**

CONSTRUCTION). 2. The mutual construction of relationships through shared \*subjectivity. *See also* CONSTITUTIVE MODELS; CONVERGENCE MODEL; EXCHANGE THEORY; INTERACTION MODEL; RECIPROCITY; RELATIONAL COMMUNICATION; RELATIONAL MODEL; THEORY OF MIND.

**intertextuality** The various links in \*form and \*content which bind any \*text to other texts. The \*semiotic notion of intertextuality introduced by Kristeva is associated primarily with \*poststructuralist theorists. It problematizes the idea of a text having boundaries: where does a text begin and end? Although the debts of a text to other texts are seldom acknowledged, texts owe more to other texts than to their own makers. Each text exists in relation to others, and textual \*meanings are dependent on such relations (*see also* RELATIONAL MODEL). Texts provide \*contexts such as \*genres within which other texts may be created and \*interpreted. Ever-changing contexts generate new meanings. *See also* ALLUSION; PARATEXT; *compare* INTRATEXTUALITY.



<http://visual-memory.co.uk/daniel/Documents/S4B/sem09.html>

- Intertextuality

**intertitle** Captions and titles that appear as a graphic element cut into a \*sequence rather than superimposed over camera footage. In silent \*films, dialogue and other \*information was communicated in this form.

**intervening variable (mediating variable)** A factor mediating the relationship between two other factors (*see also* DEPENDENT AND INDEPENDENT VARIABLES). Such a \*variable is causally situated between them and accounts at least partly for their association. An example would be a study which found that the \*effect of synthetic voices on \*persuasion is mediated by listeners' sense of \*social presence. *See also* INDIRECT EFFECTS.

**interview** 1. Broadly a ‘conversation with a *\*purpose*’. 2. (print journalism) A means of obtaining *\*information* for a *\*news* story from sources which are generally identified, except for *\*vox pops*, or when the source chooses anonymity; *see also* FIVE WS. In *\*television* and *\*radio*, the interview is recorded and may feature *\*soundbites*. If the *\*entertainment function* is primary, the interview may be presented more informally as a conversation, as in a chat show. 3. A primarily *\*qualitative research* method in the social sciences that takes the form of either a verbal or written exchange in which a researcher asks an *\*informant* a series of questions, tied to a particular *\*topic* or guided by a research question. **Structured interviews** are a formal method of verbal *\*data-gathering* from individuals in which a researcher asks each *\*respondent* exactly the same series of predefined, and usually *\*closed, questions*, as in a *\*survey* *\*questionnaire*. These are usually conducted face-to-face or by *\*telephone*. This method is very amenable to quantitative analysis but it can involve unconscious *\*interviewer bias*. In **semi-structured interviews** the main questions are written down, although some digressions may be permitted. In **unstructured interviews** the questions are typically not written down but rather are shaped by the development of the conversation. *See also* FOCUS GROUPS; OPEN AND CLOSED QUESTIONS.

**interviewer bias** A *\*distortion* of response related to the person questioning *\*informants* in research. The interviewer’s *\*expectations* or *\*opinions* may interfere with their *\*objectivity* or interviewees may react differently to their personality or social *\*background*. Both mistrust and over-rapport can affect outcomes. *See also* HALO EFFECT.

**intimate distance or zone** *See* INTERPERSONAL ZONES.

**intimization** A trend in *\*journalism* where a public figure’s private life is considered likely to appeal to the *\*target audience*.

**intonation** The rise and fall in the *\*pitch* of the voice when someone is speaking. *See also* VOCAL CUE.

**intra-action** *See* INTRAPERSONAL COMMUNICATION.

**intracultural communication** *See* INTERCULTURAL COMMUNICATION.

**intragroup communication** \*Communication within a small group. *See also* GROUP COMMUNICATION; *compare* INTERGROUP COMMUNICATION; INTERPERSONAL COMMUNICATION.

**intrapersonal communication (IC, intra-action)** \*Communication with oneself; dialogical thinking that may or may not be manifested externally (*see also* DIALOGISM). A concept derived from Vygotsky (*see* INNER SPEECH). External manifestations include making private notes, diary-making, drafting and revision of \*writing, underlining, highlighting, and bookmarking. Even without sharing with others, \*externalization provides opportunities for detachment and manipulation that may serve to advance the thinking of the individual. *See also* WRITER-ORIENTED.

**intratextuality** Internal relations within a \*text, in contrast to \*intertextuality, which involves 'external' relations with other texts. Within a single \*code (e.g. a photographic code) these would be simple \*syntagmatic relationships (e.g. the relationship of the \*image of one person to another within the same \*photograph). However, a text may involve several codes: a \*newspaper photograph, for instance, may have a caption (*see* ANCHORAGE).

**intrinsic meaning** 1. The \*meaning of something in and of itself. In relation to the \*meaning of \*texts, this notion is encountered within \*formalism, where it is presumed possible to separate a text from its \*context and from the \*codes which it shares with other texts. However, for many contemporary theorists, a text cannot have a meaning in and of itself: it has no meaning unless someone \*interprets it, which they do in relation to what they know about texts (\*representational knowledge or \*representational codes) and what they know about the world (\*social knowledge or \*social codes), and in relation to the \*representational context. In Saussurean \*semiology, the meaning of a \*sign derives from its relation to other signs, without which it would have no meaning: *see also* ARBITRARINESS; RELATIONAL MODEL. 2. (semantics) The \*propositional \*content of a statement, abstracted from any particular \*context of use. 3. Loosely, what is literally \*denoted (as in the **dictionary meaning** of a word) or visually \*depicted. 4. For Panofsky, in

relation to artworks, ‘those underlying principles which reveal the basic **\*attitude** of a nation, a period, a **\*class**, a religious or philosophical persuasion—unconsciously qualified by one personality and condensed into one work’: *see also* **ICONOGRAPHY**.

**introspection** A process in which individuals examine their own thoughts and feelings. Where this is used as a method of **\*data** collection it is impossible to judge the accuracy of such ‘**self-reports**’, and many mental processes are not accessible to conscious inspection.

**introversion** [Latin *intro-* ‘to the inside’ + *vertere* ‘to turn’] A personality trait in which an individual exhibits more concern with their thoughts and feelings than with social **\*interaction**. The term was introduced to psychology by Jung.

**inverted pyramid** In **\*news** reporting, a pattern of presentation in which the most important elements are reported first (where the story is summarized) with ‘the **\*background**’ reported briefly at the end. This reflects **\*news** values. In traditional practice, **\*facts** are presented in the priority order of who did what, where, when, why, and how. The inverted pyramid **\*structure** is argued to make it easier for editors to trim from the end. However, the structure of news stories is seldom this clearcut. In a story based on several sources, each section may echo this overall pattern.

**investigative journalism** **1.** **\*Journalism** that does not merely report an ‘official’ **\*news** agenda (*see* **AGENDA SETTING**) but researches stories that become newsworthy when brought to the attention of the public. Typically these stories concern **\*ethical** wrongdoing such as government or corporate scandals, a famous example being the *Washington Post* reporting of the Watergate scandal which led to the impeachment and resignation of President Nixon in 1974. *See also* **FIFTH ESTATE**; **FOURTH ESTATE**; **WATCHDOG**; *compare* **WIKILEAKS**. **2.** A populist form of **\*television** journalism where the reporter (typically with hidden camera and microphones) is placed in potentially dangerous situations.

**invisibility** *See* **SYMBOLIC ERASURE**.

**invisible editing** *See* CONTINUITY EDITING.

**involvement** *See* HIGH AND LOW INVOLVEMENT.

**IPC** *See* INTERPERSONAL COMMUNICATION.

**IPD** *See* INTERPERSONAL DISTANCE.

**IPI** *See* INFLUENCE OF PRESUMED INFLUENCE.

**IRC** *See* INTERNET RELAY CHAT.

**ironic liking** Using the *\*like* button on Facebook or other *\*social networking sites* in order to appropriate the associated *\*message* for rather different *\*purposes* than those intended, such as because you would like everyone to see how bad (in *\*form* or *\*content*) it is. Ironically, it is the driving force behind *\*memes* which promote the popularity of pap among those on whom the *\*irony* is lost. *See also* LIKING.

**irony** Typically, the *\*expression* of one's *\*intended meaning* through *\*language* which, taken literally, appears on the surface to express the opposite—usually for humorous effect. The intended meaning is not in the *\*message* itself: the *\*audience* has to refer to *\*context* *\*cues* (for instance, nonverbal *\*signals*) in order to *\*interpret* its *\*modality* status (as literal, ironic, or a lie). Where only some members of the audience are able to identify the intended meaning, it can be seen as a form of *\*narrowcasting*. In *\*rhetoric*, it is a *\*figure* of speech and in *\*semiotics*, a kind of double *\*sign* (*see* DOUBLE CODING). Understatement and overstatement can also be ironic. Irony is a characteristic *\*stylistic* feature of *\*postmodernism*. *See also* DRAMATIC IRONY.

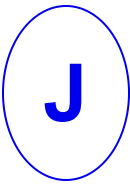
**irreversibility of communication** A basic principle in human *\*interaction* that you cannot 'uncommunicate', even if commanded to 'take that back!': a situation magnified in *\*broadcast media*.

**ISA** *See* IDEOLOGICAL STATE APPARATUS.

**ISP** *See* **INTERNET SERVICE PROVIDER.**

**IT** *See* **INFORMATION TECHNOLOGY.**

**italic (italics, italic script)** **1. (italic type)** (typography) The sloping form of a roman **\*typeface** used for special **\*purposes** such as emphasis, foreign words, and the titles of books and journals in academic reference lists. **2.** (handwriting) A **\*cursive** and slightly slanted style which formed the basis for italic type.



**Jakobson's model** A linguistic *\*model* of *\*interpersonal communication* outlined in 1960 by Jakobson. Drawing on work by Bühler dating from the 1930s, he proposed a model of *\*verbal communication* which moved beyond basic *\*transmission models*, highlighting the importance of the *\*codes* and social *\*contexts* involved. He outlines what he regards as the six constitutive factors in any act of verbal *\*communication*: 'The addresser sends a *\*message* to the addressee. To be operative the message requires a *\*context* referred to ('*\*referent*' in another, somewhat ambivalent, nomenclature), seizable by the addressee, and either verbal or capable of being verbalized, a code fully, or at least partially, common to the *\*addresser* and addressee (or in other words, to the *\*encoder* and decoder of the message); and finally, a contact, a physical *\*channel* and psychological connection between the addresser and the addressee, enabling both of them to stay in communication.' Jakobson proposes that each of these six factors (addresser, message, context, contact, code, and addressee) determines a different *\*linguistic* function. His model demonstrates that messages and *\*meanings* cannot be isolated from contextual factors.

**J-curve** A graph of the overall percentage of a population that is aware of an *\*event* (on the horizontal axis) in terms of whether they heard it 'through the grapevine' (on the vertical axis): that is, as opposed to having heard it initially through the *\*mass media*. The curve falls at first but then rises markedly higher than the starting point. This was constructed by Greenberg in 1965 from *\*data* charting the *\*diffusion* of *\*news* of various events. He identifies five types of events in terms of their position on the J-curve, dramatic events being located near the upper end of this curve, where close to 100% of a population is aware of an *\*event* and in which more than 50%

learned of it through personal contacts rather than through the mass media.  
*See also* NEWS FLOW; TWO-STEP FLOW.

**jingle** In *\*advertising*, a catchy verse normally set to music and containing a memorable *\*slogan*.

**Johari window (JW method)** A framework dividing *\*information* about oneself into four quadrants in an overall grid, mapping what other people do and do not know about me against what I know and do not know about myself. These quadrants consist of: open or public information about myself, that which is hidden and known to me alone, that to which I am blind but which others notice, and that which is currently unknown to me or others but which may later become apparent. Self-disclosure enlarges the ‘open’ area and decreases the others. The solicitation of *\*feedback* reduces what I do not know about myself. The term for this *\*disclosure/feedback \*model* of self-awareness comes from the combination of the names of the concept’s two originators: Joe Luft and Harry Ingham, who devised the framework in 1955. It is often used to assist people to understand and improve their *\*interpersonal communication* and relationships. *See also* CONVERGENCE MODEL; EXCHANGE THEORY; INFORMATION FLOW; RECIPROCITY.



<https://kevan.org/johari>

- Johari window

**jouissance** [French ‘enjoyment’, connoting *jouir* ‘to come’ in the sexual sense] **1.** In *\*psychoanalytic theory*, for Lacan, an erotic ecstasy beyond the Freudian ‘pleasure principle’, akin to the ‘death drive’ since entering the *\*symbolic* order requires its loss, normalizing and regulating pleasure (*plaisir*). The subsequent lack of *jouissance* leads to a doomed quest for this lost plenitude. In Kristeva’s *\*feminist* theory, Lacan’s concept is transformed into *jouissance féminine*—the *\*feminine* libidinal drive repressed by the symbolic order. **2.** In literary and cultural theory, for Barthes, textual bliss in *\*reading* which disrupts *\*expectations* and challenges the *\*reader* to participate (which he associates with *\*writerly* texts) as distinct from textual pleasure (*plaisir*): comfortable reading that confirms one’s *\*cultural*

assumptions, which he associates with the *\*closed forms* of *\*readerly* texts:  
*see* [CLASSIC REALIST TEXTS](#).

**journalese** A pejorative reference to a *\*style* of journalistic *\*writing* featuring short, direct sentences and an urgent tone but which is thin on *\*facts* and over-reliant on *\*metaphors* and clichés.



<http://afterdeadline.blogs.nytimes.com/2012/02/14/avoiding-journalese/>

- Avoiding 'journalese'

**journalism** 1. *\*Writing* about *\*news* and *\*current affairs* in a range of media including print, *\*television*, *\*radio*, and the *\*internet*. *See also* [ADVERSARIAL JOURNALISM](#); [ADVOCACY JOURNALISM](#); [BI-MEDIA JOURNALISM](#); [CHURNALISM](#); [CITIZEN JOURNALISM](#); [COLLABORATIVE JOURNALISM](#); [COMMUNITY JOURNALISM](#); [CURRENT AFFAIRS](#); [DEVELOPMENT JOURNALISM](#); [DIGITAL JOURNALISM](#); [EMBEDDED REPORTERS](#); [FIVE WS](#); [GONZO JOURNALISM](#); [GOOGLE JOURNALISM](#); [HALLIN'S SPHERES](#); [INVERTED PYRAMID](#); [INVESTIGATIVE JOURNALISM](#); [JOURNALISTIC AUTONOMY](#); [JOURNALISTIC ETHICS](#); [NETWORKED JOURNALISM](#); [NEWS](#); [PARTICIPATORY JOURNALISM](#); [PHOTOJOURNALISM](#); [SOUNDBITE JOURNALISM](#). 2. A profession in democratic societies that acts as an intermediary between the public and government, informing the public about important issues and enabling them to make informed choices as well as holding politicians and other powerful figures to account for their actions. This is tied to notions of the *\*watchdog* role of journalism as the *\*fourth estate*. This position is criticized by *\*critical theorists* who argue that journalism's role is to maintain positions of *\*power*: *see* [DOMINANCE MODEL](#); [HEGEMONY](#). 3. Pejoratively, a form of entertainment that reports the sensational or lurid aspects of news and also gossip about celebrities: *see also* [SENSATIONALISM](#); [STORY MODEL](#); [TABLOIDIZATION](#).



<https://www.youtube.com/watch?v=dHUn6zSGEJ8>

- BBC Journalism Skills: Interviewing techniques

**journalism studies** An academic field of enquiry concerned with the critical study of all aspects of *\*journalism*, typically distinguished from, but often institutionalized alongside, the professional training of journalists. Its concerns overlap in particular with those of *\*media studies*, *\*communication studies*, and *\*cultural studies*, and it draws upon many of the same disciplines (such as *\*media history*, *\*media sociology*, and *\*media semiotics*).

**journalistic autonomy** A professional principle among journalists that they should not be swayed by interested parties, especially if they stand to lose or gain by a story. This includes criticism or advice from management staff outside of the profession of *\*journalism*: for example, their publisher. *See also* AGENCY; FREEDOM OF THE PRESS.

**journalistic ethics** A loose set of ideal principles defining good practice in the professional reporting of serious *\*news* and *\*current affairs*. These include *\*objectivity* and *\*impartiality*, *\*truth* and accuracy, protecting the *\*anonymity* of sources, and responsibility and accountability for both the stories reported and the methods used to obtain them. *See also* ETHICS.

**JPEG (Joint Photographic Experts Group, .jpg)** The most common *\*compression* standard for still *\*digital* pictures.

**jump cut** 1. In *\*film* or video, an *\*edit* which results in a subject appearing to shift position suddenly in the *\*frame*, which is either the result of breaking the *\*thirty-degree* rule, or a bad *\*match cut*. 2. A style of cutting that breaks the *\*conventions* of *\*continuity editing* by deliberately joining similar *\*shots* together in order to remove moments of redundancy but without masking the discontinuities this creates.

**justified text** *See* LETTERSPACING.

**juxtaposition** [Latin *juxta* ‘next’ + French *poser* ‘to place’] *See also* ASSOCIATIVE MEANING; BRICOLAGE; COLLOCATION; CONTEXT;

CONTEXTUAL MEANING; CONTIGUITY; METONYMY. **1.** The act of positioning things next to each other, especially for comparison or contrast (*see also* CO-PRESENCE). Alternatively, an instance of this or the state of being so positioned. In \*advertising, juxtaposition is commonly used to associate a product with an attractive endorser or \*setting (*see* MEANING TRANSFER), but it is also employed for contrast in the before-and-after \*advertising format. **2.** In \*image sequences such as in \*films or cartoon strips, the temporal (or spatial) location of any image, \*frame, or \*shot immediately before or after another one, especially where this is \*interpreted as a significant conjunction. As meaning-makers, humankind seems unable to see two juxtaposed images without inferring some connection between them (*see* KULESHOV EFFECT). *See also* ASSOCIATIVE EDITING; EYELINE MATCH.

**JW method** *See* JOHARI WINDOW.

**kerning** In *\*typography*, the adjustment of the space between particular pairs of adjacent characters to optimize their appearance. Not to be confused with **tracking**, which is the adjustment of the spacing evenly between a number of characters. *Compare* **LETTERSPACING**.

**keyframe** **1.** In animation, the drawings that define the start and end of an action: for example, if a figure raises their hand, the first keyframe would be the hand by the figure's side and the next would be the hand fully extended.

**Inbetween frames** are *\*frames* that fill in all the points between. **2.** In computer *\*special effects*, a set of programmable markers that define a point in a transition between two states so that the computer can generate inbetween frames.

**keyword** **1.** In *\*information retrieval*, a word that serves as the indexing term for a *\*topic*. **2.** Any word or phrase used to identify the topic or *\*theme* of an associated *\*online* resource in order to facilitate indexing and retrieval by *\*search engines*. *See also* **METATAG**; **TAG**. **3.** Any recognized search term appearing within a *\*user*'s query to a search engine. *See also* **SEARCH QUERY**.

**kinaesthesia** [Greek *kinein* 'to move' + *aisthēsis* 'sensation'] Sensory awareness of the *\*body*'s position and movements in space. Kinaesthesia is activated when playing *\*videogames*, and especially in *\*virtual reality* simulations, which contributes to the perception of feeling *\*present* in such media. *Compare* **PROPRIOCEPTION**.

**kind vs degree** *See* **DEGREE VS KIND**.

**kinemes** *See* KINESICS.

**kinescope** A machine for making a **\*film** recording of a video playback. This process is known as **telerecording** and was common practice among broadcasters before videotape machines were developed in the mid 1950s.

*Compare* **TELECINE**.

**kinesics** Within the study of **\*nonverbal communication**, a field including **\*bodily** movement, **\*posture**, **\*gesture**, **\*facial expression**, and **\*gaze**. Such nonverbal **\*cues** reflect **\*differences** in **\*culture**, **\*gender**, and personality and are particularly important in communicating liking (**\*affiliation**), agreement, and **\*dominance**. The term was coined in 1952 by Birdwhistell, who adopted a linguistic approach to the analysis of nonverbal **\*communication**, identifying basic units of movement called **kinemes**, analogous to **\*phonemes**.

**knowledge** *Compare* **DATA**; **FACT**; **INFORMATION**; **OPINION**; **TRUTH**. **1.**

**\*Information** accumulated in the course of a person's life that informs their beliefs as to what is true or false. Knowledge depends on the **\*interpretation** of information. Prior knowledge guides our **\*expectations**, enabling us to make sense of a given situation (*see also* **CONTEXTUAL EXPECTATIONS**; **SITUATIONAL KNOWLEDGE**). It is stored either in the form of personal or collective memories or externalized in the public form of books and other media stored in libraries. *See also* **KNOWLEDGE REPRESENTATION**;

**REPRESENTATIONAL KNOWLEDGE**. **2. (general knowledge)** All of the **\*facts** (including trivial ones) that an individual can recall. **3. (common knowledge, common-sense knowledge)** What everyone within a culture is widely assumed to know (though individuals often treat this as universal human knowledge). This includes a shared sense of what is **\*real**. *See also* **COMMON SENSE**; **CONVERSATIONAL CURRENCY**; **CULTURAL LITERACY**; **SOCIAL KNOWLEDGE**; **TAKEN-FOR-GRANTEDNESS**. **4. (philosophy)** Justified belief, as opposed to **\*opinion**. Traditionally divided into **\*perceptual** knowledge (gained by direct acquaintance) and **conceptual knowledge** (gained from **\*description**). Polanyi distinguishes between **\*tacit** knowledge acquired in the course of a person's life and **explicit knowledge**

acquired through conscious study. Ryle argues that **knowledge-that** (**propositional knowledge**) presupposes **knowledge-how** (knowing how to apply it). *See also* **EPISTEMOLOGY**. **5. (scientific knowledge)** **\*Facts** that enjoy a privileged status as ‘true knowledge’ within the scientific community on the basis that they have been derived from the application of scientific methods and have been subjected to adequate verification. More loosely, any knowledge based on systematic study and organized by general principles. **6. (situated knowledge)** **\*Contextual** understandings—a concept used to critique **\*discourses** which do not situate their claims in any historical, social, or geographical **\*context** (Haraway calls this the ‘god trick’ of seeing everything from nowhere); *see also* **CONTEXTUALISM**; **CONTEXTUALIZATION**. **7. (sociology)** Beliefs that are to some degree socially determined: *see* **SOCIOLOGY OF KNOWLEDGE**.



[http://www.informationphilosopher.com/solutions/philosophers/ryle/Ryle\\_KnowHow.pdf](http://www.informationphilosopher.com/solutions/philosophers/ryle/Ryle_KnowHow.pdf)

- Knowing how and knowing that: Gilbert Ryle

**knowledge community** A group of people with closely related professional interests who collaborate and share **\*information**. *See also* **COLLABORATIVE PRODUCTION**; **COMMUNITY OF INTEREST**; **CONTENT CO-CURATION**; **DISTRIBUTED COLLABORATION**; **KNOWLEDGE SHARING**; **ONLINE FORUMS**; **WISDOM OF CROWDS**; *compare* **EPISTEMIC COMMUNITY**.

**knowledge economy** *Compare* **INFORMATION ECONOMY**. **1. (knowledge-based economy)** The use of **\*knowledge** as the primary tool to produce new economic benefits or maximize existing ones. Unlike industrial economies, knowledge economies focus on intangibles such as **\*information** over raw materials and are therefore motivated by the economics of abundance rather than scarcity. **\*Knowledge** industries (computing, media, medicine, etc.) demand people of high intellectual calibre; knowledge workers are educated to a level where they can be autonomous and flexible decision-makers as well as experts in their specialist fields. The term was created by Machlup,

and popularized by Drucker: *see also* [INFORMATION AGE. 2. \(economy of knowledge\)](#) The [\\*production](#) and management of [\\*knowledge](#) as a product or service.

**knowledge gap** The [\\*difference](#) between the [\\*information](#) rich and poor. The use of this term is associated with the [\\*hypothesis](#), first proposed by Tichenor, that each new mass medium increases rather than decreases this gap because those with higher levels of income and education have greater [\\*access](#). *See also* [DIGITAL DIVIDE](#).

**knowledge industries** Organizations primarily associated with producing or using [\\*data](#), [\\*information](#), or [\\*knowledge](#), and/or with ways of processing, analysing, and presenting these: e.g. academic and educational organizations, research scientists, market-research companies, those involved in [\\*communication design](#) or [\\*information](#) technology, and, more generally, [\\*content-providers](#). *Compare* [CREATIVE INDUSTRIES](#); [CULTURAL INDUSTRIES](#).

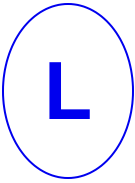
**knowledge–power (Foucault)** *See* [POWER](#).

**knowledge representation** In [\\*artificial intelligence](#) and [\\*cognitive](#) psychology, [\\*structures](#) and methods employed for the systematic organization, storing, retrieval, and application of [\\*semantic](#) [\\*data](#). Such **data structures** include lists, arrays (not limited to two-dimensional tables), trees, [\\*semantic](#) networks, and [\\*frames](#). An AI technique is for computers to make [\\*inferences](#) on the basis of such [\\*representations](#), and data structures are used in association with rules and procedures (*see also* [INFERENCE ENGINE](#)). The [\\*meaning](#) of natural language texts and dialogues can be symbolically represented in knowledge representation systems. *See also* [KNOWLEDGE](#); [LANGUAGE PROCESSING](#); [SCHEMA THEORY](#); [SYMBOLIC REPRESENTATION](#); *compare* [MENTAL REPRESENTATION](#).

**knowledge sharing** The exchange of [\\*information](#), ideas, and [\\*technologies](#) between people and organizations. *See also* [COLLABORATIVE PRODUCTION](#); [COLLECTIVE INTELLIGENCE](#); [DIFFUSION](#); [DIGITAL](#)

COMMONS; INFORMATION FLOW; KNOWLEDGE COMMUNITY;  
NETWORKED COMMUNICATION; NETWORKED PARTICIPATION; ONLINE  
FORUMS; OPEN SOURCE; SHARING; USER-GENERATED CONTENT;  
WISDOM OF CROWDS.

**Kuleshov effect** 1. (film) Any *\*montage* sequence in which the relationship of two adjacent *\*shots* appears to be particularly meaningful. In what has come to be referred to as the **Kuleshov** (or **Kuleshov–Pudovkin**) **experiment** (allegedly c. 1919), the Russian film-makers Kuleshov and Pudovkin claim to have assembled a sequence of disconnected shots from library footage, *\*intercutting* the same shot of the apparently *\*expressionless* face of a famous Russian actor with close-ups of a bowl of steaming soup, a dead woman lying in a coffin, and a little girl playing with a toy bear. Pudovkin writes that: ‘The public raved about the acting... They pointed out the heavy pensiveness of his mood over the forgotten soup, were touched and moved by the deep sorrow with which he looked on the dead woman.’ Kuleshov concludes that the ‘*\*content* of the shots in itself is not so important as is the joining of two shots of different content and the method of their connection and their alternation.’ We have no proof of the *\*film*’s existence (it was allegedly destroyed in a fire) or of the experiment having taken place, but even if it were only a ‘thought experiment’, the concept has proved influential despite the failure of several attempts to replicate it. *See also* **JUXTAPOSITION**. 2. The phenomenon whereby *\*viewers* infer a connection between two adjacent *\*images*. 3. The *\*meaning*, *\*significance*, and/or *\*emotional* impact ascribed to any such connection. 4. The associative power of montage. 5. For Bordwell and K. Thompson, ‘any series of shots that *in the absence of an \*establishing shot* prompts the *\*spectator* to infer a spatial whole on the basis of seeing only portions of the space’.



**labelling theory (societal reaction theory)** The *\*hypothesis*, which originated in sociology in the 1950s, that the social attribution of deviant *\*identities* to individuals or groups is a self-fulfilling prophecy leading to the *\*amplification of deviance*. Within this *\*theory*, deviance is regarded as a social construction (*see also* CONSTRUCTIONISM) rather than as an *\*objective* property of *\*behaviour* deriving from individual psychology or genetic inheritance. Some distinguish **primary deviance**—a violation of *\*norms* prior to labelling—from **secondary deviance**. Labelling theory is closely associated with *\*symbolic* interactionism. *See also* MARKEDNESS.

**lack** **1.** In Freudian *\*psychoanalytic theory*, the traumatic discovery of *\*sexual difference* in the realization that the mother lacks a penis, inducing castration anxiety in boys. **2.** In Lacanian psychoanalytic *\*theory*, the child's sense of loss of an illusory wholeness of being on entering the *\*symbolic* order. For Lacan, lack is also the origin of desire. The missing *\*signifier* is constitutive of the *\*subject*. **3.** In *\*poststructuralism*, the notion of the incompleteness of all signifying systems.

**lacuna** (*pl. lacunae*) *Compare* ELLIPSIS. **1.** A missing element in a *\*text*. **2.** (philosophy) A leap of logic in an *\*argument*. **3.** (psychology) Amnesia concerning a specific *\*event*. **4.** (translation) A lack of one-to-one equivalence in relation to a word or phrase (a *\*lexical gap*).

**landscape format** In photography, painting, and document *\*layout*, the *\*orientation* of a rectangular viewing window, *\*frame*, or page so that the width is greater than the height. *Compare* PORTRAIT FORMAT.

**language** 1. The \*medium of \*meaningful human **symbolic communication**, including \*speech, \*writing, and \*sign language. In \*face-to-face interaction, language is arguably inseparable from \*nonverbal communication, often referred to as \*body language. \*Linguistics is concerned with the study of language and languages; subfields overlapping with the concerns of other disciplines include \*psycholinguistics, \*sociolinguistics, and philosophical linguistics (see **PHILOSOPHY OF LANGUAGE**). Saussure established a key distinction between \**langue* and *parole*: the language system and its situational use (see **DISCOURSE**; **USE THEORY**). Language is a primary social \*institution which is independent of any individual \*user (see also **CONTRACT**), and it is of course subject to historical change (see also **DIACHRONIC ANALYSIS**; **SYNCHRONIC ANALYSIS**). Although it is primarily associated with \*communication, it serves multiple \*linguistic functions, and \*categorization is a logically prior \*function of the language system. Traditional definitions of language as a \*medium for \*expressing and communicating ideas assumed a \*dualism between words and ideas (see **CLOAK THEORY**). Language and thought are interdependent, although some \*cognitive theorists argue that ‘the language of thought’ (or ‘**mentalese**’) is nonverbal. Linguists regard the faculty of language (French *langage*) as a defining feature of the human species: other animals are restricted to a particular set of predefined \*messages and lack the combinatory creativity of human language. Human language has specific \*design features. For instance, it is able to make ‘infinite use of finite means’ (von Humboldt); see **ARTICULATION**. It is also \*elliptical: much more is understood than is expressed (see also **IMPLICIT MEANING**; **INFERENTIAL MODEL**), and it is perfused with \*metaphor. Whereas in \*behaviourism language is seen as learned rather than innate, following Chomsky, many linguists argue that we are born with \*knowledge of basic language \*structures: see also **DEEP STRUCTURE**. Despite their surface \*differences, all human languages share certain basic properties, and some linguists argue that \*universal grammars underlie them all. See also **CONVERSATION ANALYSIS**; **DISCOURSE ANALYSIS**; **LANGUAGE PROCESSING**; **PRAGMATICS**; **SEMANTICS**; **SYNTACTICS**. 2. The particular system of spoken and \*written communication used by those within a \*speech community, such as Welsh and Arabic. Verbal \*signs within a language have a shared \*denotation for

members of the same linguistic group, acquired (together with many cultural \*connotations) through \*socialization (see also INTERSUBJECTIVITY). Language is central to every \*culture. \*Constructionist theory emphasizes that the relational systems of \*categorization in particular languages are constitutive of social \*reality and \*identity (see also REALITY CONSTRUCTION). Different languages frame \*reality in different ways—a feature highlighting the \*arbitrariness of linguistic signs—but the extent to which language frames our \*worldview is a matter of debate (see SAPIR–WHORF HYPOTHESIS). Most radically, in the \*structuralism of Althusserian \*Marxist theorists, language is seen as the \*structural agency that produces \*subjectivity by \*positioning individuals as \*subjects (see also CONSTITUTION OF THE SUBJECT). While rejecting both \*linguistic determinism and the notion of language as a neutral \*medium for ‘conveying’ \*meanings (see CONDUIT METAPHOR), contemporary cultural theorists see it as constitutive of meanings, identities, and relationships in particular social \*contexts. See also CONSTITUTIVE MODELS; SYMBOLIC INTERACTIONISM.

**3.** Computer programming systems (contrasted with ‘natural language’).

**4.** The \*codes used by media such as photography, \*television, and \*film: many refer to these, usually \*metaphorically, as ‘languages’ or to ‘\*reading’ such media. In \*semiotics, the linguistic \*model led \*structuralists to seek units of analysis in such media \*analogous to those used in linguistics; however, non-linguistic systems of communication lack the double \*articulation of human language and cannot be reduced to discrete non-meaningful units analogous to \*phonemes. Nor can they be interpreted without recourse to verbal language. See also PICTORIAL COMMUNICATION; VISUAL COMMUNICATION; VISUAL LANGUAGE.

**5.** Specialized vocabulary and phraseology, such as scientific language, \*journalese, and slang.

**6.** Usage seen as socially inappropriate: ‘bad language’.



[http://www.ted.com/talks/steven\\_pinker\\_on\\_language\\_and\\_thought](http://www.ted.com/talks/steven_pinker_on_language_and_thought)

- ‘What our language habits reveal’: a TED talk

**language community** *See* SPEECH COMMUNITY.

**language functions** *See* LINGUISTIC FUNCTIONS.

**language games** Wittgenstein's conception of *\*language* use as *\*game*-like. Different uses of language (e.g. apologies or requests) have different sets of rules, which do not exist outside of the social practices which create them. Thus *\*meaning* emerges from the interplay of language and the named phenomena according to the rules applicable in certain *\*contexts*. This conceptualization replaced the **picture theory** of language that characterized Wittgenstein's earlier philosophy (*see also* TRUTH). Rather than *\*depicting* a pre-existing *\*reality* which is at first sketched out and later refined over time, language acts like the rules of a game within which its players' reality is constantly being redefined and shaped. For example, in the Middle Ages what would have been identified as 'demonic possession' is in the modern era defined as 'mental illness': the latter does not represent a more faithful picture of an underlying reality, but rather the applications of a different language game—a different set of rules and conditions under which a phenomenon can be understood. *See also* USE THEORY; *compare* COMMUNICATION GAME.



<http://www.signosemio.com/wittgenstein/language-games.asp>

- Wittgenstein's language games

**language of thought** *See* LANGUAGE.

**language processing** (**natural-language processing, NLP**) An area of *\*artificial intelligence* and computational *\*linguistics* concerned with the use of computers for linguistic applications such as the analysis or *\*translation* of textual materials and for simulating conversations with human *\*users*. The processing of *\*texts* and *\*utterances* involves relating these to internal *\*representations* of *\*syntactic* rules and *\*semantic* networks. *Eliza* was an early *\*language* processing program created in 1964 by Weizenbaum that

simulated dialogue with a psychotherapist, though it did not employ AI. *See also* [SEMANTIC WEB](#); [SPEECH RECOGNITION](#).

**language variety** *See* [REGISTER](#).

**language system** (*langue*) *See* [LANGUE AND PAROLE](#).

**langue and parole** Saussure's analytical distinction within *langage* (the human [\\*language](#) faculty) between the potential distinctions provided by a linguistic system (*langue*, 'language') and their actual realization in [\\*discourse](#) (*parole*, 'speech')—complementary perspectives rather than a dichotomy. In (unSaussurean) [\\*structuralist](#) usage, *langue* is to *parole* as [\\*code](#) is to [\\*message](#).

**lap dissolve** *See* [CROSS DISSOLVE](#).

**LA shot** *See* [LOW-ANGLE SHOT](#).

**Lasswell's model** *See* [EFFECTS](#).

**late modernity** *See* [MODERNITY](#); [POSTMODERNITY](#).

**latent image** *See* [FILM](#).

**latent meaning (latent content)** In [\\*psychoanalytic theory](#), the hidden, underlying [\\*meanings](#) which can be revealed through the [\\*interpretation](#) of the [\\*manifest content](#) of dreams.

**lateral communication (horizontal communication)** [\\*Messages](#) and systems of [\\*interaction](#) and [\\*feedback](#) between individuals or departments on the same level in an organization. It is characteristic of an organizational [\\*structure](#) termed organic, in which control and decision-making is decentralized, and [\\*roles](#) are loosely defined and flexible. *See also* [INFORMATION FLOW](#); [ORGANIZATIONAL COMMUNICATION](#); [PARALLEL RELATIONSHIPS](#); [SYMMETRICAL RELATIONSHIPS](#); [TWO-WAY](#)

COMMUNICATION; *compare* DOWNWARD COMMUNICATION; UPWARD COMMUNICATION.

**lateral integration** *See* HORIZONTAL INTEGRATION.

**laterality** **1.** A consistent *\*preference* for using one side of the *\*body* rather than the other: for instance, having a preferred hand or eye, as in writing or looking through a lens. Since right-handedness is the statistical norm it is associated with a largely *\*unconscious bias* against left-handers. Laterality is a symbolic and performative resource in *\*cultural \*conventions*: for instance, for men, clothes are buttoned on the right-hand side, hair parted on the right traditionally *\*connoted* effeminacy, and choosing one ear rather than another for a piercing has been a gay *\*signifier* (the selected side being culturally variable). *See also* READING DIRECTION; SPATIAL RELATIONS. **2.** For hemispheric laterality of the brain, *see* HEMISPHERIC LATERALIZATION.

**laws of perceptual organization** *See* GESTALT LAWS.

**layback** In video *\*post*-production, a technique of *\*insert* editing a *\*sound \*track* onto a *\*timeline* or tape which already has pictures, or (vice versa) inserting pictures onto one which already has sound. Typically, a layback is done to replace a *\*programme*'s 'guide audio' with fully mixed sound.

**layout** In graphic design, the overall arrangement and positions of text and illustrations in a design. *See also* ALIGNMENT; CALLOUT; FORMAT; FRAME; GRAPHIC COMMUNICATION; LANDSCAPE FORMAT; MAGAZINE FORMAT; PORTRAIT FORMAT; TYPOGRAPHY; WHITE SPACE.

**lazy liking** Clicking the *\*like* button on Facebook or other *\*social networking sites* in order to indicate your approval of the *\*content* of the associated item, without writing a *\*comment* or reply.

**leader** **1.** In *\*network* analysis, an individual in a *\*communication* network who receives *\*links* from others and does not reciprocate. *See also* COMMUNICATION STRUCTURE; OPINION LEADERS; RECIPROCITY. **2.** In *\*analogue* media, the first few centimetres on a spool of *\*film* or video tape

which are left blank so that when it is threaded onto a take-up spool it has the necessary purchase to pull it through the projector/recorder.

**leading** [/'ledɪŋ/] In *\*typography*, the space between lines of type.

**leading edge** *See* **BABY BOOMERS**.

**lead story** **1.** In *\*newspaper* *\*journalism*, the main story on a page. On the front page also known as **splash**. **2.** The first item in a *\*news* bulletin.

**leakage** **1. (nonverbal leakage)** In *\*nonverbal communication*, unconscious '*\*expressions*' which Goffman refers to as 'given off' through nonverbal *\*cues* (and potentially noticeable to others). *See also* **ANALOGIC COMMUNICATION; ASSOCIATIVE MEANING; COMMUNICATIVE BEHAVIOUR; INEVITABILITY OF COMMUNICATION; INFERENTIAL MODEL; SIGNIFICANCE; UNINTENTIONAL COMMUNICATION**. **2. (nonverbal leakage)** The unconscious display of deception through such cues. Ekman and Friesen argue that deceivers attempt to control their *\*behaviour*, but that generalized *\*arousal* is often unwittingly exhibited through nonverbal cues. The verbal *\*channel* is the most controllable, followed by facial cues; body cues (e.g. clenched hands) and *\*vocal cues* (e.g. a shaky voice) are the most likely to reveal deception. **3.** In *\*psychoanalytic theory*, the notion that repressed thoughts and feelings may be revealed through dreams and slips of the tongue: *see* **PARAPRAXIS**.

**lean forward or lean back (sit up or sit back)** A popular conceptualization of watching *\*television* as a passive, reactive, and relaxing activity and of using computers or the *\*internet* as more active, *\*interactive*, and demanding. This tends to underestimate the demands of television viewing (*see also* **ACTIVE AUDIENCE THEORY**) and the growth in computer-based entertainment, although it may still reflect the initial *\*attitudes* with which many people approach these two modes. *See also* **HIGH AND LOW INVOLVEMENT**.

**leapfrogging** **1.** Adoption of the latest *\*technology* without going through all the historical stages which led to its development. For example, countries

without a pre-existing communications infrastructure can leapfrog to *\*mobile* or satellite *\*communication* technologies. 2. In *\*online \*gaming*, the duplicitous practice of paying a company or an individual to play a *\*game* character so that the character advances in the game without the player.

**learning theory** *See* SOCIAL LEARNING THEORY.

**least offensive programming** A strategy, particularly associated with US *\*television*, which seeks to meet the demands of *\*audiences* and advertisers by privileging safe, unchallenging programming over more controversial subject matter. *See also* DUMBING DOWN; MAINSTREAM MEDIA; *compare* QUALITY TELEVISION.

**Leavisite** *adj. and n.* Derived from the name of the influential British literary critic F. R. Leavis, typically used as a pejorative reference to an approach to literature and *\*culture* variously associated by his critics with cultural *\*elitism*, *\*high culture*, nostalgia for traditional pre-industrial society, moral judgements, and hostility to *\*Marxism*, *\*commercialism*, and *\*mass society*. Leavis is also more positively associated with close *\*textual analysis*, though on an intuitive *\*evaluative* basis rather than by applying explicit theoretical frameworks. Although disdainful of *\*popular culture*, in 1942 Leavis produced a book for schools (with Denys Thompson) seeking to develop critical awareness through the study of *\*advertisements*, *\*newspapers*, and *\*films*, which Leavis felt exploited the ‘cheapest *\*emotional* responses’. The emergence of British *\*cultural studies*, particularly in the work of Williams and Hoggart, is often referred to as **left Leavisism**. *See also* TASTE.

**legacy media (old media)** All of the ‘traditional’ *\*communication* technologies which already existed before the *\*internet*, as distinguished from *\*new* media. The *\*mass media* as distinct from non-traditional media (such as *\*social media*). The *\*traditional media \*paradigm* is associated with top-down *\*information flow*, a *\*model* that has been undermined by *\*networked* communication (as in the *\*peer-to-peer interaction* associated with Web 2.0). *Compare* ALTERNATIVE MEDIA; ALTERNATIVE SOCIAL MEDIA; DEMASSIFIED MEDIA; DISAGGREGATION; DISINTERMEDIATION; MAINSTREAM MEDIA; NETWORKED COMMUNICATION.

**legibility** The physical factors in print and *\*writing* which affect ease and efficiency in *\*reading*. These relate to matters of *\*typography*, *\*format*, reading *\*medium*, and *\*colour*. For instance, for *\*body* text, whereas on paper *\*serif* fonts are easier on the eye, *\*sans serif* fonts are favoured for onscreen reading. *Compare* **READABILITY**.

**legitimation** (sociology) The process in which social acceptance is sought for the validity of the authority of a ruling group or the existence of a nation state (Weber). The establishment of **legitimacy** is essential for political stability: without it, there would be a **legitimation crisis**. *\*Marxist theorists* note the *\*ideological* role of the *\*mass media* in the legitimation of capitalist society through the engineering of *\*consensus* (*see also* **MANUFACTURE OF CONSENT**).

**leitmotif** *See* **MOTIF**.

**Let's Play (LP)** A *\*genre* of *\*vlog* that features a *\*videogame* *\*walkthrough*, accompanied by a *\*subjective* and often irreverent commentary from a *\*gamer*.

**letterbox format** In *\*film* and *\*television*, horizontal masking of the screen area with black bars across the top and bottom of the picture. Letterboxing preserves the widescreen *\*composition* of feature films when they are shown on television: for example when a film with an *\*aspect ratio* of 2.35:1 is shown on a 16:9 (1.78:1) screen. *See also* **ASPECT RATIO**; **ASPECT RATIO CONVERSION**.

**letterpress** Process of *\*printing* from a raised, inked surface.

**letterspacing** Modifying the distance between the letters in a word, as when text is **justified** so that each line is flush with the margins, as distinct from text in which there is a **ragged margin** (usually on the right-hand side in left-to-right *\*writing* systems). *Compare* **KERNING**.

**levelling and sharpening** In retellings of an *\*event*, **levelling** is a selective process by which certain details are unconsciously omitted. Psychological

studies by Allport and L. Postman suggest that retelling tends to make accounts shorter, more concise, more easily grasped and told. **Sharpening** involves the pointing-up of a limited number of details which caught the individual's *\*attention*. Movement is often emphasized or introduced. Items prominent because of their *\*relative size* or quantity tend to be retained, as do attention-grabbing labels and familiar symbols. Explanations may be introduced, especially to produce *\*closure*. Underlying levelling and sharpening is the process of *\*assimilation*. Aspects of a story are sharpened or levelled to make them more consistent with what is seen as the principal *\*theme*, thus making the story more coherent and well-rounded (a good *\*gestalt*). Items relevant to the theme may be imported and those irrelevant to the theme may be omitted. Apparent gaps may be filled and some details may be changed to make them more consistent. *See also* **ADDITION**; **DELETION**; **SUBSTITUTION**; **TRANSFORMATION**; **TRANSPOSITION**; *compare* **FOREGROUNDING**.

**lexemes (lexical items)** *See* **LEXICON**.

**lexical set** *See* **COLLOCATION**.

**lexical words (content words)** (linguistics) A class of words *\*denoting* things, actions, *\*states of affairs*, abstract ideas, and so on, as distinct from grammatical words (or **function words**), which indicate grammatical relationships. Lexical words include nouns, lexical verbs, adjectives, and adverbs. Grammatical words include articles, pronouns, prepositions, conjunctions, and auxiliary verbs. Lexical words represent the *\*subject* matter of a *\*text*, as in *\*wordclouds*. Lexical and grammatical words are sometimes referred to respectively as 'full' or 'empty' or as conceptual and linguistic (or *\*functional*) categories (*see* **CATEGORIZATION**).

**lexicology** The study of the *\*lexicon*. *See also* **LINGUISTICS**.

**lexicon** 1. (linguistics) The vocabulary of a *\*language* (its **lexical items** or **lexemes**), of an individual, or of a branch of *\*knowledge*. 2. A dictionary.

**libel** *See* **DEFAMATION**.

**liberal media** A label used pejoratively by conservatives (especially those on the far right in the USA) to refer to what they perceive as a left-wing *\*bias* in the mainstream media, especially publicly funded *\*mass media* and *\*newspapers* reflecting different *\*worldviews* from their own. Critics of this perspective argue that it reflects a conservative intolerance of the diversity of views upon which the *\*public sphere* depends. *See also* FAKE NEWS.

**libertarian model (free press model)** A liberal political stance and *\*model* of *\*media* systems *\*foregrounding* *\*press* freedom (*\*free speech*, *\*freedom of the press*), which endorses the *\*market* model and sees a key *\*function* of the *\*mass media* as being to act as a check on the state (a *\*watchdog* function), but which puts particular emphasis on delivering what the public wants rather than what it needs (or what the public is interested in rather than what is in the *\*public* interest). Critics argue that one result of this focus can be *\*sensationalism*, that this *\*ideology* is naïve in overestimating media diversity, independence, and openness of *\*access*, and that it offers freedom for media owners and for an elite group rather than for the general populace (*see also* DOMINANCE MODEL; MANIPULATIVE MODEL). In terms of media systems of *\*power relations*, this model is at the opposite pole from an authoritarian model (*see* REGULATORY MODELS). *See also* CONSUMER SOVEREIGNTY; NEOLIBERALISM; REGULATION; *compare* SOCIAL RESPONSIBILITY MODEL.

**life-space** *See* FIELD.

**lifestreaming** **1.** The act of creating and maintaining a regularly updated *\*digital* diary of one's personal and/or professional activities (ranging from mundane to life-changing *\*events*), documented in reverse-chronological order and made available *\*online*. *\*Social networking sites* such as Facebook facilitate such practices. *See also* PROMOTIONAL CULTURE; SELF-BRANDING. **2.** The practice of bringing together one's *\*posts*, photos, videos, and bookmarks in one site, and *\*aggregation* services which enable this.

**lifestyle** **1.** (sociology) A concept related to Weber's notion of *\*status* groups reflecting the *\*influence* of industrialization and *\*consumerism* on *\*social*

**identity.** 2. (market research) A characterization of a *\*target audience* in terms of patterns of *\*taste*, *\*consumption*, and aspiration rather than conventional *\*demographics*; *see also* PSYCHOGRAPHICS; SEGMENTATION. 3. (cultural theory) *\*Postmodern* forms of *\*cultural* identity based upon aspects of individual *\*behaviour* which are a matter of personal choice, and which distinguish modes of living in late modern *\*consumer* society from more traditional ‘ways of life’; *see also* POST-FORDISM. 4. Loosely, the behaviour and *\*values* of an individual or a *\*subcultural* group (sometimes used pejoratively to refer to ‘alternative lifestyles’ where these are seen as deviant).

**lifestyle format** *See* SOCIALLY ORIENTED ADVERTISING.

**lifestyle television** A subgenre of *\*reality* television concerned with *\*consumer-oriented* matters of *\*taste* and *\*style* (e.g. *Queer Eye*).

**lifeworld** *See* EVERYDAY LIFE.

**lightness** A hueless dimension of *\*colour* in relation to a greyscale from black to white. One of the three major psychological dimensions of colour, the others being *\*hue* and *\*saturation*; the psychological counterpart to physical *\*luminance*. Often used synonymously with *\*brightness*.

**lightness constancy** *See* BRIGHTNESS CONSTANCY.

**like** *See also* LIKING. 1. *v.* To click the like button, typically indicating one’s approval, enjoyment, or recommendation of the associated *\*content* (though *see* IRONIC LIKING). Such likes have a *\*feedback* effect, *\*algorithmically* increasing the likelihood that we will be offered ‘more of the same’ (*see also* FILTER BUBBLE). 2. *n.* Any individual instance of such an action. In *\*social media* metrics, likes are a minimal measure of *\*interaction* and engagement. The overall pattern of an individual’s likes may enable algorithmic *\*inferences* beyond what a *\*user* may have intended to share. *See also* EDGE.

**like farming** The cynical practice of creating a Facebook page with popular or **\*viral content**, such as heart-rending but bogus appeals for support with a plea to ‘share this’, in order to use it for posting ads and **\*links** when the **\*likes** reach a substantial number (or to sell it to someone else for the same purpose). *Compare* **CLICKBAIT**.

**Likert scale** A standard measure of the **\*attitudes** of individuals in relation to a specific **\*topic**. This **attitude scale** is widely used in social science research, consisting of a list of related attitudinal statements which respondents are asked to rate on a 5-point scale: agree strongly, agree, not sure, disagree, or disagree strongly. The statements represent a mixture of positive and negative attitudes towards the topic, and responses are scored on a 0–4 scale (with the scoring scale reversed for negative statements). *See also* **ATTITUDE MEASUREMENT**.

**liking** 1. In **\*social networking sites**, the casual **\*endorsement** of **\*online \*content** through clicking an associated **\*like** button: a minimal form of positive feedback. *See also* **IRONIC LIKING**; **LAZY LIKING**; **LIKE**; **OPINION MINING**. 2. (social psychology) *See* **AFFILIATION**.

**limited effects theory (limited effects model)** Lazarsfeld’s conclusion from **\*survey** research in the 1940s that, contrary to popular assumptions, the **\*mass media** cannot directly change most people’s strongly held **\*attitudes** or **\*opinions**. This is usually explained in relation to **\*selective perception**: **\*viewers** tend to select and **\*interpret \*media** messages in accordance with their existing attitudes and beliefs, and their use of the mass media tends to reinforce these. The limited **\*effects** view was later confirmed by Hovland, who demonstrated the importance of many **\*intervening variables**. *See also* **ATTITUDINAL EFFECTS**; **RECEIVER SELECTIVITY**; **SELECTIVE EXPOSURE**; **SELECTIVE INFLUENCE**; **TWO-STEP FLOW**; *compare* **HYPODERMIC MODEL**; **MANIPULATIVE MODEL**.

**linear audio** In magnetic recording, a method of laying down audio information onto ferric tape as an unbroken line of magnetized particles which are written and read by a static recording/playback head.

**linear editing (machine-to-machine editing)** A technique of video *\*editing* in which video is played back from a ‘source’ machine and recorded onto another ‘record’ machine because videotape cannot be physically cut without creating a picture disturbance. This style of editing is called ‘linear’ because a video sequence is built up from beginning to end, one *\*shot* at a time. *Compare* **NONLINEAR EDITING**.

**linear model** *See* **TRANSMISSION MODELS**.

**linear narrative** A story that is told from beginning to end, respecting the *\*conventions* of temporal causality, unlike nonlinear *\*narratives* such as the film *Memento* (2000). *Compare* **INTERACTIVE FICTION**.

**linear perspective** In two-dimensional *visual \*representations*, the geometrically based rendering of an illusion of spatial depth in relation to a distant **vanishing point** at which parallel lines converge (**one-point perspective**). The vanishing-point need not be central, or on the horizon, or even within the visible *\*frame*. There may also be more than one vanishing-point: **two-point perspective** is seen where a receding surface is not parallel to the *\*picture plane*. The system of ‘artificial perspective’ was formulated in the Renaissance, although artists have often ignored or ‘corrected’ the less familiar *\*perspective* effects—notably those involved in looking up at a tall building (as have some photographers); this form is *\*depicted* in **three-point perspective**. Linear perspective, in strong contrast to the multiple viewpoints of medieval art, is oriented so that the *\*viewer* seems to be looking through a **window** with the represented world organized around their visual *\*point of view*, a *\*convention* which dominated *\*figurative art* until the late 19th century. *Compare* **AERIAL PERSPECTIVE**; **CURVILINEAR PERSPECTIVE**; **DWINDLING SIZE PERSPECTIVE**.



<https://www.youtube.com/watch?v=ea3j-kTnfU>

- Representations of space in Western art: Ernst Gombrich

**linear timecode** (LTC, **longitudinal timecode**) **1.** Broadly, a timecode **\*signal** encoded in the form of audio **\*data**. **2.** A **\*timecode** on videotape in the form of an audio **\*track**. *Compare* **VERTICAL INTERVAL TIMECODE**.

**linguistic categories** *See* **CATEGORIZATION**.

**linguistic deficit theory** *See* **RESTRICTED CODE**.

**linguistic determinism** A range of views in which our thinking (or **\*worldview**) is seen as being determined or influenced by **\*language**—simply by the use of verbal language and/or by the **\*grammatical \*structures**, **\*semantic** distinctions, and inbuilt **\*ontologies** within a language. A moderate version is that thinking may be influenced rather than unavoidably determined by language: it is a two-way process, so that the kind of language we use is also influenced by the way we see the world. Critics who are socially oriented emphasize the social **\*context** of language use rather than purely linguistic considerations; any **\*influence** is ascribed not to language as such (which would be to reify language) but to its use in particular contexts (*see* **LANGUE AND PAROLE**; **USE THEORY**) and to particular kinds of **\*discourse** (e.g. a **\*sociolect**); *see also* **CONSTITUTIVE MODELS**. Both **\*structuralists** and **\*poststructuralists** give priority to the determining power of the language system: language patterns our experience and the **\*subject** is constructed through discourse. *See also* **COGNITIVE FUNCTIONS**; **LINGUISTIC RELATIVISM**; **MOULD THEORY**; **PHILOSOPHY OF LANGUAGE**; **SAPIR—WHORF HYPOTHESIS**.



[https://www.ted.com/talks/lera\\_boroditsky\\_how\\_language\\_shapes\\_the\\_way\\_we\\_think](https://www.ted.com/talks/lera_boroditsky_how_language_shapes_the_way_we_think)

- How language shapes the way we think

**linguistic dualism** *See* **CLOAK THEORY**.

**linguistic form** **1.** A meaningful unit of **\*language** (such as a **\*morpheme**), or a combination of units (such as a sentence). **2.** The abstract, systemic

character of language, as distinct from its *\*meaning*, *\*function*, or material substance (*see also FORM*).

**linguistic functions** (language functions, functions of language) The primary roles of language (including both *\*cognitive* and *\*communicative functions*), or the relationships between linguistic *\*forms* and the social *\*contexts* of their use (*see CONTEXT OF SITUATION*). In the 1930s, Bühler listed the **representative function** to *\*represent* the real world (*see REFERENTIAL FUNCTION*), the *\*expressive function* to *\*express* the speaker's feelings, and the **appellative function** to appeal to or *\*influence* the hearer (*see CONATIVE FUNCTION*). In 1960, Jakobson argued that the *\*dominance* of any one of six factors within an *\*utterance* reflects a different linguistic *\*function*: *\*referential*, *\*expressive*, *\*conative*, *\*poetic* (or *\*aesthetic*), *\*phatic*, and *\*metalingual*. In any given situation one of these factors is 'dominant', and this dominant function influences the general character of the *\*message* (*see also JAKOBSON'S MODEL*). For Halliday, all adult language use is characterized by three **metafunctions**: *\*ideational*, *\*interpersonal*, and *\*textual*, which succeed the seven microfunctions that he identifies in child language and proto-language.

**linguistic monism** *See MOULD THEORY*.

**linguistic philosophy** A method of illuminating philosophical problems by investigating the *\*meaning* and use of words using logical analysis. *Compare PHILOSOPHICAL LINGUISTICS; PHILOSOPHY OF LANGUAGE*.

**linguistic relativism** (**linguistic relativity**) A perspective emphasizing that every *\*language* is a unique system of relations and that the *\*phonological*, *\*grammatical*, and *\*semantic* distinctions in different languages are completely *\*arbitrary* (*see also GRAMMAR; PHONOLOGY; RELATIONAL MODEL; SEMANTICS*). Thus, on the semantic level, *\*reality* is divided up into arbitrary *\*categories* by every language and different languages have different in-built *\*ontologies* (*see also CATEGORIZATION; CONSTRUCTIONISM; WORLDVIEW*). Consequently not all concepts are easily *\*translatable*. Linguistic relativism emphasizes the *\*contingency* of

**\*signifieds**. It is closely associated with epistemological **\*relativism** and is a fundamental assumption involved in the so-called **\*Sapir–Whorf hypothesis**. An opposing viewpoint is that of **\*linguistic** universalism. *See also* LINGUISTIC DETERMINISM.

**linguistics** The academic study of **\*language** (often defined as the scientific study of language), the major branches being **\*morphology**, **\*phonetics**, **\*phonology**, **\*pragmatics**, **\*semantics**, **\*syntax**, and **\*lexicology**. *See also* CONVERSATION ANALYSIS; CRITICAL DISCOURSE ANALYSIS; DESIGN FEATURES; DISCOURSE; DISCOURSE ANALYSIS; ETHNOMETHODOLOGY; GRAMMAR; MORPHOLOGY; PSYCHOLINGUISTICS; RELEVANCE THEORY; RHETORIC; SAPIR–WHORF HYPOTHESIS; SOCIOLINGUISTICS; SPEECH ACT; STRUCTURALISM; STYLISTICS; TEXT LINGUISTICS.

**linguistic turn (communicative turn)** A change in emphasis in the **\*discourse** of the humanities and social sciences in the 1970s reflecting a recognition (beyond the bounds of **\*linguistics** itself) of the importance of **\*language** in human meaning-making. *See also* CONVERSATION ANALYSIS; ETHNOMETHODOLOGY; INTERSUBJECTIVITY; STRUCTURALISM; SYMBOLIC INTERACTIONISM; *compare* RHETORICAL TURN; VISUAL TURN.

**link** 1. Any connection that exists between two entities: *see also* INTERTEXTUALITY. 2. (**hyperlink**) **\*Text** or **\*images** (usually highlighted) on which **\*users** can click, leading directly to **\*content** in another location **\*online** or within an electronic document. *See also* HYPERTEXT. 3. (**tie, edge**) In a **\*network**, the relationship between two **\*nodes**, such as between two individuals in a **\*communication** network. *See also* COMMUNICATION STRUCTURE; DEGREES; EDGE; NETWORK ANALYSIS; NETWORK THEORY; TIES.

**linkbait** *See* CLICKBAIT.

**listener-oriented communication** *See* RECEIVER-ORIENTED COMMUNICATION.

**literacy** **1.** The ability to read and write, contrasted with **illiteracy**. In looser usage this also includes basic arithmetical competence. *Compare* MULTIMODALITY; ORACY. **2. Functional literacy:** a level of minimal competence in *\*reading* and *\*writing* (and sometimes also basic arithmetic) essential for daily life and work. **3.** Used more *\*metaphorically* for technical competence (e.g. *\*computer literacy*) and/or critical discrimination (e.g. *\*media* literacy, news literacy), or even more broadly (e.g. *\*cultural* literacy, *\*information* literacy, *\*visual* literacy). **4.** A feature associated with *\*cultures* depending on the written word, in theoretical *\*opposition* to the *\*orality* of ‘pre-literate’ cultures. Goody argues that the *\*affordances* of the written word are a key agent of social change. Literacy is seen by some as enabling logical thinking and *\*objectivity*. Historical records represented a new form of intergenerational *\*cultural* transmission. The concept of *\*authorship* arose in literate cultures. Street has criticized orality/literacy *\*great divide theories* as based on an ‘autonomous *\*model*’ of literacy (a form of *\*media determinism*).

**literalism** **1.** A tendency to *\*interpret* a verbal *\*expression* as if it means no more than what is made explicit in the form of words used (*see also* EXPLICIT MEANING; LITERAL MEANING; MANIFEST CONTENT). **2.** The stance that the *\*meaning* of a *\*text* is contained within it and is completely determined by it so that all the *\*reader* must do is to ‘extract’ this meaning from the *\*signs* within it. This stance ignores the importance of *\*inference* and limits *\*comprehension* to the *\*decoding* (in the narrowest sense) of textual properties (without reference to *\*codes* or *\*contexts*). *See also* TEXTUAL DETERMINISM.

**literal language** Verbal *\*expressions* which mean, or are at least intended to mean, ‘what they say’, and are purely denotative, seeming to refer directly to immediately given *\*sensory data* (in contrast to *\*figurative language*). This *\*common-sense* notion faces the objection that *\*language* is *\*elliptical* (*\*metaphor* is central); there can be no *\*denotation* without *\*connotation*, and ‘*\*reading* between the lines’ is always required.

**literal meaning** *See also* LITERAL LANGUAGE; LITERALISM; MEANING. 1. The \*semantic \*content or \*message of a \*text or \*utterance, stripped of any figurative, \*metaphoric, \*symbolic, or \*connotational meaning. *Compare* IDEATIONAL MEANING; PROPOSITIONAL MEANING. 2. (**verbal meaning, sentence meaning**) The \*meaning of the actual \*language used, rather than \*contextual meaning, which is dependent on relevant \*inferences; *see also* EXPLICIT MEANING; IMMANENT MEANING; INTRINSIC MEANING; SENSE. 3. The \*subject of a \*representation: what is \*denoted, \*depicted, or happening in it; *see also* REFERENTIALITY.

**literary cultures** *See* ORAL CULTURES.

**literary genres** General \*categories of \*texts that are seen as having artistic merit. Since classical times, this has included: poetic or lyric (first-person forms), epic or \*narrative (in which both \*narrators and characters talk), and \*drama (in which the characters talk). This relates to the more modern distinction between poetry, \*fiction, and drama. More specifically, the classical literary \*forms were epic, \*tragedy, lyric, \*comedy, and \*satire; modern \*genres include the novel, the essay, the biography, and the short story. There are also countless subgenres and \*hybrid genres. Frye argues that the four main genres are comedy, \*romance, tragedy, and satire. The term **genre fiction** is sometimes used to distinguish popular forms of the novel, such as science fiction, thrillers, detective stories, westerns, historical romances, or love stories from **literary fiction**.

**literature review** (social sciences) A formal, reflective survey of the most significant and relevant works of published and peer-reviewed academic research on a particular \*topic, summarizing and discussing their findings and methodologies in order to reflect the current state of \*knowledge in the field and the key questions raised. Literature reviews do not themselves present any previously unpublished research. They may be published as review articles in academic journals or as an element in a thesis or dissertation: in the case of the latter, they serve to situate the current study within the field.

**lithography** A \*printing process based on the selective repulsion of greasy ink from a moist surface bearing a design which is neither raised (as in \*letterpress) nor etched (as in \*gravure). It facilitated colour printing (**chromolithography**) and formed the basis for **offset lithographic printing**, which enables large print runs.

**live** 1. In \*television, \*radio, and on the \*internet, any presentation that is \*broadcast at the same time as it is being produced and so is unedited.

**Liveness** is an important characteristic that distinguishes (live) television broadcasts from \*film showings; and radio broadcasts from audio recordings. 2. The \*real-time status of \*synchronous communication. 3. A synonym for \*immediacy (especially in \*news), which \*connotes both topicality and \*authenticity, in the sense that there is less opportunity to shape the presentation through the \*medium by \*editing. Auslander considers liveness to be the \*ideological means by which mediated \*representations are \*naturalized. *See also* MEDIATIZATION.

**lived experience** 1. Personal \*knowledge about the world gained through direct, first-hand involvement in everyday \*events rather than through \*representations constructed by other people. It may also refer to knowledge of people gained from direct \*face-to-face interaction rather than through a \*technological \*medium. 2. In \*phenomenology, our situated, immediate, activities and encounters in everyday experience, \*prereflexively \*taken for granted as \*reality rather than as something perceived or represented: *see also* NATURAL ATTITUDE. 3. From Althusser's \*structuralist \*Marxist perspective, all human activity, which he emphasizes is not a \*given or pure 'reality', but a 'peculiar relationship to the real' which is 'identical with' \*ideology.

**live recording** A \*film, \*television, \*radio, or \*internet presentation that is recorded in one continuous session where performers, presenters, or technical staff do not have the option of correcting mistakes. Typically, a live recording may be a repeat of a presentation that was first shown live; however, the decision can sometimes be motivated by creative reasons because of the extra excitement that performing live creates.

**loaded language** Words or phrases *\*biased* towards a view favoured by the person using them. Frequent in the *\*language* of *\*advertising* and political *\*rhetoric*. *See also* EMOTIVE CONJUGATION; EVALUATION; IDEOLOGICAL BIAS; MARKEDNESS; PROPAGANDA; STEREOTYPING.

**localization** **1.** A form of resistance to *\*globalization* promoting diversity and specialization and opposed to standardization and *\*homogenization*. Localization is often viewed in a dialectical relationship with globalization. *See also* DISEMBEDDING; RE-EMBEDDING. **2.** The tailored promotion of products and services by international companies to *\*consumers* in particular countries or regions. For example, internationally produced *\*television* *\*commercials* are overdubbed by actors who talk with regional accents. Products may also be customized to meet the demands of local consumers.

**locutionary act** In *\*speech act* theory, Austin's term for the physical *\*production* of a meaningful *\*utterance*, later termed an **utterance act** by Searle. *See also* ILLOCUTIONARY ACT; *compare* PERLOCUTIONARY ACT.

**logical appeals** *See* RATIONAL APPEALS.

**logical contraries** *See* OPPOSITIONS.

**logo (logotype, logogram)** **1.** An *\*emblem* designed to identify a *\*brand*, sometimes a distinctive rendering of the name (often a trademark). **2.** More loosely, any distinctive stylized graphical sign of an organization.

**logocentrism** *Compare* PHONOCENTRISM; SCRIPTISM. **1. (logocentricism)** For Derrida, a Western tendency to build philosophical systems on a *\*transcendent signified*: *see also* ABSENT PRESENCE; DECONSTRUCTION; FOUNDATIONALISM. **2.** A typically unconscious *\*interpretive* *\*bias* which privileges linguistic communication over the revealingly named 'nonverbal' forms of *\*communication* and *\*expression*, and over un verbalized feelings; logocentrism privileges both the eye and the ear over other sensory modalities such as touch.

**logograms, logographs** *See* WRITING SYSTEMS.

**longitudinal timecode** *See* LINEAR TIMECODE.

**long shot (LS)** In photography, *\*film*, and *\*television*, a standard *\*shot size* which shows all or most of a fairly large *\*subject* (for example, a person) and much of the surroundings. Long *\*shots* emphasize *\*context*, or contextualize a subject. Some *\*documentaries* with social *\*themes* favour keeping people in the longer shots, keeping social circumstances rather than the individual as the focus of attention. *See also* EXTREME LONG SHOT.

**long tail** **1.** The slow take-up of a product or *\*technology* over a long period; *see also* HYPE CYCLE. **2.** The retail concept that the increasing use of the *\*internet* as a *\*content* delivery system enables a large range of items to be sold in relatively small quantities, as in the case of Amazon. Low-demand products lie in the lengthening tail of the product demand curve. **3.** An optimistic *\*hypothesis* that the growth of the *\*internet* and diversity of demand will result in the creative fringe expanding at the expense of the commercial giants. *Compare* POWER LAW DISTRIBUTION.

**long take** A continuous single *\*shot* in a *\*film* or *\*television programme*, the duration of which exceeds *\*conventional \*expectations*. These shots can be very complex. Hitchcock's *Rope* (1948) is a famous example of a feature film shot as a series of long *\*takes*. *See also* SHOT DURATION.

**long-term effects (cumulative effects)** In *\*theories* and research concerning the potential *\*influence* of the *\*mass media* on *\*audiences* and/or society, subtle and perhaps indirect consequences only apparent over an extended period of time, as in the so-called slow *\*drip* effect. Schramm's concerns, for instance, included the possibility of 'the gradual building up of pictures of the world from what the mass media choose to report of it; the gradual *\*homogenization* of *\*images* and *\*behaviours* over large populations, as a result of the universality of the mass media.' Such concerns can be related to the role of the mass media as agents in *\*socialization*, as also in social *\*expectations* theory. However, any such influences are very difficult to prove, and only in stances of extreme *\*technological determinism* would they be treated as extricable from the social processes in which media *\*production* and use are embedded. *See also* AGENDA SETTING;

CULTIVATION THEORY; EFFECTS; EFFECTS TRADITION; *compare* SHORT-TERM EFFECTS.

**look** *See* GAZE.

**looking-glass self** A term introduced by Cooley to refer to the dependence of our **social self** or *\*social identity* on our *\*appearance* to others, especially *\*significant others*. Our **self-concept** or **self-image**—the ideas and feelings that we have about ourselves—are seen as developing ‘reflectively’ in response to our *\*perception* and *\*internalization* of how others perceive and *\*evaluate* us. This concept is also associated with *\*symbolic* interactionism. *See also* GENERALIZED OTHER; SELF-ESTEEM.

**lookism** *\*Bias* or discrimination against individuals on the basis of *\*appearance*, often unconscious.

**loop gain** *See* FEEDBACK.

**loose ties** *See* WEAK TIES.

**lossless, lossy** *See* COMPRESSION.

**low-angle shot (LA shot)** A photographic *\*composition* in which the viewing position is below the subject, giving the impression that the camera is looking up: for example, in a filmed conversation between an adult and a child all the *\*shots* from the child’s *\*point of view* would be of this kind. Low-angle shots tend to generate a *\*connotation* of high *\*status* or *\*power*. *See also* TILT.

**low-contact cultures** *\*Cultures* in which people tend to touch each other less often than is usual in most cultures, maintain more *\*interpersonal distance*, face each other more indirectly, have less *\*eye contact*, and speak more quietly. For example, China, Japan, Norway, Sweden, and Finland. *See also* INTERCULTURAL COMMUNICATION; *compare* HIGH-CONTACT CULTURES.

**low-context communication** E. T. Hall's concept of a particular **\*communication style** in which much of the **\*meaning** is (or is intended to be) literal (*see* **LITERAL MEANING**) and in the explicit **\*message** rather than in the **\*context**: *see also* **ELABORATED CODE**; **EXPLICIT MEANING**; **INSTRUMENTAL COMMUNICATION**; **MEANING-ORIENTED COMMUNICATION**; **MESSAGE-ORIENTED COMMUNICATION**; **TASK-ORIENTED COMMUNICATION**. *Compare* **HIGH-CONTEXT COMMUNICATION**.

**low-context cultures** **\*Individualistic cultures** (as in the USA and the UK) particularly associated with a **\*low-context \*communication style**. By comparison with **\*high-context cultures**, talk tends to be more important than nonverbal information; silence tends to be avoided; a personal style is generally preferred to **\*role-oriented** communication; and **\*sender-oriented** communication is predominant. *See also* **INTERCULTURAL COMMUNICATION**.

**low culture** *See* **POPULAR CULTURE**.

**low involvement** *See* **HIGH AND LOW INVOLVEMENT**.

**low-key** (photography) A high contrast lighting effect created by the use of a single principal (or key) light to light the **\*scene**. Low-key lighting is characteristic of the look of film noir.

**LP** *See* **LET'S PLAY**.

**LS** *See* **LONG SHOT**.

**LTC** *See* **LINEAR TIMECODE**.

**luddite** **1.** Label applied to English textile workers (named after Ned Ludd) who protested in 1811–16 against the threat to their livelihoods from new industrial **\*technology**. **2.** A pejorative label for anyone who displays hostility towards technology: *see also* **TECHNOPHOBIA**.

**ludic** *adj.* [Latin *ludere* ‘to play’] **1.** Relating to a playfully \*reflexive \*text or \*performance that gently mocks any art regarded as having \*illusionist presumptions. **2.** Pertaining to an academic approach to \*videogames that resists \*narrative \*framings: *see* LUDOLOGY.

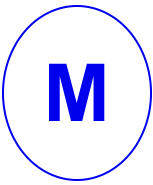
**ludology** An approach within \*videogame studies emphasizing the \*ludic elements of \*gaming over its \*narrative elements, characterizing the \*form in terms of its nonlinearity, \*interactivity, and the goals and \*motivations of players. *Compare* NARRATOLOGY.

**ludonarrative** A type of \*videogame that combines both \*game and story elements. *See also* LUDOLOGY; NARRATOLOGY.

**ludus** *See* GAME.

**luminance** **1. (intensity, physical intensity)** The amount of light emitted or reflected by an illuminated surface: a physical dimension creating the psychological visual sensation of \*lightness or \*brightness. This is one of the three physical properties of light on which \*colour vision depends; the other two are \*spectral purity and \*wavelength. **2.** In \*television \*technology, the ‘brightness’ \*signal.

**lurker** A member of a \*newsgroup or other \*online forum who reads \*messages but does not contribute to the discussion.



**McDonaldization** A *\*metaphor* that links the exploitative logic behind globalized modern *\*culture* to the principles and practices of running a fast-food outlet. It is argued that societies worldwide are increasingly homogenized by the application of *\*Fordism*, Taylorism, and *\*instrumental rationality* to the *\*production* of standardized, cheap, but low-quality products or services branded by intensive *\*advertising* (*see also* CULTURAL IMPERIALISM; HOMOGENIZATION). Various businesses, institutions, and even certain kinds of *\*behaviour* have been given the ‘Mc’ prefix. *USA Today* is known as the McPaper; we also have McDoctors (drive-in clinics), McJobs (poorly paid work), and (some jibe) pick-and-mix McUniversities. The original term was introduced in 1992 by Ritzer. The concept can be seen as echoing the concerns of *\*Frankfurt school* *\*critical theory* and the *\*rhetoric* of *\*mass society* theory. Critics argue that it underestimates *\*audience* fragmentation, *\*narrowcasting*, and diversity. *Compare* GLOBALIZATION.

**machine intelligence** *See* ARTIFICIAL INTELLIGENCE.

**machine-to-machine editing** *See* LINEAR EDITING.

**McLuhanism** Any concept deriving from, and/or in the style of, Marshall McLuhan, a Canadian academic who enjoyed international cult status as a media guru in the 1960s. He is best known for his provocative insistence that ‘the *\*medium* is the *\*message*’ and for his popularization of the concept of the *\*global village*. ‘The medium is the message’ had at least four apparent meanings: that the medium shapes its *\*content* (i.e. that the nature of any medium has implications for the kinds of experience which can be best

handled with it); that using a medium is important in itself (e.g. watching **\*television** or **\*reading** books are experiences in themselves regardless of explicit content); that the message of a medium is the ‘impact’ it has on society; and that the message of a medium is its **\*transformation** of the **\*perceptual** habits of its **\*users**. McLuhan adopted the stance that **\*communication** technologies such as television, **\*radio**, **\*printing**, and **\*writing** profoundly transformed both society and ‘the human psyche’. Consequently, he is usually regarded as a **\*technological determinist**. The **\*technologies** (or media) which he discussed reflected his very broad definition of ‘media’. His **\*media determinism** is related to **\*linguistic** determinism, according to which different **\*languages** shape our **\*perception** and thinking differently. For McLuhan, the **\*neutrality** of the medium was a **\*myth**. *See also* **HOT AND COOL MEDIA**; **MEDIA ENVIRONMENT**; **MEDIUM THEORY**; **REAR-VIEW MIRROR**; **SENSE RATIO**.



<http://www.marshallmcluhan.com/>

- The official site of Marshall McLuhan

**McLurg's Law** *See* **PROXIMITY**.

**macro functions** *See* **SOCIAL FUNCTIONS**.

**macrosociology** (sociology) A (**macrosocial**) level of analysis concerned with **\*social structures** (**\*institutions** or whole societies), or with historical or global processes. Approaches from the perspective of **\*functionalism** and **\*Marxist theory** are examples. *See also* **SOCIAL FUNCTIONS**; *compare* **MICROSOCIOLOGY**.

**macrostructure** *See* **DEEP STRUCTURE**.

**magazine** **1.** A publication issued periodically (most often monthly or weekly), typically containing journalistic articles, **\*interviews**, and **\*editorials**; usually funded by **\*advertising**. Types include women's magazines, men's magazines, general interest magazines, and special interest magazines. 'Lads' mags', criticized for their **\*sexism**, flourished in the UK

from the 1990s until the early 2000s. Printed magazines have been increasingly losing ground to *\*online* publications (*see also* *E-ZINE*; *FANZINE*; *WEBZINE*). **2. \*Magazine format.** **3.** Light-proof chamber on a camera holding a *\*film* cartridge.

**magazine format** **1.** The standard dimensions for print *\*magazines*, typically 28 × 21.5 cm, together with generic *\*conventions* of *\*language*, illustration, and *\*layout*, and a diversity of *\*content* that represents no single ‘*\*authorial*’ *\*point of view*. **2. (magazine programme)** A *\*television programme* with a diverse menu of content and a formulaic *\*structure* (usually based around *\*current affairs*) which are typically anchored by one or more regular hosts. For example, *The One Show* (BBC) in the UK or *Tonight* (NBC) in the USA.

**magic bullet theory** *See* *HYPODERMIC MODEL*.

**magic window** ‘The degree to which children believe they are viewing either ongoing life or *\*drama*’ (Hawkins). It is widely noted that very young *\*viewers* attribute equal *\*reality* to everything on *\*television*. In a *\*questionnaire* study of 153 children of 4 to 12 years old, Hawkins confirmed previous research findings that children tend to perceive fictional television as increasingly less real as they grow older. His data reflected a dramatic increase in children’s *\*knowledge* in this regard around the age of 8 years; children over 8 years old rarely thought of television as a magic window on the world and understood that *\*programmes* were made up. This has been a general finding. *See also* *CONSTRUCTEDNESS*; *PERCEIVED REALITY*.

**mainstreaming** A tendency, identified by Gerbner, for *\*television* viewing to homogenize *\*opinion* among *\*heavy viewers*, increasing the *\*convergence* of views and reducing divergence compared to light *\*viewers*. *See also* *CULTIVATION THEORY*; *ECHO CHAMBER*; *HOMOPHILY*.

**mainstream media (traditional media)** *Compare* *ALTERNATIVE MEDIA*; *ALTERNATIVE SOCIAL MEDIA*. **1. \*Broadcasting** and publishing run by large *\*mass media* organizations for profit or funded by the state, seen as favouring the *\*market* model and unchallenging, conformist *\*content* (*see also* *LEAST*

OFFENSIVE PROGRAMMING); as distinguished from counter-hegemonic *\*alternative media* (see also MINORITY AUDIENCES). The term can also reflect a distrust of such organizations as sources of *\*information* because they are seen as *\*politically biased* and/or primarily money-making businesses. However, they see themselves as trustworthy sources for legitimate information (compare FAKE NEWS). 2. (legacy media, old media) See LEGACY MEDIA.

**maker** See PRODUCER.

**male chauvinism** See SEXISM.

**male gaze** See also GAZE. 1. A manner of treating women's bodies as *\*objects* to be surveyed, which is associated by *\*feminists* with *\*hegemonic masculinity*, both in everyday social *\*interaction* and in relation to their *\*representation* in visual media: see also OBJECTIFICATION. 2. In *\*film theory*, the *\*point of view* of a male *\*spectator* reproduced in both the *\*cinematography* and *\*narrative* codes of cinema, in which men are both the *\*subject* of the gaze and the ones who shape the action and women are the *\*objects* of the gaze and the ones who are shaped by the action. In her *\*psychoanalytic theory* of the male gaze, Mulvey argues that in classical Hollywood cinema, the *\*film* spectator oscillates between two forms of looking at the female *\*image*: voyeuristic looking involves a controlling gaze; *\*fetishistic* looking involves an obsessive focus on some erotic detail (see also VOYEURISM). She claims that these *\*conventions* reflect the *\*values* and *\*tastes* of patriarchal society.

**male entitlement (male privilege)** A common assumption by men in patriarchal societies that they have certain rights or privileges solely by virtue of their *\*sex*. This is often an implicit or *\*unconscious bias* (see also CISGENDER; EXNOMINATION; MALE NORM; MARKEDNESS; TAKEN-FOR-GRANTEDNESS). This confers unearned institutional advantages on men who conform to the societal *\*expectations* of *\*hegemonic masculinity* (a situation perpetuated by *\*homophily*). The *\*male gaze* and *\*manspreading*, for instance, reflect such a sense of entitlement. See also GENDER ROLES;

INSTITUTIONAL BIAS; SEXISM; *compare* WHITE PRIVILEGE AND ENTITLEMENT.

**male norm (male-as-norm)** *See also* GENDER BIAS; MARKEDNESS; TAKEN-FOR-GRANTEDNESS. **1.** In relation to *\*language*, the use of *\*masculine* terms to stand for *\*gender-inclusive* concepts: for example, ‘mankind’. *See also* POLITICAL CORRECTNESS. **2.** The unconscious employment by males of their own gendered perspectives in material intended for both sexes. This design *\*bias* is typically related to the over-representation of males in relevant roles.



<http://news.bbc.co.uk/1/hi/wales/4740173.stm>

- Website design biased to men

**male privilege** *See* MALE ENTITLEMENT.

**M&E (music and effects)** Audio tracks in which dialogue and *\*voiceover* are removed from the final *\*sound \*mix*. M&Es are used for foreign language versions of *\*films* or *\*television programmes* or when the footage is re-edited. *See also* CAPTIONLESS MASTER.

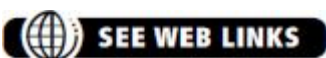
**manifest content (manifest meaning)** *See also* CONTENT; MEANING. **1.** In Freudian *\*psychoanalytic theory*, the elements of a dream consciously and voluntarily recalled by the dreamer. This material is the product of *\*transformation* by *\*condensation* and *\*displacement*. *Compare* LATENT MEANING. **2.** In *\*textual analysis*, the *\*explicit meaning* of the *\*text*: that which is *\*denoted* or directly *\*depicted*.

**manipulative model** A set of assumptions underlying the stance of some commentators that the *\*mass media* have an awesome persuasive *\*power* over a helplessly passive general public. In a left-wing inflection, this is seen as involving manipulation and mystification by those in political power (or even as a conspiracy). In a right-wing inflection, it is seen leading inevitably towards a lowering of *\*cultural* standards and the proliferation of

permissive *\*values*. Journalists serve the interests of their paymasters rather than the *\*public* interest. The manipulative *\*model* is the polar opposite of the pluralist *\*market* model. *See also* DOMINANCE MODEL; HYPODERMIC MODEL.

**manspreading** A phenomenon on public transport where some men sit with their legs spread markedly wide apart, encroaching on adjacent seats. *See also* INTERPERSONAL ZONES; MALE PRIVILEGE; OPEN POSTURE; PROXIMITY; TERRITORIALITY.

**manufacture of consent** 1. A phrase originally coined in 1922 by Lippmann to refer to the management of *\*public opinion*, which he felt was necessary for democracy to flourish, since he felt that public *\*opinion* was an irrational force. 2. For Herman and Chomsky, the acceptance of government policies by people in the USA on the basis of the partial picture of issues offered by the *\*mass media*, denying them *\*access* to alternative views. They present this as a *\*propaganda* model in which the mass media select material in relation to the *\*values* of those in power. It is thus that a 'war on terror' was sustained. 3. The concept found in Gramsci and Althusserian *\*Marxism*, in which the dominant *\*class* sustains its *\*hegemony* through engineering assent: *see also* DOMINANCE MODEL; DOMINANT IDEOLOGY; IDEOLOGICAL STATE APPARATUS; LEGITIMATION; SYMBOLIC VIOLENCE. 4. (sociology) The notion associated with *\*functionalism* that society is dependent upon the engineering of a *\*consensus*: *see also* LEGITIMATION. 5. An *\*allusion* to the concept of 'the engineering of consent' defined in 1947 by Bernays, as the art of manipulating people without them being aware of it. Bernays, a nephew of Freud, argues that people can be enticed to want things that they do not need if these are linked to their unconscious desires, a notion pursued by Dichter.



<https://www.youtube.com/watch?v=kusAX4Th4N8>

- Manufacturing consent

**many-to-many communication** *See* FEEDBACK.

**many-to-one communication** *See* **FEEDBACK**.

**marcoms** *See* **MARKETING COMMUNICATIONS**.

**marginality** **1.** (sociology) The state of being partly an insider and partly an outsider. **2.** In **\*cultural** and literary theory, a spatial **\*metaphor** for subordinated or repressed textual **\*meanings**. **3.** The perspective of dissident groups and individuals, which may be **\*interpreted** either negatively in terms of alienation or positively in terms of a vantage-point for critique, though by virtue of **\*marginalization** such critiques may gain no hearing within mainstream society.

**marginalization (exclusion)** (sociology) A spatial **\*metaphor** for a process of social exclusion in which individuals or groups are relegated to the fringes of a society, being denied economic, political, and/or symbolic **\*power** and pushed towards being ‘outsiders’. *See also* **MARGINALITY**; *compare* **DEMARGINALIZATION**.

**markedness** **1.** In **\*linguistics** and **\*semiotics**, the phenomenon in which one term is highlighted as (**markedly**) different from another, as in the words male and female, where the former is literally **unmarked** and the latter is linguistically marked by the addition of an initial *fe-* (Jakobson). The unmarked form is typically dominant (e.g. statistically within a **\*text** or corpus) and is often used as a generic term while the marked form is used in a more specific sense. **2.** (semiotics) The **\*semantic** weighting of concepts within **\*binary oppositions** (such as masculinity–femininity) or in relations between the middle and the poles of a spectrum (seen as above and below some **\*norm** or default, as in ‘overweight’ and ‘underweight’). Where terms are conventionally paired, the usual sequence implies a priority: mind–body, public–private, active–passive (*see also* **ALIGNMENT**; **VALORIZATION**). The unmarked concept is primary, being given precedence, but at the same time its unmarked **\*transparency** makes it seem to be neutral, normal, and natural—in short, self-evident and unremarkable (*see also* **TAKEN-FOR-GRANTEDNESS**; **RELATIONAL MEANING**). When we refer to **\*nonverbal communication**, the very label defines such a mode of **\*communication** as secondary. Markedness can thus generate **\*ideological** **\*connotations**. **3.** In

**\*deconstruction**, the association of a marked term in an **\*opposition** with absence and lack. Derrida demonstrated that within the oppositional logic of **\*binarism** neither of the terms (or concepts) makes sense without the other. This is what he calls ‘the logic of **supplementarity**’: the ‘secondary’ term is in fact constitutive of the ‘primary’ term. *See also* **ABSENT SIGNIFIER**. **4.** (marketing) The explicit labelling of certain products as ‘for women’ or ‘for men’, while a very similar product of the same **\*brand** (associated with a **\*gender** stereotype with that target group) is left unmarked. For example, many skincare products targeted at women are left unmarked, while other versions are explicitly marked ‘for men’. **5.** In **\*perception**, the relative **\*salience** of **\*sensory data** (*see also* **CATEGORIZATION**; **FIGURE AND GROUND**; **SELECTIVE ATTENTION**; **SELECTIVE PERCEPTION**). **6.** In **\*cultural** theory, the choice of an unconventional form in **\*representational** or social practices, which thus ‘make a statement’. **\*Conventional** or ‘over-coded’ **\*texts** or practices are unmarked, whereas those which are unconventional or ‘under-coded’ are marked (*see also* **FOREGROUNDING**). Unmarked forms reflect the **\*naturalization** of dominant cultural **\*values**. **7.** In **\*socialization**, the **\*production** of **\*difference** based on the distinction between **\*norm** and deviation (*see also* **LABELLING THEORY**; **STEREOTYPING**). **\*Categories** are not inherently marked or unmarked. Zerubavel has emphasized that markedness is a social construction (*see* **CONSTRUCTIONISM**), noting an asymmetry in the cultural **\*attention** paid to the marked and unmarked and the cultural invisibility of the latter. Social **\*differentiation** and **\*power relations** are constructed and maintained through the marking of differences in specific **\*epistemic communities**. To be marked is to be ‘one of them’ rather than ‘one of us’ (*see also* **OTHER**). Unmarked identities tend to be **\*taken for granted**. There is a strong (now heavily criticized) **\*convention** in Western **\*culture** of presuming the (unmarked) ‘normality’ of the socially dominant **\*identities** of maleness, whiteness, heterosexuality, and able-bodiedness (*see also* **EXNOMINATION**; **MALE ENTITLEMENT**; **MALE NORM**; **NATURALIZATION**; **WHITE PRIVILEGE AND ENTITLEMENT**).

**marketing** **1.** Promoting and selling products or services: *see also* **ADVERTISING**. **2.** The process of managing the relationship between firms

and customers by organizing the demand for and supply of a product or service. This involves identifying *\*target audiences* through research and finding the most effective ways to promote and distribute the product or service. *See also* **MICROMARKETING**; **TARGETING**. **3.** The business management discipline concerned with this process.

**marketing aesthetics** The deployment of key features of *\*form*, *\*style*, and *\*imagery* in *\*marketing* communications (including *\*advertising*, product design, and packaging) to support a distinctive *\*brand* identity for a specific *\*target audience*. *See also* **AESTHETICS**; **COLOUR CONNOTATIONS**; **COMMUNICATION DESIGN**; **COMPETITOR ANALYSIS**; **DESIGN FEATURES**; **EMOTIONAL APPEALS**; **IMAGE-ORIENTED ADVERTISING**; **MARKETING SEMIOTICS**; **MEDIA AESTHETICS**; **NONVERBAL PERSUASION**; **PERIPHERAL ROUTE**; **PROMOTIONAL CULTURE**; **SHAPE CONNOTATIONS**; **TYPEFACE PERSONALITY**; **VISUAL MERCHANDIZING**; **VISUAL PERSUASION**; **WHITE SPACE**.

**marketing channels** *See* **DISTRIBUTION NETWORK**.

**marketing communications (marcoms)** The various ways in which suppliers of goods or services engage in *\*interaction* with their *\*target audiences*. Although this includes *\*advertising* (the most visible form of promotion), the terms are not synonymous.

**marketing communications mix** The particular selection of media, tools, and techniques used in *\*marketing* communications and how they are integrated in particular campaigns to reach a *\*target audience*.

**marketing mix** A *\*marketing* strategy traditionally based on the relative weighting given to the *\*four Ps*.

**marketing research** *See* **MARKET RESEARCH**.

**marketing semiotics** The use in *\*marketing* of approaches derived from *\*semiotics*, especially in *\*branding*, *\*brand positioning*, *\*targeting*, and

trend-spotting. *See also* [DOMINANT CODE](#); [EMERGENT CODE](#); [MARKETING AESTHETICS](#); [POSITIONING GRID](#); [RESIDUAL CODE](#).



<http://it.stlawu.edu/~global/pagessemiotics/menuframesem.html>

- *The Semiotics of Advertising*: Goldman et al.

**market model (pluralist model)** *See also* [CONSUMER CULTURE](#); [NEOLIBERALISM](#). **1. (free market economy)** A highly idealized *\*model* of decentralized Western capitalist economies based on private enterprise, unrestricted by government interference, with prices and costs kept down by *\*competition*. This is seen as the basis for *\*consumer sovereignty*. The primary criticism of such a model is that it can lead to gross inequalities of income. *See also* [LIBERTARIAN MODEL](#). **2.** A capitalist political stance based on a *\*commercial* model of *\*media* systems in which the media enjoy significant autonomy from the state (*see also* [PUBLICITY MODEL](#)). Liberal *\*pluralists* emphasize the role of the media in promoting *\*freedom* of speech—giving people *\*access* to alternative views. Critics argue that the media are controlled by an elite group (*see* [DOMINANCE MODEL](#); [MANIPULATIVE MODEL](#); [PROPAGANDA MODEL](#)) but pluralists insist that media professionals are allowed considerable flexibility by the managerial elite and that the diversity of *\*information* and *\*opinions* in the *\*mass media* minimizes the possibilities of manipulation. Furthermore, media *\*power* is exaggerated: the mass media may reinforce opinions but rarely change them. The public is seen as able to resist *\*persuasion*: they can select or reject media output and use the media for their own *\*purposes* (*see also* [CULTURAL POPULISM](#); [SAVVY CONSUMER](#); [USES AND GRATIFICATIONS](#)). Within this broad school of thought, the *\*libertarian model* is that it should deliver what the public wants (*see also* [CONSUMER SOVEREIGNTY](#)), while the *\*social responsibility model* is that the mass media should give the public what it needs rather than *\*dumbing down* or sacrificing quality (*see also* [PUBLIC SERVICE BROADCASTING](#)). *See also* [DEREGULATION](#); [REGULATION](#); [REGULATORY MODELS](#).

**market positioning** *See* BRAND POSITIONING.

**market research** A systematic process of investigating, collating, and analysing *\*data* on customers or competitors buying and selling a particular product or service. Methods used include *\*interviews*, *\*focus groups*, and *\*questionnaires* (*see also* CONSUMER BEHAVIOUR). Academic usage in this field favours the term **marketing research** for the investigation of *\*marketing* issues in relation to particular *\*target audiences*, restricting the term market research to the investigation of the size of the market for a *\*brand*, product, or service.

**Marxist media theory** A range of critical perspectives in which the primary *\*function* of the *\*mass media* under capitalism is regarded as the reproduction of the *\*status quo* (a *\*dominance* model, in contrast to the *\*market* model of liberal *\*pluralism*). In *\*Marxist theory*, the mass media form the arena in which various *\*ideological* battles are fought, but in which the *\*class* in control of capital has ultimate control (*see also* CONSCIOUSNESS INDUSTRY; DOMINANCE MODEL; MEDIA HEGEMONY). Media professionals (including those managers who run the media *\*institutions*) consider themselves to be autonomous, but their views reflect those of a controlling elite which determines not just what views are *\*broadcast*, but also the perspective from which media debates are framed (*see also* AGENDA SETTING). *\*Audiences* may be able to negotiate and contest mass media frameworks (*see also* NEGOTIATED READING; OPPOSITIONAL READING), but they lack ready *\*access* to alternative meaning systems that would enable them to reject them entirely. *See also* CINEMATIC APPARATUS; DOMINANT IDEOLOGY; FILM THEORY; FRANKFURT SCHOOL; HEGEMONIC READING; IDEOLOGICAL ANALYSIS; IDEOLOGICAL STATE APPARATUS; LEGITIMATION; MANUFACTURE OF CONSENT; MASS CULTURE; POLITICAL BIAS; POLITICAL ECONOMY.



<http://visual-memory.co.uk/daniel/Documents/marxism/>

- Marxist media theory

**Marxist theory (Marxism)** An *\*ideology* or a set of economic, social, and political *\*theories* developed from the writings of Marx and Engels. Definitions are hotly debated (Marx himself declared that he was not a Marxist). Most importantly, capitalist society is seen as structured by a dominant *\*class*'s exploitation of subordinate classes (*see* **DOMINANCE MODEL**; **INCORPORATION**; **MARXIST MEDIA THEORY**; **NATURALIZATION**). A feature of capitalism is *\*commodity* fetishism, where commercial products become substitutes for the *\*social relations* that produced them (*see also* **CIRCULATION**; **COMMODIFICATION**; **COMMODITY**; **REIFICATION**). A central element of classical Marxist theory is the *\*materialist* stance that social being determines consciousness (*see also* **REALISM**). According to this stance, ideological positions are a function of *\*class* positions, and the *\*dominant ideology* in society is that of its dominant class. There are diverse forms of Marxism. **Classical Marxism** is that which is closest to Marx and Engels. **Orthodox Marxism** (or 'vulgar' Marxism) is the 'dialectical materialism' that became the basis of Soviet communism. **Western Marxism** is often referred to as **neo-Marxism**. It represented a philosophical reaction to the *\*positivism* of classical Marxism, in particular *\*historical* and economic determinism. Western Marxism has been particularly important in *\*foregrounding \*culture* (*see* **CULTURAL MATERIALISM**). Marxism became a significant influence in European academia from the 1960s. In sociology, it represented a reaction against *\*structural \*functionalism*, focusing on *\*conflict* rather than *\*consensus \*models* of society (*see also* **CONTRADICTION**). **Gramscian Marxism** rejects crude *\*materialism*, offering a humanist version of Marxism which focuses on human *\*agency* and the struggle for ideological *\*hegemony*. This perspective gave rise to S. Hall's notion of *\*hegemonic*, *\*negotiated*, and *\*oppositional readings*. The contrasting *\*structuralist* Marxism of Althusser (**Althusserian Marxism**) peaked in the 1970s. While returning to the 'scientific' materialism of classical Marxism, Althusser rejects its *\*economism*. He insists on the *\*relative autonomy* of the ideological and cultural superstructure, and even 'the reciprocal action of the superstructure on the base' (*see also* **BASE AND SUPERSTRUCTURE**; **OVERDETERMINATION**; **STRUCTURAL DETERMINISM**). *\*Ideology* transforms human beings into *\*subjects*, leading them to see themselves as

self-determining *\*agents* when they are in fact shaped by ideological processes (*see also* ALWAYS-ALREADY GIVEN; CONSTITUTION OF THE SUBJECT; FALSE CONSCIOUSNESS; IDEOLOGICAL STATE APPARATUS; INTERPELLATION; SUBJECTIVITY; SUBJECT POSITION). Critics see Althusser's structuralism as an anti-humanistic denial of human agency and *\*conflict*. The contrast between Althusserian and Gramscian Marxism highlights a divide between *\*structuralism* (or *\*determinism*) and humanism (or voluntarism) within Marxism, as in the broader debate over *\*structure* vs agency in the social sciences. *See also* CRITICAL THEORY; GRAND NARRATIVES; MACROSOCIOLOGY; POLITICAL ECONOMY; POST-MARXISM; POWER.

**masculinism (masculism)** A male counterpart to *\*feminism*. Masculinists reject the idea of universal patriarchy, arguing that before feminism most men were as disempowered as most women. However, in the *\*post-feminist* era they argue that men are in a worse position because of the emphasis on women's rights. Like feminism, masculinism reflects a number of positions, from the desire for equal rights for men (for example, in cases of child access after divorce), to more militant calls for the total abolition of women's rights.

**masculinity** *See also* GENDER; GENDER EXPRESSION; GENDER STEREOTYPES; *compare* FEMININITY. **1.** In popular usage, characteristics associated with the male sex. In the conservative *\*discourse* of *\*gender essentialism*, masculinity is typically assumed to be universal and unchanging—determined by biological *\*sex*, and an internal facet of *\*identity*. **2.** The social *\*roles*, *\*behaviours*, and *\*values* culturally prescribed for males in a particular society in a given period (*see also* GENDER). The plural term **masculinities** is often employed as a reminder of a diversity of forms. Masculinities vary across *\*cultures*, over historical time, within a culture, and over the life course, though cross-culturally normative *\*expectations* include being protective, unemotional, strong, active, dominant, and aggressive. **3.** Dominant forms of male identity in a culture in a particular period: *see* HEGEMONIC MASCULINITY. **4.** A *\*performance* of a set of behaviours elicited in *\*interaction* with others in particular situations or

institutional **\*contexts** and implicitly negotiated in relation to situational **\*norms** and **\*expectations** regarding masculinity. Here, masculinity is something that individuals do and the way that they do it, over time. This concept is particularly associated with **\*symbolic** interactionism and **\*queer theory**. **5.** A set of qualities traditionally associated with males but exhibited in varying degrees by both sexes: as shown by Bem. **6.** A relational and negative conception of what it means to be a man in terms of being unlike a woman (*see also* **ALTERITY**; **DIFFERENCE**; **OTHER**). **7.** Qualities associated with the privileged term in a system of gendered **\*binary oppositions**: as with the terms given priority in pairings such as active–passive, mind–body, reason–emotion, objective–subjective, public–private, culture–nature. *See also* **ALIGNMENT**; **MARKEDNESS**. **8.** In **\*communication styles**, a quality associated with **\*instrumental** and **\*task-oriented communication** rather than **\*expressive** or **\*relational communication** (*see also* **DIFFERENCE MODEL**; **DOMINANCE MODEL**). This echoes Parsons’ typification of sex roles. **9.** The gendered **\*connotation** of various formal, **\*stylistic**, visual, or textural features such as straight–curvy, plain–fancy (or colourful), literal–metaphorical (or denotative–connotative), hard–soft, coarse–fine), and heavy–light. Notably, masculinity in contemporary Western cultures tends to involve **\*restricted codes** of colour and clothing by comparison with women.



<https://www.psychtoolkit.org/survey-library/sex-role-bem.html>

- Bem Sex Role Inventory

**masculinization 1.** (sociology) A process in which certain social **\*roles** or occupations become associated primarily with men, especially if they had been formerly associated with women: *compare* **FEMINIZATION**. **2.** A historical process in which a phenomenon comes to be **\*culturally** gendered as a male domain and/or generates **\*connotations** of **\*masculinity**: e.g. the masculinization of reason or the masculinization of the **\*public sphere** in the 18th century. *See also* **GENDERING**. **3.** Any perceived tendency for women to behave in ways traditionally more associated with men: for instance, ‘butch’ lesbians or the former UK Prime Minister Margaret Thatcher. Those

drawn to **\*gender essentialism** sometimes fear that female liberation is leading women to behave more like men.

**masculism** *See* **MASCULINISM**.

**mashup** **1.** Broadly, the remixing of existing **\*media content**, appropriated and repurposed by **\*users**: *see also* **BRICOLAGE**; **PARTICIPATORY CULTURE**; **USER-GENERATED CONTENT**. **2.** In computer programming, the activity of combining various application programming interfaces (APIs) available on the **\*internet** in order to create new functionalities, e.g. a website that takes crime statistics for particular areas and displays them on Google maps.



<http://www.zdnet.com/videos/what-is-a-mashup/152729>

- What is a mashup?

**Maslow's hierarchy of needs** (**pyramid of needs, motivational hierarchy**)

A **\*model** of human **\*motivation** developed by Maslow represented as a pyramid of levels, with the most basic needs at the bottom and the most distinctively human needs at the top. In ascending order, these levels are: physiological (e.g. food and sleep), safety, love/belonging (family, friendship, sex), esteem (e.g. competence and recognition), and self-actualization (to fulfil one's personal potential, e.g. creativity). A topmost level of self-transcendence (spirituality) is sometimes added. Maslow argues that as lower needs are met, individuals seek to satisfy higher needs. He developed the model as a reaction against **\*behaviourism**, which focuses on rewards. *See also* **EMOTIONAL APPEALS**; **USES AND GRATIFICATIONS**.



<https://psychclassics.yorku.ca/Maslow/motivation.htm>

- *A Theory of Human Motivation*: Abraham Maslow

**mass audience** In **\*mass society** **\*theory** in the early days of the **\*mass media**, and in the **\*rhetoric** of both right- and left-wing **\*cultural** critics, the

pejorative *\*representation* of mass media *\*audiences* as a vast, undifferentiated collectivity (see *MANIPULATIVE MODEL*). For Mills, mass society replaced the pluralism of multiple *\*publics*. Contemporary perspectives within both academic disciplines and the *\*media industries* see audiences in far more differentiated terms (see *TARGET AUDIENCE*). Furthermore, the size of audiences or *\*readerships* for the same *\*content* in any mass medium has been dramatically reduced with the widespread *\*diffusion* of *\*technological* developments such as the web and *\*satellite broadcasting* (see *AUDIENCE FRAGMENTATION*; *DEMASSIFICATION*).

**mass communication** ‘One-to-many’ *\*messages* *\*technologically* mediated through the *\*mass media*, making this a distinctively modern form of *\*communication*. As a form of long-distance communication it has particular *\*affordances* (see *DISTANCE COMMUNICATION*). In terms of *\*communicative functions*, its defenders tend to stress *\*information* and *\*education functions*, while its detractors dwell on *\*entertainment* and *\*persuasion* functions. The dramatic difference of scale from *\*interpersonal communication* highlights the issue of potential *\*influence*, leading initially to fears about mass manipulation which later proved to involve an overestimation of media *\*power* (see also *FRANKFURT SCHOOL*; *HYPODERMIC MODEL*; *MANIPULATIVE MODEL*). From a sociological perspective a key difference is its *\*framing* within *\*institutions*. To be characterized as mass communication, widespread *\*distribution* and *\*access* are *\*necessary conditions*. Issues of *\*power relations* are more significant than in other forms of communication. There is no necessary association with the pejorative concept of a *\*mass audience*: although the *\*audience* is anonymous and widely dispersed, it is also vastly heterogeneous. While it may be *\*live* or recorded, it is primarily *\*asynchronous communication*—live two-way communication through a mass medium occurs only in such special cases as *\*radio* or *\*television* phone-ins (which involve *\*broadcast \*interpersonal communication*). *\*Feedback* is thus very limited and indirect: it is basically a one-way process. For Mills in 1956, this was one of the two key sociological characteristics of mass communication: the other was that relatively few people could be mass communicators. However, none of these ‘limitations’ renders audiences passive (see *ACTIVE AUDIENCE THEORY*; *USES AND GRATIFICATIONS*). Technologically, mass communication is

conducted through verbal text, graphics, and/or audiovisual media (e.g. *\*film*, television, radio, *\*newspapers*, *\*magazines*, etc.). The diversity of these means (and the need for very different communicative techniques) limits the usefulness of the term mass communication to a broad umbrella concept. *See also* [MASS MEDIA](#).

**mass consumption** The condition of purchasing and using the standardized (mass-produced) products created by industrial societies conceived of in terms of the social patterns that emerge in the analysis of these processes. Modern capitalist society is characterized by mass *\*consumption*, which can be seen as a *\*necessary condition* for its existence. It is the basis of *\*consumer* culture. Mass consumption was a particular target of the *\*Frankfurt school*'s *\*critical theory*. It was both enabled and required by the mass production involved in *\*Fordism*; *\*post-Fordism* and *\*postmodernism* have generated a different dynamic. *See also* [DEMASSIFICATION](#).

**mass culture** 1. Cultural products that are both mass-produced and for *\*mass audiences*. Examples include *\*mass-media* entertainments—*\*films*, *\*television programmes*, popular books, *\*newspapers*, *\*magazines*, popular music, leisure goods, household items, clothing, and mechanically reproduced art. 2. In the affirmative sense, synonymous with *\*popular culture* (the preferred term in *\*cultural studies*), although some theorists distinguish it from traditional folk *\*culture* because it is oriented toward profit and is organized according to the laws governing *\*commodity* exchange. 3. In the negative sense, a term used from the 1930s to refer to cultural products judged from the perspectives of both *\*Frankfurt school* *\*Marxism* (Adorno, Horkheimer, Benjamin) and anti-Marxism (Leavis) to be both trivial and trivializing when compared to serious *\*high culture* (*see also* [ELITISM](#)). This can be seen as a privileging of pleasures labelled *\*aesthetic* and the disparagement of those which are 'only *\*entertainment*'. Mass culture is also criticized for its standardization (*see also* [BROADCAST CODES](#); [COMMODIFICATION](#)). Since the 1950s, sociologists, joined from the 1980s by *\*postmodern* critics (e.g. Jameson) have taken a more *\*pluralist* view, though some critics see *\*globalization* as leading to *\*homogenization*. 4. That which produces and maintains *\*hegemony* in capitalist societies, allowing the dominant *\*class* to control and pacify the masses (*see also* [DIVERSION](#)

FUNCTION). **5.** The product of ‘the \*culture industry’ that is analysed in terms of its \*commodity form, its psychological \*effects, and its capitalist \*ideology (Adorno, Horkheimer). **6.** Sometimes a synonym for \*mass society, or more strictly, the \*culture of mass society. A monolithic conception of culture which has been in decline since \*post-Fordism, postmodernism, and the web: *see also* DEMASSIFICATION; NICHE AUDIENCE; SEGMENTATION.

**massification** Typically a pejorative reference to the social transformations involved in \*modernization, in which people are allegedly increasingly treated *en masse* (*see also* HOMOGENIZATION; MASS AUDIENCE). The concept is associated with \*mass society \*theory, where many argue that it leads to weaker family and community ties and to social \*fragmentation (*see also* SOCIAL TIES). It is also associated with the \*rhetoric of \*cultural elites, no doubt reflecting a lessening of their own \*influence. *Compare* DEMASSIFICATION.

**mass market** **1. n.** All the people who can be reached by the transport and \*communications infrastructure within a given territory. The concept emerged when industrial methods started \*production on a large scale: *see* FORDISM. **2. n.** Potential purchasers of mass-produced goods who constitute a substantial proportion of the population. **3. adj.** A pejorative reference to goods made for the ‘lowest common denominator’. **Mass marketing** is a monolithic approach to \*marketing where \*consumers and products are treated as homogeneous entities (in contrast to market \*segmentation). *Compare* MICROMARKETING; NICHE AUDIENCE; TARGET MARKET.

**mass media** *See also* MASS COMMUNICATION; MEDIA MODELS. **1. (the media)** The various \*technological means of producing and disseminating \*messages and \*cultural forms (notably \*news, \*information, \*entertainment, and \*advertising) to large, widely dispersed, heterogeneous \*audiences (*see also* MASS COMMUNICATION). In the world today these include \*television, \*radio, the cinema, \*newspapers, \*magazines, bestselling books, audio CDs, DVDs, and the \*internet (*see also* ADVERTISING MEDIA; ALTERNATIVE MEDIA; BROADCAST MEDIA; CULT MEDIA; DEMASSIFIED MEDIA;

DIGITAL MEDIA; GLOBAL MEDIA; HOT AND COOL MEDIA; HYPERMEDIA; INDEPENDENT MEDIA; INTERACTIVE MEDIA; MOBILE MEDIA; MULTIMEDIA; NEW MEDIA; PRINT MEDIA; SOCIAL MEDIA). The origins of the mass media are typically traced back to the commercial exploitation of *\*printing* by Gutenberg around 1450, or to early newspapers in the 17th century. *\*Networked* media have disrupted the traditional mass media *\*paradigm*: *see* DEMASSIFIED MEDIA; DISAGGREGATION; DISINTERMEDIATION; NETWORKED COMMUNICATION; POST-MEDIA. 2. Key economic, political, and social *\*institutions* based on producing and disseminating materials using such channels. Typically large-scale organizations concentrated either in the hands of the state, or a public body, or a relatively small number of ‘media moguls’ (*see also* REGULATION; MEDIA OWNERSHIP), all being subject to state *\*regulation* and various forms of *\*censorship*. 3. *\*Ideological* forces in these institutions. These are seen in *\*Marxist theory* as involved in engineering consent in the interests of the dominant *\*class* in capitalist society (*see also* DOMINANT IDEOLOGY; IDEOLOGICAL STATE APPARATUS; LEGITIMATION; MANUFACTURE OF CONSENT). Others have focused on an *\*agenda-setting* function. Critics of such stances argue that they fail to account for *\*conflict* and *\*contradictions* within media *\*institutions*, and underestimate the *\*audience*. *See also* ACTIVE AUDIENCE THEORY; DOMINANT READING; NEGOTIATED READING; OPPOSITIONAL READING. 4. From the perspective of *\*functionalism*, *\*media content* which serves various *\*functions* for society and for individuals: *see also* PERSONAL FUNCTIONS; SOCIAL FUNCTIONS; USES AND GRATIFICATIONS. 5. Forms of *\*mediation* between the public and private spheres, frequently characterized as bringing public issues into the everyday domestic or familial environment and extending the *\*social knowledge* of individuals beyond what is possible in direct *\*lived experience* (within the selective frameworks of media practices). At the same time, *\*audience* fragmentation and the pressures of popularization have led to the media being held responsible by some for diminishing the *\*public sphere* and degrading political debate. *See also* DUMBING DOWN; FICTION VALUES; PRIVATE SPHERE; SENSATIONALISM; STORY MODEL; TABLOIDIZATION. 6. A primary source of *\*mass culture* and shared cultural

**\*imagery**; though these are arguably being eroded as a result of increased **\*consumer** choice through **\*satellite broadcasting** and the web.

**mass production** *See* ECONOMIES OF SCALE; FORDISM; MECHANICAL REPRODUCTION.

**mass self-communication** A **\*communication** environment characterized by the widespread phenomenon of self-directed communication by individuals using their chosen **\*online** channels (such as blogs, **\*social networking sites**, and YouTube) to potentially global **\*audiences** of other individuals who self-select such **\*content**—outside the institutional **\*gatekeeping** of the traditional **\*mass media**. *See also* COLLABORATIVE PRODUCTION; CYBER-UTOPIANISM; DIGITAL DEMOCRACY; DISINTERMEDIATION; NETWORKED COMMUNICATION; NETWORKED PUBLICS; PARTICIPATORY CULTURE; PARTICIPATORY DEMOCRACY.

**mass self-surveillance** The reproduction of **\*surveillance** by **\*social media** **\*users** when they monitor themselves (by voluntarily publishing **\*online** **\*information** about themselves and **\*selfies** or by checking in with location-based services on **\*mobile** devices) and monitoring and commenting publicly on their friends' online activities. *Compare* DATAVEILLANCE; DISCLOSURE; MICROCELEBRITIES; PRIVACY.

**mass society (mass society theory)** A pessimistic view of modern, large-scale, 'atomistic' industrialized urban societies by contrast with traditional 'organic' agrarian communities, typically instancing a loss of unifying **\*values** and beliefs and of restraining **\*social networks**, increasing isolation and alienation, **\*conformism**, political centralization, **\*impersonal** bureaucracy, and the vulnerability of a **\*mass audience** to manipulation (*see also* INDIRECT RELATIONSHIPS; MANIPULATIVE MODEL; MASSIFICATION; MODERNITY; MODERNIZATION). A key **\*function** of the **\*mass media** can be seen as sustaining a mass society. As a derogatory term, 'mass society' is also associated with the degradation of **\*cultural forms** (as a synonym for **\*mass culture**). Claims such as a lessening of **\*pluralism**, a decline in political participation, a lack of **\*differentiation**, and a breakdown in family and community **\*ties** have been countered. It was a widespread

concept immediately before and after World War II (see [HYPODERMIC MODEL](#)), but it had historical roots in reactions to revolutionary ferment. Some apologists for mass society have championed its greater egalitarianism, mobility, openness, and [\\*consensus](#).

**master** **1.** An original from which copies are made. *See also* [CAPTIONLESS MASTER](#); [TX MASTER](#). **2.** The [\\*film](#) negative or electromagnetic tape or file which contains a recording of the final assembly of a film, [\\*television programme](#), or piece of music. **3. (master shot)** An entire [\\*scene](#) photographed by one camera without [\\*cuts](#). In film and television, a director will typically choose to film a master [\\*shot](#) first to ensure that a scene has been completely covered. Other angles are then shot to ensure a variety of coverage.

**master narratives** *See* [GRAND NARRATIVES](#).

**masthead** (by analogy with the flag at the head of a ship's mast) **1.** In popular usage, the title of a [\\*newspaper](#) or [\\*magazine](#) displayed at the top of the front page (technically the **flag** or **title**). **2.** In newspapers and magazines, part of a page (normally the editorial page) where details of the publication, publisher, and staff are listed. **3. (header)** On websites, the site title or [\\*logo](#) at the top of a page (often on the left).

**match cut** **1.** In [\\*film](#) and video, an [\\*edit](#) that appears to show a seamless action by matching the continuity of its subject while changing the [\\*camera angle](#): for example, if a person is struggling to get out of a car, cutting from a [\\*close-up](#) at the start of the action to a [\\*mid-shot](#) at the end bridges the temporal gap, although the person's [\\*posture](#) and movements must be similar in both [\\*shots](#) to avoid a [\\*jump cut](#). *See also* [CONTINUITY EDITING](#). **2.** Another name for an [\\*associative](#) edit.

**materialism** **1.** In everyday usage, a [\\*value](#) system privileging wealth, possessions and/or [\\*bodily](#) pleasures over [\\*ethical](#) or philosophical [\\*values](#). This is the antithesis of aestheticism, spirituality, and idealism (in its everyday sense). Also, a typically pejorative reference to such values in individuals, groups, or society. Commonly associated with capitalism. **2.** In

its broadest philosophical sense, an assertion of the causal primacy of matter over mind (or consciousness); as opposed to philosophical *\*idealism*.

*\*Reductionist* forms invoke an *\*ontology* in which all *\*reality* is material: such claims tend to reduce the explanatory value of the concept. Althusser argues that even *\*ideology* is material. Weaker forms grant a secondary *\*ontological* status to mental phenomena. **Vulgar materialism** is the kind represented by S. Johnson kicking a stone to prove its existence. Some forms emphasize the physical and biological basis of human social being.

Materialism rejects *\*Cartesian dualism* and disembodied existence. **3.**

(Marxism) The anti-idealist position that the material conditions of existence determine human consciousness, and not vice versa (see **DIALECTICAL**

**MATERIALISM**). More specifically, in **historical materialism**, the techno-economic basis of the historical evolution of social systems. Even in forms of social and cultural theory not explicitly indebted to *\*Marxist* approaches, an emphasis on historical and economic factors indicates this legacy. **4.**

(cultural theory) An emphasis on such things as the textual *\*representation* of the material conditions of social reality (such as poverty, sickness, and exploitation), the sociocultural and historical *\*contingency* of *\*signifying practices*, and the specificity and physical properties of media and *\*signs* (suppressed in the *\*transparency* of *\*dominant codes* of *\*aesthetic \*realism*).

*\*Texts* themselves are part of the world (see also **MATERIALITY**). The materialist approach to *\*culture* is often distinguished by its practitioners from what they characterize as the reduction of substance to *\*forms* and relations in *\*formalism*. See also **CULTURAL MATERIALISM**. **5.** In the *\*rhetoric* of *\*postmodernism*, despite the fact that many regard it as a form of *\*idealism*, the term is sometimes used to refer to an opposition (as in Derrida) to transcendent explanation: see **TRANSCENDENT SIGNIFIED**.

**materiality** The **material substance** of things. In *\*structuralist semiotics*, the physical *\*form* of the *\*sign* (something which can be seen, heard, touched, smelt, or tasted): the *\*signifier* or *\*sign vehicle*. The material form of the sign can itself signify—the same written text might be *\*interpreted* somewhat differently depending on whether it was handwritten or word-processed, and it might even generate different *\*connotations* if it were in one *\*typeface* rather than another (see also **TYPEFACE PERSONALITY**). So too, whether the text was an ‘original’ or a ‘copy’ might affect the sense made of the text (see

TOKEN)—not everyone would appreciate a photocopied love-letter! The basic material properties of the text may be shaped by the *\*affordances* of the *\*medium* employed, which may also generate connotations. Some *\*reflexive* *\*aesthetic* practices *\*foreground* their *\*textuality*—the signs of their *\*production* (the materials and techniques used—thus reducing the *\*transparency* of their *\*style*. For instance, ‘painterly’ painters draw our *\*attention* to the form and texture of their brushstrokes and to the qualities of the paint (*see also* PLASTIC ARTS). When our prime *\*purpose* is instrumental (i.e. when we use the sign, *\*text*, or medium as a means to an end) we are seldom conscious of the materiality of the sign, which retreats to transparency as we foreground *\*content* rather than the substance of *\*expression*. Within *\*cultural studies*, *\*cultural* materialism emphasizes the materiality of *\*cultural* phenomena. References to the materiality of *\*language* *\*allude* to its social and *\*conventional* character as well as to its manifestation in physical *\*forms* (*see also* MEDIA-CENTRICITY).

**Matthew effect** (popularity principle, preferential attachment) The cumulative advantage in which success breeds success: those with many connections in a *\*social network* attract new connections faster than others, and popular *\*content* is *\*algorithmically* promoted to the top of *\*search engine* results. The ‘rich get richer’ phenomenon is a *\*feedback* effect. The popularity principle is reinforced by *\*recommendation engines*. The term was coined by Merton, *\*alluding* to the parable of the talents in the Gospel of Matthew 25.29: ‘For unto every one that hath shall be given, and he shall have abundance.’ *See also* BANDWAGON EFFECT; NETWORK EFFECT; POWER LAW DISTRIBUTION; SCALE-FREE NETWORK; VIRAL CONTENT; WIKIALITY.

**maxims of conversation** *See* COOPERATIVE PRINCIPLE.

**MCU** *See* MEDIUM CLOSE-UP.

**meaning** [Old English *mænan* ‘to have in mind, intend, signify’] *See also* HERMENEUTICS; SEMANTICS. **1. (sense, conceptual meaning)** The semantic ‘*\*content*’ or *\*message* attributed to a particular communicative act or *\*artefact* (*see* SENSE). In *\*semiotics*, what a *\*sign* signifies. *\*Common*

sense tends to suggest that meaning is inherent (see EXPLICIT MEANING; IMMANENT MEANING; INTRINSIC MEANING; LITERAL MEANING; MANIFEST CONTENT), failing to recognize that we have to ‘read into’ things in order to make sense of them (see BEHOLDER’S SHARE; CONDUIT METAPHOR; IMPLICIT MEANING; INFERENCE; LATENT MEANING; METAPHORIC MEANING; SYMBOLISM; TAKEN-FOR-GRANTEDNESS). ‘Things’ do not have meaning without *\*interpretation* and understanding—unless we include instinctive recognition of causal *\*cues* to reactions (a *\*reductive \*behaviouristic* notion of meaning). In art, often seen as antithetical to ‘*\*communication*’, meaning is of course very ‘open to interpretation’, and *\*ambiguity* or even undecidability is celebrated: indeed many artists reject any concern with what their work ‘means’ (see also INDETERMINACY). See also IDEATIONAL MEANING.

**2. (referential meaning, reference, denotative meaning)** What a sign refers to beyond the *\*sign system* itself: an *\*object* or *\*referent* (see also REFERENTIALITY); what is explicitly *\*denoted* or *\*depicted*. Clearly, part of the meaning of a message is what it is about (see also PROPOSITIONAL MEANING). In Saussurean *\*semiology*, the meaning of linguistic signs is seen in terms of their systemic relation to each other rather than with direct reference to an *\*extralinguistic* world, although Saussure did not dispute that *\*language* can be used to refer to the world (see BRACKETING THE REFERENT; RELATIONAL MODEL; USE THEORY; VALUE).

**3. (connotative meaning)** The *\*subjective* (or *\*intersubjective*) attribution of *\*significance* to something, or the secondary associations to which it gives rise (see AFFECTIVE MEANING; ASSOCIATIVE MEANING; CONNOTATION; SURPLUS MEANING).

**4. (pragmatic meaning)** The *\*denotative* and *\*connotative* associations and understandings produced as signs are interpreted in particular *\*contexts* (see also CONTEXTUAL MEANING; JAKOBSON’S MODEL; LANGUAGE GAMES; NEGOTIATED READING; SITUATEDNESS; USE THEORY). Whereas *\*structuralists* emphasize *\*decoding*, *\*relevance theory* emphasizes *\*inference* (see also INFERENCE MODEL). There is no meaning without reference to some context.

**5. (semantic meaning) (philosophy)** In formal semantics, the truth-conditional meaning of a linguistic *\*expression* (derived from the form of words used),

where this is distinguished from (context-dependent) pragmatic meaning. **6. (intended meaning)** What is (or seems likely to have been) intended as the preferred interpretation by the person who produced some specific text or act of *\*communication* (see also *INTENDED MEANING*; *MEANING-ORIENTED COMMUNICATION*; *PREFERRED READING*). In *\*aesthetic* contexts this has been criticized as the *\*intentional fallacy*. Meaning may be inferred even where there is no communicative intent (see *UNINTENTIONAL COMMUNICATION*), but some assumption of intent has been proposed as a basic *\*communicative presumption*. Grice defines meaning in terms of the intentions of speakers to induce appropriate beliefs in listeners. **7. (perceptual meaning)** The transformation of raw *\*sensory data* into recognizable patterns and *\*forms* in processes of *\*perceptual organization* (see also *GESTALT LAWS*). **8. (meaning relation)** (semiotics) The triadic relation between that which signifies, that which is *\*signified* (in some context), and an *\*audience* for whom the *\*sign* makes sense. Compare *RELATIONAL MEANING*. **9.** (sociology) The beliefs, *\*purposes*, motives, and reasons of *\*social actors* in a social *\*context* that direct their actions towards others; in Weber's social action theory and *\*symbolic interactionism*, social occurrences are explained primarily as the outcome of these meanings.



<https://plato.stanford.edu/entries/meaning/>

- Theories of meaning

### **meaning-oriented communication (meaning-centred communication) 1.**

*\*Communication* in which the primary focus is on likely intent rather than on *\*literal meaning*. **2.** (language teaching) A primary focus on, or interest in, what a learner is trying to communicate rather than on the form of words used and their correctness. **3.** A *\*low-context communication style* particularly associated with *\*individualistic cultures* rather than *\*collectivistic cultures*. See also *INSTRUMENTAL COMMUNICATION*; *TASK-ORIENTED COMMUNICATION*. **4.** Communication in which the primary focus is on *\*content* rather than *\*form*, *\*message* rather than *\*medium* or *\*code*, and/or

**\*referential** rather than **\*aesthetic** functions. *See also* INFORMATIONAL COMMUNICATION; MESSAGE-ORIENTED COMMUNICATION. 5.

Alternatively, communication in which **\*meaning** is seen as actively constructed (in particular contrast to **\*message-oriented** communication): the **\*interpretive basis** of **\*interaction** models and the constructive basis of **\*constitutive models**.

**meaning transfer (objective correlative)** (advertising) The **\*theory** that the close association of a product, **\*brand**, or service with an already positively **\*evaluated** person (*see* ENDORSEMENT) will lead to the transfer of that person's qualities to the brand. In **\*semiotic** terms this involves generating a new **\*sign** by combining two existing ones: the **\*signifier** of the brand becomes combined with the **\*signified** of the person, so that the brand directly signifies their qualities. *See also* APPROPRIATION; JUXTAPOSITION; METAPHOR; PROMOTIONAL CULTURE; *compare* CONDENSATION.

**mean world syndrome** The belief that the world is a more dangerous place than it actually is because of the disproportionate number of violent acts represented in or publicized by the **\*mass media**. Those most likely to be subject to this are **\*heavy viewers**, especially young children and the elderly, being more dependent on the media as a source of **\*information** (Gerbner). *See also* CULTIVATION THEORY.



<https://www.youtube.com/watch?v=iJ8iE8bvLVg>

- The mean world syndrome

**mechanical media** *See* MEDIUM.

**mechanical reproduction** The mass production of identical copies of a **\*text** using **\*technological** means (i.e. **\*printing**). The phrase is particularly associated with Benjamin's 1936 essay 'The Work of Art in the Age of Mechanical Reproduction' (*see* AURA).



<http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>

- The work of art in the age of mechanical reproduction

**media** The plural form of *\*medium*, now often treated as a collective noun and as either singular or plural. When used in this unqualified form it usually refers to the *\*mass media* and often more specifically either to mass media organizations or, in particular, the *\*press* (*\*news* organizations or journalists). *See also* ADVERTISING MEDIA; ALTERNATIVE MEDIA; ALTERNATIVE SOCIAL MEDIA; BROADCAST MEDIA; CULT MEDIA; DEMASSIFIED MEDIA; DIGITAL MEDIA; ELECTRONIC MEDIA; HOT AND COOL MEDIA; HYPERMEDIA; INDEPENDENT MEDIA; INTERACTIVE MEDIA; LEGACY MEDIA; MAINSTREAM MEDIA; MOBILE MEDIA; MULTIMEDIA; NEW MEDIA; POST-MEDIA; PRINT MEDIA; SOCIAL MEDIA; STATE MEDIA.

**media aesthetics** *See also* AESTHETICS; MARKETING AESTHETICS. **1.** A field of *\*theory*, research, and practice concerned with the design and analysis of visual and audiovisual materials, particularly in relation to *\*communicative functions* and *\*perceptual* processes: *see also* COMMUNICATION DESIGN. **2.** The study and appreciation of audiovisual art (e.g. *\*film art*). **3.** The creative use of the technical *\*affordances* of an *\*expressive* or *\*communication \*medium*.

**media archaeology** A diverse range of critical, iconoclastic, and non-linear approaches to researching the historical development of media *\*technologies* and the history of ideas about them.

**media buying** The selection and purchase of *\*advertising* time (*\*television* or *\*radio*), space (*\*newspapers* or *\*magazines*), or ‘outdoor space’, by **media buyers** or media specialists, primarily seeking cost-effective ways of reaching a specific *\*target audience* in accordance with a media plan (*see* MEDIA PLANNING). This may be undertaken by the media department in an

**\*advertising** agency or (increasingly) by independent media buying agencies. *See also* **ADVERTISING FORMATS**; **RATE CARD**.

**media-centricity** A pejorative reference to **\*theories** or ideas which prioritize the **\*medium** as opposed to other factors, as in McLuhan's 'the medium is the **\*message**', which treats **\*content** or sociohistorical **\*context** as secondary (*see* **MC LUHANISM**). Writing in 2009, Morley argues that **\*media studies** is media-centric in the sense that its current focus is on the 'symbolic realm'—as in the attention given to the virtual dimension, which he characterizes as 'the **\*flow** of **\*information**' (*see* **INFORMATION FLOW**). He argues that this is a form of **\*idealism**, and that the balance should be redressed by anchoring the **\*subject** in **\*materialism**, with a focus on '**\*objects**, commodities, and persons'.

**media channel** *See* **PLATFORM**.

**media cloverleaf** A conceptualization of **\*public relations** **\*channels** as four overlapping forms: **\*traditional media**, **\*owned media**, **\*hybrid media**, and **\*social media**. **\*Search engine** **\*content** is seen as linking them all together.

**media consumption** **1.** An analysis of the relationship between media and their **\*audiences** measured in **\*circulation** figures, viewing amounts, or visitor numbers. **2.** A way of measuring media use according to the percentage of disposable income an average person spends on media products. For most of the 20th century, the **relative constancy model** placed this figure at around 3% for most of the developed world. However, this has increased with the rise of **\*digital media**. **3.** Broadly, the use and **\*reception** of the **\*mass media** by individuals or groups (*see also* **RECEPTION MODEL**; **USES AND GRATIFICATIONS**).

**media content** *See also* **CONTENT**; **MEDIA LOGIC**. **1.** What is represented, and how it is represented, within **\*programmes**, **\*advertising**, and other **\*media forms**, which is subject to **\*regulation** (*see also* **CENSORSHIP**; **REPRESENTATION**). As an area of academic study, this may be the subject of **\*content analysis** or other forms of **\*textual analysis**. **2.** Material produced for use in the **\*mass media** or **\*online** media (such as journalistic articles,

*\*photographs, \*games, graphics, and video*); *see also* [CONTENT PROVIDER](#); [DEMOCRATIZATION OF CONTENT](#); [DISINTERMEDIATION](#); [PARTICIPATORY CULTURE](#); [USER-GENERATED CONTENT](#).

**media controls** *See* [REGULATION](#).

**media culture** **1.** An increasing awareness of the *\*mass media* or of processes of *\*mediation* as reflected in *\*cultural \*discourse*: e.g. media sections in *\*newspapers* and mainstream discussions of concepts like *\*spin*. **2.** The cultural *\*contexts*, practices, and discourses of those involved in media *\*production*: including journalists, advertisers, *\*film* and *\*television* professionals, PR agencies—such as London-based media culture of Soho or Shoreditch.

**mediacy** *See* [MEDIA LITERACY](#).

**media determinism** A synonym for *\*technological determinism* as applied to claims about the ‘impact’ of media *\*technologies* on society, *\*institutions*, groups, and/or individuals. The term is often applied to the stance of McLuhan, who made this observation about *\*printing*, for instance: ‘Socially, the typographic extension of man brought in nationalism, industrialism, mass markets, and universal literacy and education’ (*see also* [McLUHANISM](#)). Such dramatic generalizations are widely criticized as a *\*reductionist* explanation of complex social changes. Kittler explicitly refers to his own stance, inflected by *\*poststructuralism*, as media determinism.

**media ecology** **1.** A *\*metaphor* for the holistic study of media use with particular reference to *\*context*, and especially the interrelationships of a *\*medium* or tool with its *\*users’* tasks, *\*roles*, *\*attitudes*, and practices; in contrast to the *\*reductionism* of *\*media determinism*. **2.** The concept that the *\*functional* relationships of different types of media to each other (and the ways we use them) are continually shifted by the introduction of new media. *\*Networked \*technologies* have created a new media ecology. **3.** The notion of media as environments associated with McLuhan and N. Postman, who claim that we unconsciously adapt to different media much as animals adapt

to different habitats (*see also* [MEDIA ENVIRONMENTS](#); [MEDIUM THEORY](#); *compare* [SEMIOSPHERE](#)). 4. Loosely, a synonym for *\*media* culture.



[http://www.media-ecology.org/media\\_ecology/index.html](http://www.media-ecology.org/media_ecology/index.html)

- What is media ecology?

**media environment** A *\*metaphorical* concept *\*framing* the media as enviroining and invisibly shaping human life. McLuhan commented: “‘The *\*medium* is the *\*message*’ means, in terms of the electronic age, that a totally new environment has been created.’ *See also* [MEDIA ECOLOGY](#).

**media equation** The tendency for people to respond to media socially and naturally as if they are real (Reeves and Nass). Of course people are consciously aware of *\*mediation*, but research has found that to *\*suspend* their disbelief involves greater *\*cognitive* demands.



<https://www.youtube.com/watch?v=26BclMJQUwo>

- Reeves and Nass on the media equation

**media essentialism** *See* [MEDIA SPECIFICITY](#).

**media events** Exceptional happenings organized with the cooperation of the media by governments, public bodies, or commercial concerns, typically *\*broadcast* live across several *\*channels* with regular programming suspended to accommodate them. Katz and Dayan identify three forms. Firstly, ‘conquests’: associated with an authority, charismatic figure, or major achievement such as the moon landings, climbing Everest, or the running of the four-minute mile. Secondly, ‘coronations’: official state *\*events* that are celebrations of tradition, such as presidential inaugurations or the crowning, marriages, or funerals of monarchs. Thirdly, ‘contests’: public trials such as the Oliver North hearings or the O. J. Simpson murder trial. *See also* [AESTHETICIZATION](#); [IMAGE](#); [PUBLICITY MODEL](#); [SPECTACLE](#); [SPECTACULARIZATION](#); *compare* [PSEUDO-EVENT](#).

**media flows** The *\*diffusion* of *\*media content* in global markets. Since the 1970s, the global diffusion of American media *\*content* has frequently been seen as a kind of *\*cultural* imperialism. It is very much a one-way *\*flow*, since only about 2% of US *\*television programmes* are foreign imports (compared to about a third in most countries). Such flows are often more regionalized, based on shared *\*language* and cultural affinity. Governments often seek to control media flows as a way of protecting national *\*culture* but *\*online* media have undermined this cultural *\*gatekeeping* role. *See also* GLOBALIZATION; INFORMATION FLOW; MEDIA IMPERIALISM; NEWS FLOW.

**media forms (forms of media)** A classification of media by type. This may be very general: e.g. visual media, audio media, audiovisual media, *\*print* media, and *\*online* media; it may also refer more specifically to *\*radio*, *\*television*, and so on. The term includes *\*new* media forms such as *\*social media*. It is often used in discussions of media *\*transformation* and *\*hybridization*, as in the case of *\*mobile phones* becoming multimedia mobile devices. *See also* AFFORDANCES; CROSS-MEDIA FORMS; FORMAT; GENRE; MAINSTREAM MEDIA; MULTIPLATFORM; PLATFORM; TRANSMEDIA FORMS.

**media functions** *See* PERSONAL FUNCTIONS; SOCIAL FUNCTIONS.

**media grammar** *See also* MEDIA LANGUAGE. 1. A concept drawn from an *\*analogy* with *\*language* in relation to patterns structuring *\*form* and *\*content* in a particular *\*medium*. 2. In media *\*production*, a set of *\*conventions*, understood as rules, governing how content is presented in a given medium: for example, *\*film* grammar. 3. (semiotics) A loose reference to *\*syntagmatic \*structure* in any kind of media *\*text*: *see* SYNTAGM.

**media hegemony (media hegemony theory)** The critical perspective, derived from Gramscian *\*Marxism*, that an elite controls the *\*mass media*, and that the media promote the *\*dominant ideology*. *See also* CONSCIOUSNESS INDUSTRY; DOMINANCE MODEL; HEGEMONY; MANUFACTURE OF CONSENT; MARXIST MEDIA THEORY. The *\*audience*

is not necessarily compliant (see [DOMINANT READING](#); [NEGOTIATED READING](#); [OPPOSITIONAL READING](#)). **Corporate media hegemony** refers to the global dominance and [\\*influence](#) of powerful commercial mass media organizations and transnational elite. **Western media hegemony** refers to a perception that global [\\*news](#) media are dominated by [\\*Eurocentric](#) [\\*values](#) and perspectives (see also [MEDIA IMPERIALISM](#); [NEWS AGENCY](#)). Critics argue that ritualistic use of the concept reflects [\\*reification](#) and [\\*determinism](#) and underestimates the contestation highlighted by Gramsci. Compare [POST-MEDIA](#).

**media history** The historical study of the [\\*mass media](#) pioneered in the 19th century by historians of the [\\*press](#). It is an approach which emphasizes the importance of the specific sociohistorical [\\*contexts](#) within which media [\\*technologies](#) evolved, offering the prospect of tracing the role of the media in the making of modern society, and exploring the relationship between social and technological factors from a stance of critical distance. However, Curran noted in 2002 that ‘press and [\\*broadcasting](#) historians tend to focus on institutional development, while [\\*film](#) historians tend to concentrate on the [\\*content](#) of films—mostly within very limited periods of time.’ A focus on media technologies tends towards [\\*technological determinism](#); rival [\\*narratives](#) variously focus on such unifying [\\*themes](#) as popular empowerment, elite control, nation-building, and the rise of [\\*consumerism](#) (according to political perspectives). Such [\\*grand narratives](#) are rejected by [\\*postmodernists](#), who stress discontinuities.



[https://www.researchgate.net/publication/233440179\\_Media\\_and\\_the\\_Making\\_of\\_British\\_Society\\_c\\_1700-2000](https://www.researchgate.net/publication/233440179_Media_and_the_Making_of_British_Society_c_1700-2000)

- Media and the making of British society: James Curran

**media imperialism** The alleged US domination of [\\*global media](#) markets (primarily those of [\\*film](#) and [\\*television](#)) based on a dependency relationship with small media companies worldwide, where cheap American imports are purchased in preference to indigenous [\\*content](#). Media imperialism creates conditions of global [\\*homogeneity](#) that are the basis of

**\*cultural** imperialism. Proponents of this view point out that all the largest media companies are based in the USA, and the Hollywood film studios directly control **\*distribution** systems in all their principal foreign markets. However, these claims have been strongly criticized because many US media companies are actually owned by foreign conglomerates (e.g. Sony), and many countries also export their **\*media content**. For example, Egypt is a major supplier of **\*television programmes** for Arabic-speaking countries, and Brazilian **\*soap operas** or ‘telenovelas’ are hugely popular in Portuguese- and Spanish-speaking territories all around the world (including in the USA). *See also* **MEDIA HEGEMONY**.

**media industries** *See also* **CREATIVE INDUSTRIES**; *compare* **CULTURAL INDUSTRIES**. **1.** Taken collectively, all the businesses involved with the financing, **\*production**, **\*distribution**, exhibition, and retailing of media products. Media industries comprise independent media institutions that may be commercially run or not-for-profit concerns. **2.** The aspects of the media studied by media economists. Media industries manufacture entertainment and informational products often according to a production line ethos. The paradigmatic example of this is the original Hollywood studio system. Media industries can be divided into two tiers: large corporations that control the majority of the market and small companies that fight for a share of the remainder. Media industries serve a dual market, selling both to **\*audiences** and advertisers, which leads to conflicts of interests. Since the 1980s the trend has been towards more media mergers, creating huge **\*global media** corporations such as Comcast and Time Warner. **3.** The UK media training body, Skillset, divides the creative media industries into ten categories: animation; **\*videogames**; **\*film** and **\*television** facilities; film; **\*interactive media**; corporate and **\*commercials** production; photo imaging; print and electronic publishing; **\*radio**; television.



<https://www.statista.com/statistics/272469/largest-media-companies-worldwide/>

- Leading media companies

**media language** The *\*representational \*conventions* employed in any *\*medium* with which *\*users* need to be familiar in order to *\*frame* or understand a *\*preferred reading*. *See also* INTERPRETIVE REPERTOIRE; MEDIA GRAMMAR; REPRESENTATIONAL CODES; REPRESENTATIONAL KNOWLEDGE; REPRESENTATIONAL SCHEMATA.

**media law** The legislation through which governments regulate the *\*mass media* (*see also* DEREGULATION; REGULATION). It includes issues of *\*censorship*, *\*copyright*, *\*defamation*, *\*broadcast* law, and antitrust law. In democracies, media law is seen as a balancing act between two conflicting principles: freedom of *\*expression* and constraints laid down in statutes of common law, as in issues of *\*defamation* and the national interest. *See also* CERTIFICATION; INTELLECTUAL PROPERTY; MEDIA OWNERSHIP; MEDIA POLICY; OBSCENITY; PUBLIC INTEREST.



<http://www.legislation.gov.uk/ukpga/1998/42/contents#sch1>

- *Journal of Media Law*

**media literacy (mediacy)** 1. *\*Knowledge*, understanding, and experience of various *\*media forms*. In some definitions the concept includes *\*literacy* and numeracy. 2. Competence in using various media and the ability to think critically about them. 3. Levels of skill and competence in using media devices.



<https://www.ofcom.org.uk/research-and-data/media-literacy-research/media-literacy>

- Ofcom's definition of 'media literacy'

**media logic** The dominant processes, established routines, and standardized *\*formats* which frame and shape the *\*production* of *\*media content*, especially its *\*representation* or construction of *\*reality* (*see* CONSTRUCTIONISM; REALITY CONSTRUCTION), and its manufacture of

**\*news** (Altheide and Snow). Media logics variously include: commercial logic, **\*cultural** logic, industrial logic, informational logic, organizational logic, political logic, and **\*technological** logic—which can be discerned in such phenomena as **\*tabloidization** and the **\*mediatization** of politics.

**media message** Something communicated to a **\*mass audience**, with the focus on what the **\*sender** intended.

**media mix** The use of two or more different media together in an **\*advertising campaign**. *See also* **MARKETING COMMUNICATIONS MIX**.

**media models** (**mass media models**, **media paradigms**) **1.** How the media or ‘the **\*press**’ are thought to work in different socio-political systems: *see* **MEDIA SYSTEMS**. **2.** How the media are supervised and held accountable: *see* **REGULATORY MODELS**. **3.** Key social functions of the media: *see* **SOCIAL FUNCTIONS**. **4.** Ways of conceptualizing the processes involved in the **\*production** and **\*reception** of **\*media content**. *See also* **COMMUNICATION MODELS**; **ELABORATION LIKELIHOOD MODEL**; **ENCODING—DECODING MODEL**; **HYPODERMIC MODEL**; **LIMITED EFFECTS THEORY**; **MASS COMMUNICATION**; **RECEPTION MODEL**; **TRANSMISSION MODELS**; **TWO-STEP FLOW**.

**media ownership** The commercial and legal control of **\*interpersonal** and **\*mass communication \*technologies** by individuals, corporations, and/or governments. This is not an issue of mere resources since there is also a political dimension to this ‘control’ which threatens the **\*pluralism** of democratic societies. Corporate mergers and media **\*convergence** therefore prompt debates over media concentration vs pluralism. In the **\*social responsibility model** media ownership is seen as public stewardship rather than simply a private **\*franchise**. In Europe, media ownership restrictions have been steadily decreasing since the 1980s, and there has been widespread privatization and **\*commercialization** of media ownership and an increase in **\*horizontal** and **\*vertical integration** and **\*cross-media ownership**. *See also* **DEREGULATION**; **DIAGONAL INTEGRATION**; **FOURTH ESTATE**; **FREEDOM OF THE PRESS**; **GLOBAL MEDIA**; **MARKET MODEL**; **MEDIA LAW**; **MEDIA PLURALISM**; **POLITICAL ECONOMY**;

PUBLIC OWNERSHIP; PUBLIC SERVICE BROADCASTING; REGULATION;  
STATE MEDIA.



<http://www.cjr.org/resources/>

- Who owns what?

**media paradigms** *See* MEDIA MODELS.

**media phenomenology** 1. The utilization of *\*theories* and methods from *\*phenomenology* in media research, especially those of Husserl and Heidegger. 2. The study of the media as *\*technologies* which are not neutral but which transform both the world and human experience of it by amplifying or reducing phenomena through various transformational *\*structures*, as theorized by Ihde and others.

**media planning** The role of a **media planner** in an *\*advertising* agency, ensuring that campaigns reach their *\*target audiences* as effectively as possible through the strategic use of the most appropriate *\*advertising* media. Media planning produces a **media schedule** for an *\*advertising campaign*, based on objectives for *\*reach*, frequency, and impact, and specifying the specific media to be used and the dates when the *\*advertisements* are to appear. *See also* COST PER THOUSAND; EFFECTIVE FREQUENCY; EFFECTIVE REACH; *compare* MEDIA BUYING.

**media pluralism** A democratic policy goal of ensuring *\*access* for all to a variety of *\*information* sources and *\*opinions*, avoiding the dominance of *\*public opinion* by government, groups, or individuals. Legal and regulatory safeguards are needed against such threats to *\*pluralism* as a high concentration of *\*media* ownership and political *\*bias*. *See also* MEDIA POLICY; MEDIA SYSTEMS; REGULATION; SOCIAL RESPONSIBILITY MODEL.

**media policy** 1. General principles formally outlined by any organization or group for its relationship to the *\*mass media* (typically focusing on the need

for good publicity). **2.** At government level, legal frameworks regulating the mass media as well as a vision of the role of the media more broadly within economic and *\*cultural* policy (typically including issues of *\*national identity*). *See also* *CROSS-MEDIA OWNERSHIP*; *DEREGULATION*; *MEDIA LAW*; *MEDIA PLURALISM*; *MEDIA OWNERSHIP*; *POLITICAL ECONOMY*; *REGULATION*; *REGULATORY MODELS*. **3.** In public debate, a range of issues including: the ownership of media companies (media monopolies, *\*public service broadcasting*, commercial interests); technical aspects (allocating scarce *\*radio* frequencies to the military, medical, and media and *\*telecommunications* industries, and issues of *\*convergence*—including *\*identity* theft and *\*surveillance*); *\*media content* (issues of quality, *\*taste* and decency, and *\*defamation*—set against civil liberties); and issues of *\*access* (ensuring that everyone has access to the media and that minority views are represented). *See also* *CROSS-MEDIA OWNERSHIP*; *MEDIA OWNERSHIP*.

**media power** *See also* *POWER*. **1.** The *\*influence* attributed to the *\*mass media* over their *\*audiences* (hence ‘the *\*fourth estate*’). Research has shown this to be frequently exaggerated (*see* *EFFECTS*). The term often refers to the use of the media for deliberate persuasive *\*purposes*, as in *\*advertising* and political campaigns, but media influences are often indirect (*see* *TWO-STEP FLOW*), and even unintentional, as in the case of attitudinal influence in *\*cultivation theory*. Media power often refers to subtle *\*ideological* influence (*see also* *AGENDA SETTING*; *LEGITIMATION*; *MANUFACTURE OF CONSENT*; *MEDIA HEGEMONY*; *PROPAGANDA MODEL*). **2.** Western *\*media* hegemony in global markets (*see also* *MEDIA FLOWS*; *MEDIA HEGEMONY*; *NEWS FLOW*). **3.** The relative autonomy of the media in different political systems: *see* *MEDIA SYSTEMS*.

**media power relations** *See* *MEDIA SYSTEMS*.

**media priming** A psychological phenomenon whereby *\*media content* is seen as providing a prior *\*frame of reference* (a **prime**) within which subsequent related *\*content* may be *\*interpreted*, as in *\*theories* of *\*agenda setting*. Media *\*genres* and *\*stereotyping* are also forms of priming: *\*contextual*

frameworks which set up certain *\*expectations*. In the *\*rhetoric* of the *\*effects tradition* (especially within the *\*violence debate*), **media-priming effects** are short-term *\*attitudinal* or *\*behavioural* patterns attributed to prior exposure to related media content. The concept is derived from its usage in *\*cognitive* psychology (*see PRIMING*).

**media psychology** 1. A *\*topic-defined* field largely pursued by psychologists studying the *\*mass media* in academic departments other than psychology. It draws on cognitive psychology, social psychology, and developmental psychology. Historically, it has been dominated by laboratory studies of the *\*cognitive* and *\*behavioural* ‘effects’ of *\*television* and *\*film*, but there has been a growing interest in how *\*audiences* *\*interpret* what they see onscreen. It includes the psychology of particular media, such as the psychology of *\*advertising* and of the *\*internet*. 2. The featuring of psychologists as contributors in the mass media, as in the psychologists’ commentaries accompanying the *\*reality* television series *Big Brother*.



<https://www.apa.org/about/division/div46>

- APA Division 46

**media relations** (public relations) The management of the *\*image* or reputation of an organization, including *\*press* releases, media kits, liaison with journalists, and *\*social media*.

**media release** *See PRESS RELEASE.*

**media richness** A *\*medium*’s ability to communicate effectively, determined by four factors: its capacity for immediate *\*feedback*, the number of *\*cues* and *\*channels* it utilizes, the degree of *\*personalization* it affords, and its ability to communicate using natural *\*language*. Daft and Lengel postulated that the *\*purpose* of effective *\*communication* is to resolve either uncertainty (where there is a lack of *\*data*) or *\*ambiguity* (where there is contradictory data). **Rich media** can compensate for different *\*frames of reference*, clarify ambiguous issues, and change understanding in a timely manner, whereas non-rich media require a long time to achieve the same ends, or are

incapable of doing so. However, when uncertainty and ambiguity are low, non-rich media are an effective means of communication. Daft and Lengel's research (conducted in the 1980s) ranked *\*face-to-face interaction* as the richest medium, followed by the *\*telephone*, letters, and finally, generic printed *\*messages*, e.g. memos. *Compare* SOCIAL PRESENCE.

**media roles** *See* MEDIA SYSTEMS.

**media schedule** *See* MEDIA PLANNING.

**media semiotics** The study of the *\*mass media*, often associated with the *\*textual analysis* of media *\*texts* and *\*genres* as *\*sign systems* based on the use of *\*codes* which require *\*encoding* and *\*decoding*. References to '*\*reading*' *\*television* or *\*film*, or to the 'grammar' or '*\*language*' of such media *\*allude* to *\*structuralist semiotic* approaches. *See also* SEMIOTICS.

**media sociology** The study of the *\*mass media* from a social perspective. The media are regarded by sociologists as major social, economic, and political *\*institutions* and important agents of *\*socialization* exercising considerable *\*influence* on *\*cultural forms* and *\*imagery*. Sociologists stress the social *\*context* of media *\*technologies*, and of the *\*production* and use of *\*media content* (*see also* SOCIAL DETERMINISM). Media sociology focuses on issues such as *\*content* (e.g. *\*representation*, *\*bias*, *\*stereotyping*); ownership and control (e.g. *\*censorship*, *\*commercialization*, *\*cross-media ownership*, *\*media ownership*, *\*regulation*); *\*ideological* influences (e.g. *\*media hegemony*, the *\*manufacture of consent*); issues of democracy (e.g. *\*agenda setting*, *\*access*, the *\*information rich and poor*); media *\*audiences* (e.g. *\*uses and gratifications*, *\*two-step flow*); and *\*media cultures* (e.g. the organizational cultures and occupational practices and routines of *\*advertising* and *\*news*). It also explores broad *\*themes* such as the implications of the media in relation to *\*homogenization* vs *\*fragmentation* (*see also* CONSENSUS; INTEGRATION; SOCIAL TIES), or to the shifting and blurring boundaries of the public and private spheres (*see also* PRIVATE SPHERE; PUBLIC SPHERE; PUBLIC VS PRIVATE). Critical media sociology emerged in the *\*critical theory* of the *\*Frankfurt school*. *See also* POLITICAL ECONOMY.

**media specificity** The issue of the particular technical features and **\*affordances** of different media (and their associated **\*contexts** of use and/or **\*production**), or of the specific qualities of a **\*text** which are related to the **\*medium**. The concept is often associated with criticisms of perspectives which do not seem to take sufficient account of **\*differences** between, for example, **\*digital** and **\*analogue** photography. The criticism here is that of **\*reification**: the reductive homogenization of ‘photography’. However, ‘media specificity’ can also be a pejorative reference to what is regarded as a form of **media essentialism**, as when a **\*film** is criticized as too literary or too theatrical (implying that the use of film should be confined to what it is assumed to be inherently good for). Stances on this issue relate to those on **\*form** and **\*content**: many contemporary theorists would argue that the specificities of form make an important contribution to the generation of **\*meaning**.

**media studies** The academic investigation of the **\*mass media** from perspectives such as **\*media** sociology, **\*media** psychology, **\*media** history, **\*media** semiotics, and **\*critical discourse analysis**. It includes **\*medium-specific** studies such as **\*television** studies, radio studies, and web studies. As an academic degree subject, media studies emerged in the 1970s in the UK, where it is closely associated with **\*cultural studies**; in the USA its concerns are largely represented within the context of **\*communication** studies; it also overlaps with **\*journalism studies**. It includes the study of the mass media as **\*institutions**, issues of **\*media** ownership and control, media **\*production**, **\*representation**, and **\*audiences**. Cross-media **\*genres** such as **\*advertising** and **\*news** are also a key focus. Courses differ in the relative emphasis given to the development of practical media skills. In **\*cultural \*rhetoric**, ‘media studies’ is frequently used as a pejorative reference to the apparently laughable notion of the media being treated as worthy of serious academic attention; it is caricatured (often, ironically, in the mass media) as a non-academic subject for people seen as incapable of studying anything more demanding. Such views are associated with cultural **\*elitism**, with the mass media being dismissed as **\*popular culture** or **\*mass culture**. A highly selective form of **\*film** studies emerged originally as a separate subject on the basis of an association with high art, and although separate degrees in film studies still exist, the study of **\*film** (or at least popular film) is now also widespread within media studies courses.

**media systems (media roles)** General typologies of the relation between the media and society in different socio-political systems, particularly concerning *\*power relations* (who controls the media and in whose interests?), and thus often simply *\*paradigms* of *\*media* power. One basic *\*opposition* is often identified between a *\*dominance* model (in which an elite uses the media to propagate its views) and a pluralist *\*market* model (in which the media represent competing views). Such *\*models* are often normative rather than *\*descriptive* or analytical (see **NORMATIVE THEORIES**), as in the case of the traditional ‘four theories of the *\*press*’ (see **REGULATORY MODELS**) ranging from the poles of authoritarian vs libertarian via communist and ‘social responsibility’. The relative *\*power* issues can also be framed in terms of institutional power vs the power of the people and media autonomy vs media dependency (which can form the axes of a *\*positioning grid*). *See also* **DEPENDENCY THEORY**; **LIBERTARIAN MODEL**; **MANIPULATIVE MODEL**; **MEDIA PLURALISM**; **PROPAGANDA MODEL**; **REGULATION**; **SOCIAL RESPONSIBILITY MODEL**; **STATE MEDIA**.

**mediated communication** **1.** Often a synonym for *\*mass communication* through the *\*mass media*, as distinguished from *\*interpersonal communication*. **2.** Interpersonal communication using a *\*technological \*medium* of *\*communication* such as a *\*telephone* (see *also* **COMPUTER-MEDIATED COMMUNICATION**). **3.** All forms of deliberate communication other than direct *\*face-to-face interaction* based on *\*speech* or *\*sign-language*. **4.** Indirect *\*interpersonal communication* through a third party: *see also* **J-CURVE**; **TWO-STEP FLOW**. **5.** Most radically, the mediatedness of all human communication (in the sense that communication always involves a medium, including the medium of *\*language* or *\*body language*).

**mediatedness** *See* **MEDIATION**.

**media theory** **1.** Broadly, any coherent framework of ideas and concepts for analysing or generating investigable *\*hypotheses* about *\*mediated communication*, including media comparisons and *\*theories* of *\*influence* and use. Such theories may be further distinguished as sociological (see **MEDIA SOCIOLOGY**), psychological (see **MEDIA PSYCHOLOGY**), *\*semiotic*,

\*phenomenological, \*psychoanalytic, \*feminist, \*postcolonial, \*formalist, \*structuralist, \*functionalist, and so on (*see also* ACTIVE AUDIENCE THEORY; AGENDA SETTING; COMMUNICATION THEORY; CULTIVATION THEORY; DEPENDENCY THEORY; DISINHIBITION THEORY; FILM THEORY; RECEPTION THEORY; USES AND GRATIFICATIONS THEORY). \*Common-sense notions are sometimes loosely dignified by the term (as in magic bullet ‘theory’: *see* HYPODERMIC MODEL); approaches seen as inadequately supported by \*evidence may be dismissed as \*grand theory (*see* MCLUHANISM). Critical media theory is associated with the \*Frankfurt school: *see also* CRITICAL THEORY. 2. Less generically, a synonym for \*medium theory.

**mediation** [Latin *mediare* ‘to go between’] 1. In everyday usage, the intervention of a third party in order to facilitate the resolution of a dispute between two parties. *Compare* DISINTERMEDIATION. 2. An enabling means or \*agency for some process or \*effect. 3. The transformational processes involved in \*perception and recall. This includes \*addition, \*deletion, \*substitution, and \*transposition (*see also* LEVELLING AND SHARPENING). Critics of \*realism argue that we are never dealing with an unmediated \*objective \*reality, though even the \*metaphor of mediation implies a passive \*filtering function rather than the active process of \*reality construction. 4. The transformational processes involved in any \*representation of reality. This unavoidably involves \*framing, selection, \*foregrounding, and \*backgrounding. However, we become so used to \*conventions in ‘realistic’ \*texts (especially in \*indexical audiovisual media) that they seem ‘natural’ rather than constructed—what is represented seems unmediated and the \*medium seems \*transparent, as when we interpret \*television or photography as a ‘window on the world’. 5. Broadly, in \*communication, the role of any intervening factor in transforming a \*message, \*meaning, or experience. For instance, \*social relations, \*power relations, or the \*affordances or \*biases of a medium (which may select, reduce, or amplify phenomena). *See also* MEDIATIZATION. 6. More specifically, the intervening role of the \*mass media and journalists in communicating messages or representing reality to \*audiences, which has \*ideological implications: *see also* AGENDA SETTING; BIAS; MEDIA

HEGEMONY; MEDIATED COMMUNICATION; NEWS VALUES; *compare* PREMEDIATION; REMEDIATION. 7. In *\*cultural* and literary theory, the transformational role of intermediary *\*structures* (or *\*frames*) and processes in the *\*production* (and/or *\*reception*) of literary and artistic works. 8. In *\*structuralist* theory, the process in which one set of situations in *\*myth* or *\*narrative* is transformed into another. 9. In social science, the role of *\*intervening variables* in *\*indirect effects*.



<http://visual-memory.co.uk/daniel/Documents/short/process.html>

- Processes of mediation

**mediatization** 1. The importance of the *\*mass media* in society and *\*culture*: for example, in politics and sport. Often used pejoratively. *See also* MEDIA CULTURE; MEDIA EVENTS. 2. (**mediation, mediation theory**) For Altheide and Snow, the *\*influence* of *\*media* logic and *\*format* on *\*communication* and *\*content*, a factor suggesting the importance of how things are communicated: *see also* HYPERMEDIACY; McLuhanism; MEDIATION; PREMEDIATION; PUBLICITY MODEL; REMEDIATION.

**media usage** *See* USES AND GRATIFICATIONS.

**media violence** *See* VIOLENCE DEBATE.

**medium** (*n. sing.; pl. media*) [Latin *medius* ‘middle’] 1. Most broadly, any substance or process by means of which *\*reality* is apprehended or in which *\*representations* are constructed. In some contexts the term tends to connote a passive function (*see* FILTERING; MEDIATION), while in others the connotation of *\*materiality* implies a more active process of *\*reality* construction. 2. The means or *\*agency* through which *\*communication* takes place; often synonymous with *\*channel*. 3. (**alternative pl. mediums** in art) The material *\*form* of a *\*representation*, ranging from general categories of artistic or technical *\*forms* or modes of *\*expression* (e.g. photography) to specific materials, tools, and methods (*see also* PLASTIC ARTS). In linguistic *\*discourse*, the term may variously refer to: *\*language*; *\*speech*, or *\*writing*

(for linguists, the **phonic medium** and the **graphic medium**); or distinctions such as between handwriting and print. In media *\*discourse*, it often refers to a specific technical form within *\*mass communication* (whether *\*electronic media* or *\*print media*) or *\*interpersonal communication* (e.g. *\*post*, *\*telephone*, *\*computer-mediated communication*); *see also* **PLATFORM**. Fiske makes a distinction between **presentational media** (the *\*speech* and *\*body language* used in face-to-face communicative acts), representational media (texts which can be circulated, such as writing, *\*photographs*, *\*advertisements*, *\*television programmes*), and **mechanical media** (e.g. *\*telephones*, *\*television*, *\*film*, the *\*internet*, which transmit presentational and representational forms). *\*Texts* are always anchored in the material form of a medium—each having its own *\*affordances* which constrain the *\*codes* which it can support. *\*McLuhanism* draws particular attention to the importance of the medium in its own right. The use of a particular medium can *\*influence* the *\*message*: a handwritten letter and a *\*word-processed* circular could carry the same verbal text but generate different *\*connotations*. However, *\*technological* *\*convergence* and *\*postmodernist* theorists have blurred distinctions between one medium and another (*see also* **POST-MEDIA**).



<https://www.youtube.com/watch?v=ImaH51F4HBw>

- The Medium is the Message: Marshall McLuhan

**medium close-up (MCU)** In photography, *\*film*, and *\*television*, a standard *\*shot-size* which shows a *\*foreground* subject dominating but not filling the screen. An MCU of a person would show the upper torso and head. In *\*face-to-face interaction* this mimics the *\*proximity* of the *\*personal zone*. *See also* **CLOSE-UP**.

**medium factors** *See* **CHANNEL FACTORS**.

**medium long shot (MLS)** In photography, *\*film*, and *\*television*, a standard *\*shot size* in which the *\*background* surroundings are slightly favoured over the *\*foreground* subject in terms of screen area. An MLS of a person would

show their head and body above the knees so that much of the surrounding *\*context* would also be visible. In *\*face-to-face interaction* this mimics the *\*proximity* of the *\*social zone*. *See also* LONG SHOT.

**medium shot (MS)** In photography, *\*film*, and *\*television*, a standard *\*shot* size in which there is a balance between a *\*foreground* subject and the *\*background* surroundings in terms of screen area. A medium *\*shot* of a person would show their head and body above the knees. In *\*face-to-face interaction* this mimics the intimate *\*proximity* of the *\*social zone*.

**medium theory (media theory)** A mode of analysis focusing on the nature and significance of the specific characteristics of a particular *\*medium* of *\*communication* (*see* AFFORDANCES; MODALITY) and on technical, social, and psychological *\*differences* between media (*see also* BIAS; CUELESSNESS; IMMEDIACY; NEUTRALITY; PARASOCIAL INTERACTION; PRESENCE; PSYCHOLOGICAL DISTANCE; SOCIAL PRESENCE).

Comparisons range from specific media (such as *\*radio* vs *\*television*) and types of media (such as *\*print* media vs *\*electronic media*), to, most broadly, *\*mediated communication* vs *\*face-to-face interaction*. Despite McLuhan's insistence that 'the *\*medium* is the *\*message*' (*see* McLUHANISM), a focus on the medium need not be at the expense of a concern with the implications for *\*content*. Analysis can be at the micro level (*see* PERSONAL FUNCTIONS), or at the macro level (*see* SOCIAL FUNCTIONS). The term was coined by Meyrowitz, reflecting the focal concerns of scholars such as Innis, McLuhan, and Ong. *See also* COMMUNICATION TECHNOLOGIES; MEDIA ECOLOGY; MEDIA ENVIRONMENT; MEDIA RICHNESS; MEDIATION; SENSE RATIO; *compare* MEDIA THEORY.

**melodrama** 1. A sensational *\*genre* in theatre and *\*film*, also associated with the *\*style* of some popular novels. Victorian melodramas featured exaggerated *\*conflicts* between stock *\*heroes* or heroines and villains, evil intrigue, suspense, improbable plot twists, and happy endings. Melodramas highlight moral *\*values* and aim to generate predictable emotional responses from the *\*audience* (such as anger or compassion). 2. Loosely synonymous with 'women's film', primarily targeted at women, featuring female

protagonists more than any other genre, and appealing to the *\*emotions*. The genre is often the subject of *\*feminist*, *\*Marxist*, and *\*psychoanalytic theory*. *\*Television \*soap operas* are often melodramas. **3.** (*adj.* **melodramatic**) A pejorative term for overemotional or exaggerated effects or *\*behaviour*.

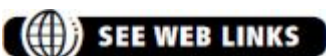
**membership group** *See* REFERENCE GROUP.

**meme** [/mi:m/ Greek *mimēma* ‘that which is imitated’] **1.** A hypothetical unit of *\*cultural* transmission operating *\*analogously* to genes, being capable of self-replication: for example, a catchy tune or a fashion craze (Dawkins). The notion has been criticized by media theorists for reviving the discredited *\*hypodermic model* of transmission. **2.** Any *\*content* which spreads quickly through a *\*network*, especially **internet memes** which are designed to do so. The concept of *\*virality* (unlike that of memes) highlights the method of transmission. *See also* CONTENT SHARING; HIVE MIND; SPREADABLE MEDIA; VIRAL CONTENT; VIRAL MARKETING; VIRAL VIDEO. **3.** (**internet meme**) A picture with a humorous caption which is very widely shared *\*online*.

**meme hack** Appropriating *\*viral content* in a way which subverts its previously *\*intended meaning*.

**memory** **1.** (psychology) An aspect of *\*cognition* involving the functions of *\*encoding*, storing, and retrieving *\*information*. In the *\*common-sense* view, a passive process of mentally recording and recalling *\*events* (as if in the form of movies). This traditional view underplays the function of selective *\*filtering* (which helps us not to be overwhelmed by the dynamic complexity of experience); *see also* DELETION; SELECTIVE RECALL; SELECTIVE RETENTION. It is also at odds with research highlighting the inventive reconstruction that memory involves, especially the unconscious *\*distortion* generated by relating events to *\*expectations* based on prior *\*knowledge* and beliefs; our recall of general features consequently tends to be better than the details which we ‘fill in’ (*see also* ADDITION; ASSIMILATION; LEVELLING AND SHARPENING; SCHEMA THEORY; SUBSTITUTION; TRANSPOSITION), especially with the passage of time (*see also* AD RETENTION; FORGETTING RATE; MESSAGE DECAY). *See also* AIDED RECALL;

**PRIMACY EFFECT**; **RECENCY EFFECT**. **2.** Information stored in the mind (in psychology, often used synonymously with *\*knowledge*). **3.** The hypothesized information storage system in the mind or brain. **Short-term memory** (STM) is memory for information that has been minimally processed (*see ELABORATION*). It is argued to involve limited capacity (famously, for Miller, seven items plus or minus two: a notion with implications for *\*information design*; *see CHUNKING*). **Long-term memory** (LTM) is memory for information that has been processed and has become part of an individual's general knowledge store. **Iconic memory** refers to extremely brief storage of visual and perhaps other *\*sensory data* (*see AFTER-IMAGE*). **Declaratory memory** is conscious memory for communicable information; **procedural memory** is that for how to perform sequences of operations: *see also DUAL CODING THEORY*. **4. (computer memory, memory store)** (computing) Loosely, any device for *\*data* storage and retrieval. **5. (collective memory)** Ways of *\*framing* or representing the past which are shared by a group and central to a sense of *\*cultural* identity, *\*ethnic* identity, *\*national identity*, and so on (*see also CULTURAL TRANSMISSION*; **CULTURE**). This has led to the emergence within *\*cultural studies* of **memory studies**.



[http://www.ted.com/talks/elizabeth\\_loftus\\_the\\_fiction\\_of\\_memory](http://www.ted.com/talks/elizabeth_loftus_the_fiction_of_memory)

- 'The fiction of memory': a TED talk

**mentalese** *See* **LANGUAGE**.

**mental imagery** *See* **IMAGE**.

**mentalism** The stance that human *\*behaviour* cannot be adequately explained without reference to mental phenomena (in contrast to *\*behaviourism*). *Compare* **PSYCHOLOGISM**.

**mental representation (representation)** *See also* **CHUNKING**; **DUAL CODING THEORY**; **ENCODING**. **1.** In *\*theories* of *\*cognition* and

**\*perception** based on ‘direct realism’, a direct mapping of sensory stimuli in the brain. For a semiotician, this would be an **\*indexical** model. *See also* **DIRECT PERCEPTION**. **2. Mental models:** in psychological theories such as **\*constructivism**, the hypothesized concept that individuals generate internal abstract **\*models** of external situations. This is commonly invoked in relation to **\*visual perception**, in which 3D-models of spatial relations may be posited (Marr). It is also used to explain the making of **\*inferences** in the **\*comprehension** of **\*discourse** (*compare* **FRAME**; **SCHEMA**). For a semiotician, if such **\*representations** are spatialized and based on **\*resemblance**, this would be an **\*iconic** model. **3. Propositional representation (symbolic representation):** a hypothesized **\*information-processing** concept that individuals internally encode **\*information** into **\*syntactical** **\*structures** **\*analogous** to those of **\*language**: a universal ‘language of the mind’ (*see also* **PHILOSOPHY OF LANGUAGE**). For a semiotician, the **\*arbitrariness** of the symbol system would make this a **\*symbolic** model.

**mental set** *See* **PERCEPTUAL SET**.

**merchandizing** **1.** Any activity concerned with selling a product in retail outlets, especially display (*see also* **VISUAL MERCHANDIZING**). **2.** In the **\*media industries**, the development, **\*production**, promotion, and sale of ‘spin-off’ products (such as toys, **\*games**, and tee-shirts) typically related to a major **\*film** or a **\*series** of **\*television programmes** or novels.

**message** Various, either a **\*text**, its **\*content**, or its **\*meaning**—referents which **\*literalists** tend to conflate (*see also* **TRANSMISSION MODELS**). In **\*semiotics**, messages are regarded as requiring **\*encoding** and **\*decoding**. As Jakobson argues, understanding messages requires **\*knowledge** of relevant **\*codes** and **\*contexts**: the meaning is not ‘in’ the message but depends on the application of prior **\*representational** and **\*social knowledge**. Nor can the meaning of a message be reduced to what the **\*sender** intended (as in ‘the message of this film...’): even when we recognize a **\*preferred reading** we may reject it. As Jeremy Bullmore notes: ‘Sometimes we use the word “message” to mean what we put into communication; sometimes to mean what the **\*receiver** takes out. And...these two can be, and indeed almost

always are, different. I put in: “I am modest.” You take out: “He is conceited.” Even the *\*medium* used may contribute to the meaning of a message: *see* *McLUHANISM*. In *\*Jakobson’s model* of *\*communication* messages can have various *\*linguistic functions*: they are not confined to an *\*information* or *\*referential function*.

**message decay** The corruption of a *\*message* over time through the diminishing recall of *\*information* by *\*audiences*. A factor in *\*advertising* effectiveness and a key reason for repetition. *See also* *AD RETENTION*; *compare* *WEAROUT*.

**message factors** In *\*models* of *\*communication* or *\*persuasion*, specific *\*variables* associated with the characteristics of the *\*message* itself that research has identified as among those that can affect its effectiveness. These might include: *\*style*, clarity, forcefulness, speed, ordering, amount of material, repetition, *\*message sidedness*, types of *\*appeal*, and extremity of position. *See also* *MESSAGE-ORIENTED COMMUNICATION*; *PRIMACY EFFECT*; *RECENCY EFFECT*; *YALE MODEL*; *compare* *CHANNEL FACTORS*; *CONTEXT FACTORS*; *RECEIVER FACTORS*; *SENDER FACTORS*; *SOURCE FACTORS*.

**message-oriented communication (message-centred communication)** 1. *\*Communication* framed in terms of the transfer of *\*messages* or *\*information*, or which reduce *\*meaning* to explicit *\*content* (*see also* *CONTENT MESSAGE*; *IDEATIONAL FUNCTION*; *IDEATIONAL MEANING*; *INFORMATIONAL COMMUNICATION*; *INSTRUMENTAL COMMUNICATION*; *MESSAGE FACTORS*; *TRANSMISSION MODELS*). In practice, such formulations are primarily *\*sender-oriented*. 2. Loosely, in communication skills training, a misleading synonym for *\*meaning-oriented* communication. 3. In *\*linguistics* and *\*semiotics*, forms of communication in which the *\*poetic function* is dominant (*see also* *LINGUISTIC FUNCTIONS*).

**message sidedness** Whether an *\*argument* is a *\*one-sided message* or offers reasons both for and against (*\*two-sided message*), particularly in relation to the circumstances in which one strategy is more effective than the other. *See*

*also* [BALANCE](#); [CENTRAL ROUTE](#); [INOCULATION THEORY](#); [MESSAGE FACTORS](#); [PRIMACY EFFECT](#); [RATIONAL APPEALS](#); [RECENCY EFFECT](#).

**messaging** The activity of sending an [\\*SMS](#) text message on a [\\*mobile phone](#), or communication with someone using [\\*synchronous](#) [\\*online](#) chat software (*see* [INSTANT MESSAGING](#)).

**metacommunication** [Greek *meta* ‘beyond’] [\\*Communication](#) about communication: a higher-level [\\*framing](#). Bateson introduced the term as ‘the reflection upon or [\\*framing](#) of communication that accompanies communication.’ *See also* [ALIGNMENT](#); [FALSIFIED METACOMMUNICATION](#); [IMMANENT REFERENCE](#); [METAMESSAGE](#); *compare* [METALINGUAL FUNCTION](#).

**metadata** [Greek *meta* ‘beyond’ + Latin *data* ‘something given’] 1. [\\*Data](#) about data. 2. [\\*Information](#) about the [\\*content](#) of [\\*online](#) material (such as a webpage, [\\*blog](#), [\\*image](#), video), which is used by [\\*search engines](#) to categorize and track items and to aid their access and retrieval. [\\*HTML](#) provides ways to embed such data into webpages. *See also* [KEYWORD](#). 3. Standardized formats and descriptors for cataloguing online resources (such as the Dublin Core).

**metafunctions** (Halliday) *See* [IDEATIONAL FUNCTION](#); [INTERPERSONAL FUNCTION](#); [TEXTUAL FUNCTION](#).

**metalanguage** [\\*Language](#) used to [\\*describe](#) or analyse language. [\\*Linguistics](#) can be seen as a metalanguage (a ‘second-order’ language) for describing natural language. Barthes, following Hjelmslev, sees [\\*myth](#) as a metalanguage: a [\\*sign system](#) referring to another sign system. [\\*Structuralism](#) may seem to be an [\\*objective](#) metalanguage, but many [\\*poststructuralists](#) argue that this notion is founded on the fallacy that we can step outside language (whereas, as Wittgenstein writes, ‘the limits of my language are the limits of my world’).

**metalingual function** (metalinguistic or metacommunication function) A [\\*linguistic](#) function in which [\\*language](#) is used to refer to itself: for example,

‘This is a short sentence.’ In *\*Jakobson’s model* of linguistic *\*communication* this is a key *\*communicative function* which is seen as oriented towards the *\*code*. It can refer to the nature of the *\*interaction* (e.g. to its status as a textual *\*genre*, or more *\*reflexively* to its *\*constructedness*). It is a *\*function* distinguishing human from animal language. *Compare METALANGUAGE; TEXTUAL FUNCTION.*

**metamessage** An inexplicit commentary *\*framing* the explicit *\*message* of a communicative act, typically reflected in the manner of *\*communication* and especially in nonverbal *\*cues* (such as tone of voice) (Bateson). A recognizable cue is needed for a message to be perceived as being delivered ‘tongue in cheek’ or for a nudge not to be misinterpreted as a sign of aggression. A metamessage can variously identify the *\*modality* status of the communication, the *\*evaluative* stance of the communicator, the *\*preferred reading*, and/or the relationship of the participants (*see COMMUNICATIVE RELATIONSHIPS*). *See also COMMUNICATION STYLE; METACOMMUNICATION.*

**metanarrative** *See GRAND NARRATIVE.*

**metaphor** [Greek *metaphora* ‘transfer, carry over’] **1.** In loose usage, a synonym for *\*figurative language* rather than *\*literal* language, particularly *\*figures* of speech involving association, comparison, or *\*resemblance*: *see also DEAD METAPHOR; MIXED METAPHOR.* **2.** In *\*rhetoric*, the most common *\*figure* of speech (more strictly, a trope), in which something is *\*described* as if it were something else by virtue of some apparent *\*similarity*, as in the *\*conduit metaphor* in which *\*communication* is described as if it consisted of passing parcels. In its narrower sense, metaphor is distinguished from *\*simile* in that the comparison is not flagged by terms such as X ‘is like’ Y. Metaphor often *\*expresses* a relatively abstract concept in terms of a more concrete one. In literary theory, the thing being represented is termed the **tenor** while the concept used to *\*represent* it is the **vehicle**—terms introduced by Richards in 1936. For instance, when life is described as a journey, life is the tenor and journey is the vehicle. The *\*semantic* basis of comparison is usually called the **ground**, which in this case might allude to progress. Although closely associated with poetic

language (where fresh **poetic metaphors** perform a *\*defamiliarization* *\*function*), metaphors are not only heavily used in *\*advertising* (*see also* **PICTORIAL METAPHOR**), but **conventional metaphors** permeate everyday *\*language* (*see also* **DEAD METAPHOR**). G. Lakoff and M. Johnson argue that **conceptual metaphors** *\*frame* our thinking. While facilitating certain ways of thinking about a phenomenon, a particular metaphor may also inhibit other ways of thinking about it: *see also* **SAPIR–WHORF HYPOTHESIS**. **3.** In *\*semiotic* terms, a form of *\*analogy* which is *\*iconic* in being based on some form of *\*resemblance* but also *\*symbolic* (relatively *\*conventional*) in its apparent disregard for ‘literal’ or *\*denotative* resemblance. Jakobson represents metaphor and *\*metonymy* as different structural axes, associating metaphor with the paradigmatic axis (based on *\*substitution*) and metonymy with the syntagmatic axis (based on combination); *see also* **PARADIGMATIC AND SYNTAGMATIC AXES**. As a technique, metaphor (or at least poetic metaphor) tends to *\*foreground* itself (the *\*signifier*) rather than what it represents (the *\*signified*): in contrast to *\*metonymy*. Jakobson argues that this underlies the distinction between *\*romanticism* and *\*realism* in literature, art, and *\*film*. *See also* **PARADIGM**; **SYNTAGM**.



<http://georgelakoff.files.wordpress.com/2011/04/the-contemporary-theory-of-metaphor-in-ortony-andrew-ed-metaphor-and-thought-lakoff-1992.pdf>

- The contemporary theory of metaphor

**metaphorical thinking** *See* **ANALOGICAL THINKING**.

**metaphoric meaning** (**metaphorical** or **figurative meaning**) *See also* **ANALOGICAL THINKING**; **ASSOCIATIVE MEANING**; **FIGURATIVE LANGUAGE**; **SURPLUS MEANING**. **1.** In *\*semantics*, a *\*meaning* which is not intended to be taken literally. **2.** In the *\*comprehension* of *\*figurative language*, the nonliteral purport: what a particular figurative *\*expression* is actually intended to signify. The *\*literal meaning* of the *\*message* is not the *\*intended meaning*, which has to be inferred. For instance, we might infer that ‘film is a mirror’ implies that it is a reflection of life. *\*Deconstructionists* challenge the distinction between literal and metaphoric

meaning: all *\*language* is *\*metaphorical* and there is no underlying literal level.

**metaphysics** A branch of philosophy concerned with general questions about the nature of *\*reality*. Pejoratively (as in ‘mere metaphysics’), useless speculation. *See also* **ONTOLOGY**.

**metaphysics of presence** *See* **DECONSTRUCTION**.

**metatag** In *\*HTML*, a command which contains a brief summary of the *\*content* of a webpage and/or a list of *\*keywords* which is not displayed on the page but which is intended for indexing by *\*search engines*.

**metatext** *\*Text* which *\*describes* or discusses the text with which it is associated; *see also* **INTERTEXTUALITY**.

**metathesis** *See* **TRANSPOSITION**.

**Metcalfé’s law** The principle that the value of a *\*communication* network is proportional to the number of its connections or *\*users*.

**methodology** **1.** The philosophical *\*evaluation* of how *\*knowledge* and inquiry are framed within an academic discipline or school of thought: *see also* **EPISTEMOLOGY**; **PARADIGM**. **2. (research methods)** The design of a particular research study: a set of procedures according to which it is undertaken, including techniques of *\*data* gathering and *\*data* analysis (this may involve *\*quantitative research* and/or *\*qualitative research*). *See also* **EVIDENCE**.

**metonymic fallacy** In *\*representation*, a tendency for a represented part to be taken as an accurate reflection of the whole for which it is taken as standing (e.g. a white middle-class woman representing all women). Strictly speaking, this is *\*synecdochic*.

**metonymy** [Greek *metōnumia* ‘change of name’] In *\*rhetoric*, a *\*figure* of speech (more strictly a trope) in which one thing (the **tenor**) is represented by another (the **vehicle**) which is directly related to it or closely associated

with it in some way. For instance, ‘the **\*press**’ is a metonym for ‘journalists’. Unlike **\*metaphor**, metonymy does not involve a **\*semantic** leap, and it can be seen as **\*foregrounding** what it represents (the **\*signified**) and **\*backgrounding** itself (the **\*signifier**). Such features lead Jakobson to associate metonymy with **\*aesthetic \*realism**. However, **\*poststructuralists** insist that metonyms are not based on any intrinsic connection with what they **\*represent**, and that **\*arbitrariness** characterizes all figures of speech. Metonymy is often treated as an umbrella term including **\*synecdoche** (based on part–whole relations), though the latter may also be regarded as a separate trope (confining metonymy to more abstract connections such as cause and **\*effect**); if separate, these tropes can certainly be seen as related. In **\*semiotic** terms, both can be seen as **\*indexical**, and their **\*interpretation** is **\*context**-dependent.

**metropolitan bias** A criticism made by regional or rural **\*viewers** that **\*television programmes** feature a disproportionate coverage of items (especially **\*news \*events**) that take place within urban areas. In the UK, ITV was created as a series of regional companies to counter the perceived metropolitan **\*bias** of the BBC towards London.

**microcelebrities (micro-celebrities)** Individuals with a public **\*persona** that becomes rapidly well known to a group of dedicated followers on an **\*online** social **\*medium** through their use of that medium, which typically involves conscious **\*self-branding**. *See also* **CELEBRITY CULTURE; DISCLOSURE; EDITED SELF; IMPRESSION MANAGEMENT; MASS SELF-SURVEILLANCE; NARCISSISM; PRIVACY; PROMOTIONAL CULTURE; SELF-PRESENTATION**.

**micro-coordination** The instrumental, task-oriented **\*function** of the **\*mobile phone** to coordinate the logistics of everyday activities (especially the rearrangement of meetings on the fly). *See also* **COORDINATION; MOBILE COMMUNITY; PERPETUAL CONTACT; compare HYPER-COORDINATION**.

**micro functions** *See* **PERSONAL FUNCTIONS**.

**micromarketing** Tailoring products and **\*marketing** to particular **\*target** audiences. *Compare* **MICRO-TARGETING**.

**micronarratives** *See* GRAND NARRATIVES.

**microsociology** In sociology, a (microsocial) level of analysis concerned with social action, particularly interpersonal *\*interaction* and group *\*behaviour*. It explores *\*themes* such as the *\*production* of *\*meaning* in *\*face-to-face interaction*, the domestic *\*consumption* of the media, and occupational routines in *\*news* production. *\*Ethnomethodology* and *\*symbolic* interactionism are sociological approaches which focus on this level of analysis (*see also* CONVERSATION ANALYSIS). *See also* PERSONAL FUNCTIONS; *compare* MACROSOCIOLOGY.

**microstructure** *See* SURFACE FEATURES.

**micro-targeting** Customized *\*marketing* *\*messages* delivered to a niche *\*audience* sharing relevant interests, according to recorded *\*data*. *See also* ONLINE BEHAVIOURAL ADVERTISING; PERSONALIZATION; TARGETING; *compare* MICROMARKETING.

**middle distance (middle ground)** In visual *\*images* which involve the *\*representation* of spatial depth (originally paintings, but subsequently also *\*photographs*), the *\*depicted* area between the *\*foreground* and the *\*background*. One of the three *\*zones of recession* lying behind the *\*picture plane* in the *\*visual representation* of depth. *See also* PICTORIAL DEPTH CUES.

**middle-market newspapers (middle-market tabloids)** *\*Newspapers* which are neither upmarket (primarily *\*hard news*) nor downmarket (primarily *\*sensationalist*), and which combine entertainment with more serious *\*news*. In the UK, these are the *Daily Mail* and the *Daily Express*, the *\*target audience* being relatively affluent women; in the USA they include the *New York Post* and *USA Today*.

**mid-shot (MS)** In photography, *\*film*, and *\*television*, a standard *\*shot size* in which the *\*subject* and the *\*setting* occupy roughly equal areas in the *\*frame*. In the case of a person standing, the lower frame passes through the

waist. There is space for hand *\*gestures* to be seen. This is the most frequently used shot size in filming.

**millennials** (generation Y, Gen Y, internet generation) The *\*age* cohort born after 1984 and before 2000, characterized by their optimism and technical confidence (especially with computers and the *\*internet*). ‘Y’ *\*alludes* to their questioning ‘Why?’. The children of *\*baby boomers*, they tend to be affluent, although they often have issues with obesity and underage drinking. Compare **GENERATION X**; **GENERATION Z**; see also **DEMOGRAPHIC VARIABLES**; **TARGET AUDIENCE**.

**mimesis** [/mɪˈmiːsɪs/ or /miˈmiːsɪs/ Greek *mimēsis* ‘imitation’] **1.** Broadly, the imitation of life as the goal of art and literature (see also **FIGURATIVE ART**). The **mimetic** *\*purpose* in *\*representation* involves an attempt to closely imitate or simulate observable features of an external *\*reality* as if this is being experienced directly and without *\*mediation*, and making the absent present (see **ABSENT PRESENCE**). This *\*illusionist* version of **mimetic theory** derives from Aristotle. Mimesis came to be the primary aim of the 19th-century *\*aesthetic* realist movement concerned with the ‘accurate’ observation and representation of the world in art and literature. In literary and aesthetic theory, **mimetic criticism** is that which *\*evaluates* works of literature or visual art in terms of the reflection of external reality (see also **REFLECTIONISM**). **2.** Plato’s concept of showing (characters talking in their own words) as opposed to telling (narrating; see **DIEGESIS**). **3.** Direct imitation in any form of representation based on *\*resemblance*, typically excluding *\*writing* (and sometimes excluding all verbal *\*language*, because of its basis in *\*arbitrariness*); see also **ICONIC REPRESENTATION**.



<http://xtf.lib.virginia.edu/xtf/view?docId=DicHist/uvaBook/tei/DicHist3.xml;chunk.id=dv3-27;toc.depth=1;toc.id=dv3-27;brand=default;query=Dictionary%20of%20the%20History%20of%20Ideas#1>

- Mimesis

**mimicry** *See* GAME.

**mimic sign** *See* ILLUSTRATOR.

**minimalism** *See* BAROQUIZATION.

**mini-series** A *\*prime-time \*television \*series* consisting of less than 11 *\*programmes*.

**minority audiences** *\*Mass media \*audiences* classed as members of a recognized minority (e.g. because of their *\*ethnic \*background*), which historically has been poorly served by *\*mainstream* media companies. In the UK, the creation of Channel Four *\*television* in the 1980s was intended to address this shortcoming.

**mirroring** Unconsciously imitating the *\*nonverbal behaviour* of another person: usually an indication of liking or attraction (*\*affiliation*). *See also* POSTURAL ECHO.

**mirror phase** *See* IMAGINARY.

**miscommunication** Any *\*message*, or series of messages, the *\*preferred reading* of which is unwittingly misinterpreted by its *\*target audience*. A common occurrence in *\*intercultural communication*. *Compare* ABERRANT DECODING.

**mise-en-abîme (mise-en-abyme)** [French ‘placing into the abyss’] **1.** The double-mirroring effect created by placing an *\*image* within an image and so on, repeating infinitely (**infinite regression**): for example, the album cover of Pink Floyd’s *Ummagumma* (1969). This is also known as the **Droste effect**. **2.** A *\*reflexive* strategy where the *\*content* of a *\*medium* is the medium itself: for example, Shakespeare’s *Hamlet* features a play within a play and Fellini’s *8½* (1963) is a film within a film. **3.** A formal technique in Western art of placing a small copy of an image inside a larger one.

**mise-en-scène** [French ‘placed on stage’] **1.** In *\*film theory*, the visual *\*composition* and *\*framing* of individual *\*shots*. It includes camera position

and angle, focus, *\*setting*, sets, costume, and lighting, the pattern of colour, the relation of people and *\*objects*, and movement within the compositional *\*frame*. Some usages exclude *\*camerawork*, but it is always distinguished from *\*montage*. Theorists note that it is an **extracinematic code** since it is not unique to cinema: it was adopted from theatre, where it referred to ‘staging’. **2.** The distinctive *\*style* of particular directors as reflected in the *\*cinematography*.

**misinformation** The dissemination of false *\*information*, either knowing it to be false (see **DISINFORMATION**), or unknowingly.

**misrecognition** See **IMAGINARY**.

**mix** **1.** In audio *\*post-production* and music engineering, the process of combining multiple different *\*channels* of recorded or live *\*sound* (audio tracks), which are fed through a *\*mixer* and/or various effects units so that they can be layered and blended together to create an aesthetically pleasing sound collage. The person doing the mix dynamically controls or pre-programs the mixer so as to make adjustments of the volume and tonal frequencies of each channel. In *\*digital* mixing, sounds are manipulated on a computer and are typically displayed as graphical *\*events* on a *\*timeline*. **2.** Synonymous with a video or audio dissolve: see **CROSS DISSOLVE**. **3.** For marketing usage, see **MARKETING COMMUNICATIONS MIX**; **MARKETING MIX**; **MEDIA MIX**.

**mixed metaphor** A combination of unrelated or incompatible *\*metaphors* in the same *\*utterance*, *\*message*, or *\*text*: for instance, ‘We need to nail this leak!’

**mixer** (**audio mixer**, **vision mixer**, **switcher**) In audio or video *\*production* and *\*post-production*, a device which can be conceived as a hub to which multiple audio or video *\*feeds* are connected. Each feed is represented by its own dedicated set of controls (buttons, knobs, or faders) on the mixer’s interface. By adjusting these controls, the operator can make changes to each feed individually: for example, by applying an effect, or by combining

multiple feeds into audio or video collages. The mixer also permits smooth transitions between feeds such as dissolves. *See* [MULTICAMERA](#).

**MLS** *See* [MEDIUM LONG SHOT](#).

**MMORPG** (massively multiplayer online role-playing game, **MMOG**, massively multiplayer online game) A [\\*videogame](#) in the form of a persistent two or three-dimensional graphical [\\*virtual world](#) in which [\\*users](#) participate as [\\*avatars](#), typically going on quests and joining up with teams of other players: examples include *Everquest*, *World of Warcraft*, and *Eve Online*. *Compare* [MUVE](#).

**mobile** (**mobile phone**, **cellphone**) A portable [\\*telephone](#) using a [\\*cellular radio system](#), so that [\\*users](#) are no longer confined to a fixed spatial location as they were with fixed telephones based on landlines (*see also* [DOMESTIC COMMUNICATION TECHNOLOGIES](#)). In the UK, before 1985 no one had a true mobile; by 2000 over half the population had one, and now almost everyone has one. The mobile phone has become a personal mass medium. Mobiles have transcended the conventional functions of voice telephony, incorporating functions such as [\\*SMS](#) text messaging, photography and video-recording, music and video playback, [\\*PDA](#), and [\\*internet \\*access](#) (including [\\*email](#) and web browsing). The mobile has become a key tool for the maintenance of [\\*social networks](#) and the shaping of [\\*social identity](#), especially among adolescents. Ling declares that ‘it leads to the sharing of experiences and [\\*emotions](#) more immediately than almost any other mediated form of contact, save [\\*face-to-face interaction](#).’ Mobiles have also contributed to the blurring of the public and private spheres, as in relation to how [\\*co-present](#) others are handled. *See also* [GENDERED TECHNOLOGIES](#); [PRIVATE SPHERE](#); [PUBLIC SPHERE](#); [SOCIAL TIES](#).

**mobile audience** [\\*Consumers](#) who own a [\\*mobile](#) device and are exposed to [\\*advertising](#) on it (as distinguished from a [\\*desktop audience](#)). *See also* [CONTENT CONSUMPTION](#); [MOBILE COMMUNITY](#); [MOBILE SOCIAL MEDIA](#).

**mobile communications** *See* [MOBILE MEDIA](#).

**mobile community** 1. Any group of people who interact and share *\*content* using *\*mobile* communication devices. 2. A group bound by shared interests and/or close *\*social ties*, regardless of *\*proximity*, whose members interact frequently in real time using mobile devices; *see also* COMMUNITY OF INTEREST; COORDINATION; HYPER-COORDINATION; MICRO-COORDINATION. 3. A *\*target audience* that engages with the mobile content of a particular *\*brand*; *see also* MOBILE AUDIENCE. 4. A group of people who live together and move together.

**mobile media** 1. Broadly, portable electronic devices such as battery-powered *\*televisions*, mobile *\*digital media* players (such as iPods), e-book readers, WiFi-equipped computer notebooks or tablets, PDAs (personal digital assistants), cordless landline *\*telephones*, or outside *\*broadcasting* facilities. *See also* NOMADIC AUDIENCES. 2. (**mobile communication media, mobile communications**) Any device, *\*network*, or service enabling *\*interpersonal communication* over a distance between two or more parties: either because the *\*user* is mobile and has access to the service in a number of different locations or because the *\*technology* is portable and can be carried with the user: such as a walkie-talkie radio or a *\*mobile phone*.

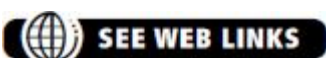
**mobile phone** *See* MOBILE.

**mobile social media** Apps or services accessed through *\*mobile* devices, enabling *\*users* to share *\*information*, *\*news*, and other *\*content*. Such media are often distinguished from computer-based (or *\*online*) *\*social media* (such as in relation to design issues), but *\*cross-platform* social media include Twitter and Facebook. *See also* MOBILE AUDIENCE.

**mocap** *See* PERFORMANCE CAPTURE.

**mockumentary** [*mock* + *documentary*] A fictionalized *\*documentary*, which can be comic, as in *This Is Spinal Tap* (1984), satirizing the *\*conventions* of documentary *\*film*-making, or serious, as in the famous radio adaptation of *War of the Worlds* (1938), where the verisimilitude of the documentary form brings an ironic sense of realism to the presentation. *See also* DOCUMENTARY STYLE.

**modality** 1. (sensory modality) A *\*channel* of sensory *\*perception*, such as vision. 2. A particular *\*medium*, such as *\*speech* or *\*writing*: *see also* MULTIMODALITY. 3. In *\*linguistics* (*\*semantics*, *\*grammar*, *\*stylistics*, *\*text linguistics*), the qualification of a statement by some linguistic form indicating a *\*subjective \*evaluation* of the *\*truth* status of its *\*propositional \*content* or a personal *\*attitude* towards it. For instance, ‘You may very well think that...’. 4. (semiotics) The *\*reality* status accorded to or claimed by a *\*sign*, *\*text*, or *\*genre*. Peirce’s classification of signs in terms of the mode of relationship of the *\*sign vehicle* to its *\*referent* reflects their modality—their apparent *\*transparency* in relation to ‘reality’ (the *\*symbolic* mode, for instance, having low modality). In making sense of a *\*text*, its *\*interpreters* make ‘modality judgements’ about it. They assess what are variously described as the plausibility, reliability, credibility, *\*truth*, accuracy, or *\*facticity* of texts within a given genre as *\*representations* of some recognizable reality (*see also* CONSTRUCTEDNESS; MAGIC WINDOW; PERCEIVED REALITY). They assign to a text the status of *\*fact* or *\*fiction*, actuality or acting, *\*live* or recorded, and assess the possibility or plausibility of the *\*events \*depicted* or the claims made in it. In doing so, they draw upon their *\*knowledge* of the medium (and *\*representational codes*) and of the world (and *\*social codes*)—such as *\*stock situations*. Such judgements are made in part with reference to *\*cues* within texts which semioticians (following linguists) call **modality markers**, which include features of *\*form* and *\*content*. *See also* ONTOLOGY.



<http://visual-memory.co.uk/daniel/Documents/S4B/sem02a.html>

- Modality and representation

**modder** Anyone who customizes or modifies an *\*artefact* created by someone else, including computer software and hardware, and *\*objects* in *\*virtual worlds*. *See also* MODDING.

**modding** 1. Customizing something made by someone else (especially mass-produced products or *\*open source* software). *See also* PRODUSER. 2. (videogames) The practice of manipulating officially supplied *\*videogame*

assets, which can involve changing the look and feel of a *\*game* (**skinning**) or altering the program and/or its *\*data*, changing its operation, creating different and sometimes wholly new playing experiences, and blurring the definitions of *\*author* and *\*consumer*. **3. (case modding)** Customizing computer hardware. *See also* **CRACKER**; **PROCEDURAL AUTHORSHIP**.

**model 1. (theoretical model)** (social science) A formalized specification of a hypothesized set of relationships in a simplified *\*representation* of a system or process; often spatialized in diagrammatic form (as in many *\*communication* models). *See also* **MEDIA MODELS**. **2.** Any representation of one phenomenon by another: for example, an *\*analogy* or *\*metaphor* (e.g. *\*story* model). **3.** Loosely, a synonym for a *\*theory*, a *\*frame of reference*, a set of related conceptual *\*propositions*, or a *\*paradigm* (e.g. *\*hypodermic model*, *\*reception* model). *\*Indirect perception* generates a mental model of the world. **4.** A computerized simulation of a real-world phenomenon. **5.** *See* **ROLE MODEL**.

**modelling (imitation)** Copying *\*behaviour*. More specifically, the imitation by an individual of some aspect of the behaviour of another person (which they have observed either in real life or onscreen). Imitation is argued to be more likely if the *\*model* is powerful and the same *\*sex* as the observer (*see also* **GENDERED IDENTIFICATIONS**; **HOMOPHILY**; **SIMILARITY**). Social learning theorists such as Bandura argue that this is a key learning process in *\*socialization* (an alternative to *\*behaviourist* theories of *\*conditioning*). *See also* **CONTAGION EFFECT**; **COPYCAT BEHAVIOUR**; **IDENTIFICATION**; **IDENTIFICATION THEORY**; **ROLE MODEL**; **SOCIAL LEARNING THEORY**.



<http://psychclassics.yorku.ca/Bandura/bobo.htm>

- Imitation of aggressive models

**modelling systems** For Lotman, *\*semiotic* *\*structures* which can be regarded as *\*languages* insofar as they have basic units combinable by rules and an *\*analogous* relation to what they *\*represent*. He sees spoken language as a **primary modelling system** and *\*writing* as a **secondary modelling system**

(a semiotic superstructure) which is built upon it. Since this stance grants primacy to the spoken form, it has been criticized as **\*phonocentric**. Sebeok argues that nonverbal ‘language’ can be seen as a primary modelling system. Other theorists have extended this notion to **\*texts** in other media, seeing them as secondary modelling systems built out of a primary language. Cinematic texts, for instance, have sometimes been seen as built upon a primary modelling system of ‘graphic language’. However, whether such a ‘language’ has basic building blocks and what these might be has been hotly disputed (*see also* **ARTICULATION**; **FILM GRAMMAR**; **VISUAL LANGUAGE**).

**models of communication or persuasion** *See* **COMMUNICATION MODELS**.

**models of the mass media** *See* **MEDIA MODELS**.

**mode of address** In any act of **\*communication**, the relationship between **\*addresser** and addressee, which can be inferred from explicit and implicit **\*cues**. In relation to **\*texts**, the way in which aspects of the **\*style**, **\*structure**, and/or **\*content** function to position **\*readers** as **\*subjects** (**\*ideal readers**) (e.g. in relation to **\*class**, **\*age**, **\*gender**, and **\*ethnicity**). Aspects of this include degrees of directness (*see* **DIRECT ADDRESS**; **INDIRECT ADDRESS**) and of **\*formality**, **\*narrative** **\*point of view**, and the **\*markedness** of one form of address compared with another. *See also* **COMMUNICATIVE RELATIONSHIPS**; **CONSTITUTION OF THE SUBJECT**; **ÉNONCIATION**; **FORMALITY**; **INTERPELLATION**; **POSITIONING**; **TEXT–READER RELATIONS**.



<http://visual-memory.co.uk/daniel/Documents/S4B/sem08b.html>

- Modes of address

**moderation** The administrative role of monitoring **\*user** **\*behaviour** and **\*content** in an **\*online** forum, public **\*chatroom**, or **\*blog**, deleting **\*comments** and **\*posts** that are deemed to be inappropriate in that **\*context**, and ‘booting’ (temporarily ejecting) or banning those who transgress the community guidelines. *See also* **NETIQUETTE**; **SOCIAL MEDIA GOVERNANCE**.

**moderator** 1. A person who polices an *\*internet \*newsgroup*, *\*chatroom*, or *\*virtual world*, ensuring that the rules of conduct (*\*netiquette*) are followed by other members. Moderators can be self-appointed, imposed, or democratically chosen. In some contexts they have powers to temporarily suspend or ban other members. In *\*MOOs*, moderators are called Wizards. *See also ADMIN; NETIQUETTE; SOCIAL MEDIA GOVERNANCE.* 2. In *\*focus group* research the person who facilitates the session.

**modernism** *See also MODERNITY; compare POSTMODERNISM.* 1.

(**modernisms**) In literary and *\*cultural* theory, a diffuse movement or tendency across the arts in the West which can be traced to the late 19th century, and was at its height from around 1910 to 1930. Some commentators link it to the disillusionment felt after the devastating experience of the First World War. Many argue that the movement persisted until at least the end of the 1960s; others see it as succeeded by *\*postmodernism* after the Second World War (*see also POSTMODERNITY*). Modernism is characterized most broadly by a conscious rejection of tradition and of art as imitation (*see MIMESIS*), and also by a focus on *\*form* rather than *\*content*, and by *\*reflexivity*. Initially modernism was associated with the avant-garde, but by definition the avant-garde moves on. Modernism involved considerable cross-fertilization between the arts and between its various forms in different countries. In the visual arts it included Cubism, Dadaism, Surrealism, and Futurism. In painting, modernism typically involved the abandonment of direct *\*representation* or *\*naturalism*. In music it was reflected in the abandonment of melody and harmony in favour of atonality. In architecture it is associated with the Bauhaus school: traditional materials and *\*forms* were rejected in favour of functional geometrical forms and new materials (*see FUNCTIONALISM*). In literature, *\*realism* in the novel was replaced by *\*fragmentation* and stream-of-consciousness and free verse became dominant in poetry. Modernist literary works are often complex and difficult, and so are associated by critics with *\*elitism*. In *\*film*, modernism is characterized by its reflexivity, anti-illusionism, and *\*foregrounding* of *\*editing* (in strong contrast to classical Hollywood cinema and its tradition of *\*continuity editing*). 2. A *\*worldview* associated with *\*modernity* and the *\*Enlightenment* belief in reason and scientific progress. Modernism variously reflects the influence of Freudian *\*psychoanalytic theory*, *\*Marxist*

theory, Darwinism, Nietzschean *\*relativism*, and *\*structuralism*. Some modernist *\*theories* are criticized in *\*postcolonialist* theory as involving *\*Eurocentrism*; others are criticized by *\*feminists* as *\*masculinist*. Barthes associates modernism with a plurality of worldviews; some see it as a reaction to (or even against) modernity. **3.** Conceptions of the self, varying from an emphasis on individual *\*agency* in bourgeois individualism and introspective *\*subjectivity* (*see also* *PSYCHOANALYTIC THEORY*), to an emphasis on the *\*constitution of the subject* in *\*structuralism*.

**modernity** **1.** The condition of being modern: a highly relative concept based on recency and referring loosely to the contemporary age and/or *\*worldviews* typically associated with it. **2. (modern age)** A notion of the present age in terms of a historical rupture with a preceding period. Historically, a conceptualization of the period beginning with the Renaissance and the Reformation in the 15th and 16th centuries, in a periodization of history into ancient, medieval, and modern: a *\*framing* which is, however, wholly *\*Eurocentric*. In most current accounts, the no-less Eurocentric concept of a historical epoch inaugurated by the *\*Enlightenment*: markedly anti-traditional (looking to the future rather than the past) and associated with subsequent processes of secularization, the rise of capitalism, urbanization, industrialization, *\*rationalization*, bureaucratization, and the consolidation of the nation state. Broader conceptions also associate it with the deeper-rooted growth of individualism (*see* *INDIVIDUALIZATION*). Some theorists argue that we have not left modernity but are in **late modernity** (e.g. Giddens); others that we have dwelt in an era of *\*postmodernity* since around 1945, in which case, modernity is the recent past. *See also* *MODERNISM*. **3. (sociology)** A distinction from traditional, pre-industrial societies, modern societies being seen as more fragmented and less homogeneous: *see also* *FRAGMENTATION*; *MODERNIZATION*. **4. \*Technologically**, an era of new media of *\*mass communication* and *\*interpersonal communication*, and new modes of transport, available on a mass scale. For McLuhan, the ‘electric age’ typified by *\*film*, *\*television*, and the computer.

**modernization** The processes of becoming modern: primarily the economic, *\*technological*, social, institutional, and *\*ideological* changes associated

with urbanization, industrialization, [\\*rationalization](#), and bureaucratization leading to new forms of society in the late 19th and 20th centuries. In sociology, modernization was associated by Durkheim with social [\\*differentiation](#), by Tönnies with [\\*individualization](#), by Weber with [\\*rationalization](#), by Simmel with [\\*impersonal](#) relations, by Marx with [\\*commodification](#), by Parsons with [\\*structural](#) differentiation, and by Rostow with [\\*mass consumption](#). It is also closely associated with the growth of [\\*literacy](#) and with social and geographical mobility. [\\*Mass communication](#) and the [\\*diffusion](#) of [\\*new](#) media of [\\*interpersonal communication](#) are an integral part of modernization, allowing for decreasing dependence on [\\*face-to-face interaction](#) (*see also* [INDIRECT RELATIONSHIPS](#)). [\\*Functionalist](#) sociologists stress the change in [\\*values](#) from traditional societies towards those favouring economic growth (**modernization theory**). Such [\\*theories](#) have been widely criticized as based on a Western capitalist [\\*model](#) of development (*see also* [DEPENDENCY THEORY](#)).

**modulation** **1.** Adjusting the form of an electromagnetic wave for [\\*data](#) transmission, notably by modifying the amplitude (AM) or the frequency (FM). The difference between the modulated and unmodulated waves represents the encoded data. *See also* [AMPLITUDE MODULATION](#); [FREQUENCY MODULATION](#). **2.** A technique for removing low frequency [\\*noise](#) in [\\*digital](#) recording. *See also* [NOISE REDUCTION](#). **3.** Adjusting the pitch or volume of an audio [\\*signal](#). **4.** In music, changing key.

**moments** *See* [CIRCUIT OF COMMUNICATION](#); [CIRCUIT OF CULTURE](#).

**monist** *See* [MOULD THEORY](#).

**monitoring** *See* [HIGH AND LOW INVOLVEMENT](#).

**monocausal relationship** *See* [CAUSATION](#).

**monocular cues** *See* [PICTORIAL DEPTH CUES](#).

**monocular parallax** *See* [MOTION PARALLAX](#).

**monologic** See DIALOGIC.

**monopoly** The situation where one company controls all or a substantial majority of a market. In the UK, the BBC enjoyed a government-enforced monopoly on *\*broadcasting* until 1955. See also REITHIANISM; compare COMPETITION.

**montage** [French *monter* ‘to assemble’] **1.** Most broadly, in European film-making, a synonym for *\*editing*. The process of editing *\*shots* into a *\*sequence* and/or the editing of sequences into the form of a complete *\*film*. In *\*film theory* it is distinguished from *\*mise-en-scène* and is regarded as specific to the filmic *\*medium*. **2.** The use of many short shots to portray action or a sequence of shots representing a condensed series of *\*events*. **3. (montage editing)** Any film-editing style that represents a contrast to *\*continuity editing*. **4. (montage sequence)** Any striking sequence of *\*images* in a film in which the *\*meaning* depends primarily on their *\*juxtaposition*: e.g. the sequence of photographic stills in Pakula’s *The Parallax View* (1974). **5. Soviet or thematic montage:** see ASSOCIATIVE EDITING. **6.** In art and design, an assemblage of cut-out images affixed to a flat surface, typically overlapping. **Collage** is a related form but the cutouts are not necessarily *\*representational*. **7. (photomontage)** A photographic image, process, and form based on combining existing *\*photographs* from other sources, separated from their original *\*contexts*.

**MOO** See MUD OBJECT-ORIENTED.

**mood mining** See OPINION MINING.

**moral panic** (sociology) A social process beginning with the exaggerated *\*representation* in the *\*mass media* of isolated acts of deviant social *\*behaviour* (such as mugging, football hooliganism, vandalism, joy-riding, drug abuse, road rage, and child abuse) as a major social crisis of epidemic proportions. The media’s sustained coverage of such incidents as a coherent ‘story’ reflects the use of *\*sensationalism* in the interests of expanding *\*readerships* and *\*audiences*. The *\*salience* of the media coverage (compare CULTIVATION THEORY) triggers an over-reaction by *\*institutions* and

authorities to counteract the perceived threat, which then tends to circulate **\*role** models inspiring those seeking notoriety, stimulating an ‘**\*amplification of deviance** spiral’. In this framework, deviance is socially constructed. Some argue that governments encourage such **\*scenarios** since acting against a common threat can mobilize political support and distract **\*attention** from underlying problems. *See also* **AMPLIFICATION OF DEVIANCE**; **CONTAGION EFFECT**; **FOLK DEVILS**; **LABELLING THEORY**; **PRIMARY AND SECONDARY DEFINERS**; **STEREOTYPING**.

**morpheme** A meaningful linguistic unit which cannot be divided into smaller meaningful units (though they are reducible to **\*phonemes**). This may be a complete, irreducible word or any separable component of a word (e.g. a prefix or suffix). *See also* **ARTICULATION**; **LINGUISTIC FORM**.

**morphology** [Greek *morphē* ‘shape, form’] **1.** The study of the **\*form** of things. **2.** (linguistics) The study of the internal **\*structure** of words: *see also* **MORPHEME**; *compare* **SYNTAX**. **3.** The study of the structure of **\*texts**, as in Propp’s *Morphology of the Folktale* (1928): *see also* **NARRATIVE GRAMMAR**; **NARRATOLOGY**.

**motif** In **\*aesthetic** and literary theory, any distinctive recurrent element either within an artwork or **\*genre**, or in the *oeuvre* of an individual. In the case of an internal motif, this performs a unifying function; within a **\*genre**, it reflects its **\*iconography**; in the work of an individual, it is **\*indexical** of their **\*style**. Repetition leads a motif to acquire a ‘**\*symbolic**’ significance. Most broadly, motifs may include a **\*theme**, **\*subject**, idea, concept, or device. Visual motifs include **\*images**, patterns, figures, **\*forms**, **\*objects**, shapes, and **\*colours**. Verbal motifs include recurring words, phrases, and poetic images. **\*Narrative** motifs include **\*stock characters**, **\*stock situations**, incidents, and formulas associated with a genre (*see also* **NARRATOLOGY**). Filmic motifs include distinctive filmic techniques, such as the use of bullet time in *The Matrix* (1999). Musical motifs (usually called **leitmotifs**) are recurrent musical phrases or variations on a musical theme. In media soundtracks, they are associated with particular characters or **\*events**.

**motion blur** 1. (photography) Any movement that occurs between the opening and the closing of the camera shutter which results in a blurring of the \*image. 2. A \*digital effect added to images to give the impression that they are moving at speed.

**motion capture** *See* PERFORMANCE CAPTURE.

**motion illusions** *See* APPARENT MOTION.

**motion parallax (monocular parallax, movement parallax)** A monocular \*cue of visual \*depth perception, in which, as the observer moves, nearby \*objects seem to move rapidly while distant objects appear to move slowly. This is readily observable when looking at the passing scene as one travels on a train.



<https://www.garyfisk.com/anim/mparallax.html>

- Motion parallax

**motion picture** *See* FILM.

**motion tracking** A process used in \*compositing that combines the movements of two elements which were shot separately so that they appear to be part of the same \*scene. The operator selects a small area of contrasting light and shade (for instance, the corner of a building against the sky) to create a set of x, y, and z coordinates. The software used then maps how those points change during a scene and uses that \*data to control the movement of the added elements. This technique was used in *Cloverfield* (2008) to place a digitally created monster in a photographed scene. *See also* COMPOSITING; IMAGE STABILIZATION.

**motivated cut (motivated shot)** A \*cut to a \*shot which can be inferred to be causally related either to the preceding shot or to others in a \*sequence: for example, if in the first shot we see a character look out of \*frame, and in the second we see a moving car, we can infer that the character is looking at the car. *See also* CAUSATION; CONTINUITY EDITING.

**motivation** 1. The physico-mental forces hypothesized to direct individual *\*behaviour* (either those of real individuals or those inferred from *\*depictions* of fictional characters). This includes **intrinsic motivation** deriving from the individual (e.g. drives, needs, goals, and desires) and **extrinsic motivation** deriving from external factors (e.g. incentives and sanctions). Motivations for media use are frequently referred to as *\*uses and gratifications*. In *\*market research* contexts, Dichter is referred to as the ‘father of motivation’. *See also* CONSUMER BEHAVIOUR; MASLOW’S HIERARCHY OF NEEDS; PURPOSES; THEORY OF MIND. 2. (vocabularies of motive) (sociology) For Mills, the ways in which *\*social actors* justify their actions to *\*significant others* in particular social *\*contexts*: *see also* DRAMATURGY; ETHNOMETHODOLOGY; SYMBOLIC INTERACTIONISM. 3. (semiotics) The extent to which the *\*referent* determines the *\*sign vehicle*, often contrasted with **constraint**. The more a sign vehicle is constrained by what it signifies, the more ‘motivated’ the *\*sign* is: *\*iconic* signs are highly motivated; *\*symbolic* signs are unmotivated. The less motivated the sign, the more learning of an agreed *\*code* is required.

**mould theory** The idea that *\*language* shapes thought rather than simply *\*expressing* it. According to the *\*Sapir–Whorf hypothesis*, *\*content* is bound up with linguistic *\*form*, and the use of the *\*medium* contributes to the *\*meaning*. In common usage, we often talk of different verbal formulations ‘meaning the same thing’, but for those of a Whorfian persuasion, such as Fish, ‘it is impossible to mean the same thing in two (or more) different ways’ (at least in literary contexts). Reformulating something transforms the ways in which meanings may be made with it, and in this sense, form and content are inseparable. From this so-called **monist** stance words are not merely the ‘dress’ of thought as they are in *\*cloak theory*. *See also* LINGUISTIC DETERMINISM; PHILOSOPHY OF LANGUAGE.

**movable type** A *\*printing* system based on the use of separate elements to reproduce the individual symbols on a page. This technique was pioneered in China using ceramic pieces in the 11th century; the first movable metal type was produced in Korea in the 13th century, where the first book using this method was printed in 1377. In Europe at this time, wood block printing had only just begun. Around 1450 Gutenberg created his own printing system,

using a hand-operated printing **\*press** and metal movable type which could produce far more copies than woodblocks, with less deterioration. The use of movable metal type was also a much quicker method than the earlier use of a woodblock for each page. The relatively limited number of Western alphabetical letters made movable type more practicable than it was with thousands of Chinese characters. The Gutenberg Bible of 1455 was one of the first books printed using the new system, and printing subsequently spread rapidly across Europe. Gutenberg's printing system is widely regarded as the most important invention of the second millennium. *See also* **MECHANICAL REPRODUCTION**.



<https://www.smu.edu/Bridwell/SpecialCollectionsandArchives/Exhibitions/PeterSchoefferPrinterofMainz/GUTENBERGFUSTANDSCHOEFFER/Gutenberg-Bible>

- The Gutenberg Bible

**movement parallax** *See* **MOTION PARALLAX**.

**movie** *See* **FILM**.

**mp3** A **\*compression \*format**, used to encode **\*digital** audio files, which is claimed to be comparable to CD-quality audio.

**MPEG2 (Motion Pictures Expert Group)** The **\*digital** transmission standard in the UK, USA, Canada, and Australia that can accommodate the characteristics of both **\*PAL** and **\*NTSC** (using H264 compression). The Republic of Ireland uses MPEG4.

**MS** *See* **MEDIUM SHOT**; **MID-SHOT**.

**MTV (music television)** A cable or satellite **\*television channel** and proprietary **\*brand \*targeting** the youth market. It began in the 1980s showing pop music videos interspersed with **\*commercials** and either video disc jockeys (VJs) or **\*idents** and **\*stings**. The **\*channel** branding featured a fast **\*editing** style known as **MTV cutting**; *see also* **CUTTING RATE**.

**MUD (multi-user domain or dungeon)** A text-based \*online \*virtual world in which multiple \*users are connected at the same time to a server (or an array of servers) accessed over the \*internet via a client program. MUDs are used for \*role play \*games and online collaboration.



<https://publishing.cdlib.org/ucpressebooks/view?docId=kt367nc6ml&chunk.id=ch03&toc.depth=1&toc.id=ch03&brand=eschol>

- Mudding history and subcultures

**MUD object-oriented (MOO, tiny MOO)** A \*MUD server enhanced with object-oriented programming language, where \*users can create code to add their own \*content—which changes the environment for everyone else (*see also* **USER-GENERATED CONTENT**).



<http://www.juliandibbell.com/mytinylife/index.html>

- *My Tiny Life*: Julian Dibbell

**multi-accentuality** The openness of words to more than one \*interpretation. A notion advanced by Voloshinov and/or Bakhtin in 1929 in response to the alleged fixity of \*meaning in Saussure's conception of \*language (an unwarranted allegation that could be more appropriately directed at later structuralist excesses). Verbal meanings are subject to historical changes and are a \*site of struggle between different social groups in particular sociohistorical \*contexts (e.g. in relation to 'black' or 'queer'). Language is never neutral: 'Whenever a \*sign is present, \*ideology is present, too.' Dominant groups seek to fix meanings: they seek to decide what constitutes 'extremism', for instance. *Compare* **POLYSEMY**.

**multicamera (multiple camera)** A \*scene simultaneously photographed by more than one camera. This technique is used extensively in \*television for filming quiz shows or concerts where the multiple camera footage is vision-mixed together to produce a main recording along with various other

recordings known as ‘isos’ featuring footage from one or several ‘isolated’ cameras.

**multiculturalism** *See* PLURALISM.

**multimedia** \*Digital \*technologies combining various media: for example, video with audio and text options; a buzzword of the 1980s and 1990s when \*convergence technologies were a novelty and dedicated media devices such as \*televisions, \*radios, and books were the norm. *Compare* BI-MEDIA JOURNALISM; CROSS-MEDIA FORMS; CROSS-PLATFORM; INTERMEDIALITY; MULTIMODALITY; MULTIPLATFORM; TRANSMEDIA FORMS.

**multimodality** (*adj.* **multimodal**) **1.** Pertaining to the use of more than one \*semiotic mode in meaning-making, \*communication, and \*representation generally, or in a specific situation. Such modes include all forms of verbal, nonverbal, and \*contextual communication. **Multimodal** \*literacy refers to awareness and effective use of this range of modalities. **2.** An analytical concept used by Kress and van Leeuwen in relation to \*texts without strictly bounded functions and \*forms.



<https://www.youtube.com/watch?v=nt5wPIhhDDU>

- ‘What is multimodality?’: Gunther Kress

**multi-nodal network** *See* DECENTRALIZED NETWORK.

**multiplatform** *adj.* **1.** Of \*media content designed to be used in an integrated way across a range of media \*platforms (such as \*television \*broadcasts, \*podcasts, and \*online videos), exploiting the particular \*affordances of each \*medium. *See also* CONVERGENCE; CROSS-MEDIA FORMS; MEDIA FORMS; TRANSMEDIA FORMS. **2.** Of computer software designed for different operating systems.

**multiplayer** A *\*videogame* or videogame option that involves multiple participants, typically using the *\*internet*. *See also* MMORPG.

**multiple determination** *See* OVERDETERMINATION.

**multiplexing** *See* DIGITAL TRANSMISSION.

**multiskilling** *See* BI-MEDIA JOURNALISM.

**multitasking** Being engaged in more than one activity at the same time (for instance, using *\*social media* while watching *\*television*). Much research on this topic suggests that multitasking impedes *\*cognitive* performance. However, this may not matter when *\*users* are motivated primarily by the *\*entertainment function*. *See also* DUAL SCREENING; HIGH AND LOW INVOLVEMENT; TELEVISION VIEWING STYLES.

**music and effects** *See* M&E.

**mutual definition or delimitation** *See* RECIPROCAL DELIMITATION.

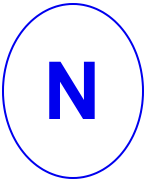
**mutual gaze** *See* EYE CONTACT.

**mutuality** *See* RECIPROCITY.

**MUVE (multi-user virtual environment)** A persistent two- or three-dimensional graphical *\*virtual world* in which multiple *\*users* participate as *\*avatars*. It lacks the goal-oriented *\*structure* of a *\*videogame* but retains a *\*role-playing* element: examples include *The Sims Online* and *Second Life*.

**myth** [Greek *mythos* ‘story’] **1.** In popular usage, a widespread belief which is untrue, distorted, *\*stereotypical*, or romanticized, as in ‘the myth of the American West’. **2.** (anthropology) A culture-specific allegorical tale or fable accounting for a natural, supernatural, or sociocultural phenomenon, having sacred status in traditional societies. **3.** (functionalism) Any widespread *\*narrative* encoding cultural *\*norms* and serving to maintain social *\*cohesion*. *See also* CULTURAL TRANSMISSION. **4.** (psychoanalytic

theory) Narratives and dreams reflecting, for Freud, universal psychic \*conflict (\*repression, incest taboo, sibling rivalry, Oedipus complex), and for Jung, \*archetypes arising from the ‘collective unconscious’. 5. In Lévi-Strauss’s \*structuralist anthropology, a narrative functioning to resolve contradictions within a \*culture. He seeks to identify universal logical \*structures underlying these, based on \*binary oppositions (e.g. nature–culture, raw–cooked, male–female, good–evil, left–right). In \*marketing contexts, this concept has also been applied in \*semiotic approaches to \*branding. 6. In Barthes’ semiotic cultural theory of, an \*ideological \*form which serves to \*naturalize major concepts underpinning a \*worldview within a culture. Myth is seen as a \*metalanguage built upon the \*orders of signification called \*denotation and \*connotation and operating within a culture through \*codes. An \*image denoting ‘a child’ in a context which generates the connotation of innocence would feed into a myth of childhood which functions ideologically to justify dominant assumptions about the \*status of children in society. *See also* GRAND NARRATIVES; IDEOLOGICAL ANALYSIS.



**naïve realism** *See* COMMON SENSE.

**narcissism** A preoccupation with oneself and how one is perceived by others. *See also* EDITED SELF; IMPRESSION MANAGEMENT; MICROCELEBRITIES; NETWORKED SELF; SELF-BRANDING; SELFIE; SELF-PRESENTATION; SELF-PROMOTION.

**narcotization (narcotizing dysfunction)** A hypothesized \*mass media dysfunction in which mediated \*information overload could lead to \*behavioural effects such as less social action, superficial involvement, and political apathy (Lazarsfeld and Merton 1948). Subsequent research did not support this \*hypothesis. The \*metaphor is often used polemically to \*allude to \*television as a drug dulling the critical faculties. *See also* DIVERSION FUNCTION.

**narration 1. (narrating)** Story-telling, or the communicative act or process of relating a sequence of \*events or giving an account of a situation, as distinguished from either the \*narrative which it produces or from the story. *See also* TRANSMEDIA STORYTELLING. **2. (narrative)** The way in which a story is told; the strategies used to tell a story (*see also* DISCLOSURE; OBJECTIVE NARRATION; POINT OF VIEW). In relation to narrative \*film, Bordwell stresses the \*spectator's role (*see also* FILM THEORY): narration consists of 'the organization of a set of \*cues for the construction of a story'. **3.** A synonym for narrative \*form. In modern \*rhetoric, \*discourse that is intended to relate an event or sequence of events to an \*audience. One of the four rhetorical modes of discourse identified by Brooks and Warren as

fulfilling basic human *\*communicative purposes*. Compare *ARGUMENT*; *DESCRIPTION*; *EXPOSITION*. **4.** In a story, any element taken to directly represent the voice or thoughts of the *\*narrator* as distinct from other kinds of discourse within the text, such as dialogue. Telling as opposed to showing.

**narrative** **1.** *adj.* Loosely, pertaining to story *\*forms*, as in narrative *\*film* (see also *LUDONARRATIVE*; *NARRATIVITY*). The **narrative paradigm** is that narrative is a fundamental way of making sense of experiences. See also *GRAND NARRATIVES*. **2.** *n.* Most broadly, a story in any *\*medium*: a *\*representation* of a causal or associative ‘chain’ of real or fictional *\*events*, even without a *\*narrator*—especially a series of related events between which connections are made and which has a recognizable pattern including a beginning, a middle, and an end (see also *CLASSICAL NARRATIVE STRUCTURE*). In the orderly Aristotelian narrative *\*form*, causation, and goals turn *\*story* (chronological events: see also *FABULA*) into *\*plot*: events at the beginning cause those in the middle, and events in the middle cause those at the end. The *\*structural* study of narratives is termed *\*narratology*. **3.** *n.* Conventionally, a story narrated by someone. Narratives are traditionally associated with novels and short stories, but they also include factual forms such as biography, history, and *\*news* reports. Prince argues that dramatic *\*performances* are not narratives, because they are enacted rather than recounted (Plato’s distinction between *\*mimesis* and *\*diegesis*). **4.** *n.* A story embodying a *\*point of view* reflecting an actual or implied narrator. Film theorists have argued that, even if it lacks a narrator, narrative film involves a form of *\*narration*. Narrative *\*discourse* involves not only a story or plot but also narrative devices such as *\*point of view* and *\*disclosure*. **5.** *n.* Sometimes a synonym for *\*narration*.

**narrative analysis** See *NARRATOLOGY*.

**narrative closure** See also *CLOSURE*. **1.** A clear outcome in a *\*narrative* (e.g. the murderer identified, the male lead married to the female lead). **2.** Having a definite and final ending: that which defines a closed narrative *\*form*: as opposed to the *\*structural* openness of a *\*soap opera*, for instance: see also *CLOSED FORMS*. **3.** The final part of the resolution or dénouement

in the *\*structure* of a narrative: *see also* CLASSICAL NARRATIVE STRUCTURE. 4. *\*Ideological \*closure* in a narrative as reflected in *\*authorial* attempts to govern the *\*interpretation* of *\*events*.

**narrative codes** Organizational frameworks for the *\*structural analysis* of patterns of *\*form* or *\*content* in *\*narratives*, and from which such narratives are woven: *see also* NARRATOLOGY.

**narrative flow (flow)** (film theory) The continuity of *\*narrative* action which is interrupted by *\*spectacle*.

**narrative grammar** A system of formulas underlying the *\*structure* of stories. Propp seeks to identify a universal grammar of *\*narrative* based on traditional Russian folk tales. For instance, the *\*subject* is the actor (**actant**) and the *\*object* is the ‘receiver’ of an action. *See also* NARRATOLOGY; *compare* STORY GRAMMAR.

**narrative paradigm** *See* NARRATIVE.

**narrative structure** *See* CLASSICAL NARRATIVE STRUCTURE.

**narrative theory** *See* NARRATOLOGY.

**narrativity** *n.* The distinctive quality or features attributed to **narrative forms**.

**narratology (narrative theory, narrative analysis)** 1. The formal analysis of the *\*structure* of *\*narratives* in any *\*medium*: a *\*metalanguage* applying a linguistic *\*model* and focusing on minimal narrative units (*\*functions*), recurrent *\*motifs* and *\*roles*, and the ‘grammar of the plot’ (*see* NARRATIVE GRAMMAR). It derives from both *\*formalism* (e.g. Propp) and *\*structuralism*—e.g. Barthes, Greimas, Genette, and Todorov. A key influence was that of Lévi-Strauss’s *\*structural analysis* of *\*myths*. *\*Poststructuralism* involves a rejection of the possibility of such a *\*universal* grammar, and various theorists have emphasized the *\*interpretive* role of the *\*reader*. *See also* DIEGESIS; DISCOURSE; ELLIPSIS; EVENT; FABULA; MORPHOLOGY;

**NARRATIVE CODES; PROPOSITION; SEQUENCE.** **2.** An approach to \*videogame studies, associated with Murray, that emphasizes the \*narrative elements in \*games. *See also* **PROCEDURAL AUTHORSHIP;** **LUDONARRATIVE;** *compare* **LUDOLOGY.**

**narrator** **1.** A person telling a story (\*fiction or non-fiction), overtly or covertly: *compare* **AUTHOR.** **2.** In literary fiction, the ‘voice’ of someone telling the story, which may be the author, an authorial \*persona, or a character. The choice is directly related to \*point of view. A \*third-person point of view is often that of an **omniscient narrator** and tends to \*connote the authorial voice (*see also* **OMNISCIENT POINT OF VIEW**). A \*first-person point of view is that of a character: often the hero or heroine. Such narrators may be obtrusive or self-effacing. **3.** In \*documentary and educational \*films, the person delivering a commentary and explanation of \*events \*depicted onscreen: usually presumed to be neutral but well-informed. **4.** In \*narrative films, a role that is usually only implicit (such narratives often seeming to tell themselves); occasionally overt in an extradiegetic \*voiceover—usually as one of the characters.

**narrowcast codes** The \*conventions and frameworks employed in \*communication aimed at a limited \*audience. Compared to \*broadcast codes they are structurally more complex, less repetitive and predictable, and tend to be more subtle and original. Following Bernstein, Fiske also refers to these as \*elaborated codes. Such \*codes are not universally shared within a \*culture (though they may be widely shared within a \*subculture), and in contexts such as \*advertising they may be employed in order to reach a particular \*target audience.

**narrowcasting** Special interest programming designed for \*niche audiences or for well-educated \*audiences. *See also* **DEMASSIFIED MEDIA;** **NARROWCAST CODES;** *compare* **BROADCASTING.**

**narrowcast media** *See* **DEMASSIFIED MEDIA.**

**national identity** The public \*image of an \*imagined community (Weber called it a ‘community of sentiment’), projecting an illusion of unity reflected

symbolically in a flag, a national anthem, and distinctive rituals, and culturally represented in *\*discourse* primarily via historical mythologies and a popular *\*cultural \*canon* (including *\*iconic* images), narratively constructed and transmitted by social *\*institutions*, in particular the educational system (*see also* CULTURAL LITERACY) and the *\*mass media* (notably in national *\*news* and in *\*media* events). Such *\*essentialist \*representations* seek to elicit individual identification with (and *\*discursive* reproduction of) a supposedly shared *\*identity* which claims to transcend other dimensions of identity such as *\*class* and *\*ethnicity*. *See also* CONSENSUS FUNCTION; CULTURAL PRODUCTION; CULTURAL REPRODUCTION; CULTURAL TRANSMISSION; INTEGRATION; RITUAL MODEL; SOCIALIZATION FUNCTION.

**national interest** *See* PUBLIC INTEREST.

**National Television Standards Committee** *See* NTSC.

**native advertising** A form of *\*paid media* that is specifically designed for the *\*platform* in which it appears (such as for *\*mobile* devices) rather than simply being reversioned for that *\*context* (such as websites ‘optimized’ for mobile devices). Ads which blend in seamlessly within *\*social networking sites* are native ads.



<https://www.copyblogger.com/examples-of-native-ads/>

- Examples of native ads

**natively digital** *adj.* Pertaining to *\*data* created in a *\*digital* environment (such as in *\*CGI*) as opposed to having been digitized (such as from a scanned *\*image*).

**natural attitude** In Schutz’s *\*phenomenological* sociology, our routine *\*frame* of mind in the ‘*\*taken-for-granted* world of *\*everyday life*’ where we bracket out the *\*critical attitude*, suspending any philosophical doubts about *\*reality*. Synonymous with his phrases ‘*\*common-sense thinking*’ and ‘the *\*attitude* of everyday life’. The concept originated with Husserl. *See also*

COMMON SENSE; PHENOMENOLOGY; PREREFLEXIVE; TACIT  
KNOWLEDGE; TRANSPARENCY.

**naturalism** (*adj.* **naturalistic**) **1.** In art and literature, a *\*theory* of *\*representation* and a *\*style* based on the detailed *\*depiction* or *\*description* of the observable *\*appearance* of things with clinical accuracy and *\*objectivity* and without *\*distortion* or stylization. Associated with the artistic goal of mirroring *\*reality* and sometimes seen as a form of *\*illusionism* (*see also* **MIMESIS**). Some see it as a *\*reductionist* form of *\*aesthetic \*realism* which offers superficial representations of the appearance of things (**verisimilitude**) rather than a deeper, more profound understanding of their nature. Non-naturalistic *\*texts* react against naturalistic *\*conventions*: for instance, by using the *\*alienation effect*. Regarding TV *\*drama*, D. Potter declares: ‘I don’t want to show life exactly as it is. I hope to show a little of what life is about.’ **2. (photographic naturalism, photorealism)** The dominant contemporary form of visual naturalism for which *\*modality* judgements tend to be based on standards derived from 35 mm colour photography: *see also* **PHOTOREALISM**. **3.** The representation of people in their real social environments (Williams). **4.** The representation of the role of the ‘natural forces’ of heredity and environment in shaping the *\*behaviour* of characters, as in the work of Zola, which details the sordid reality of working-class life in the 19th century. **5.** In loose usage, a synonym for aesthetic *\*realism*. **6. (methodological naturalism)** The stance that research in the social sciences should apply scientific methods (e.g. *\*hypothesis* testing) in order to establish generalizable laws about social behaviour—in contrast to *\*interpretive* and *\*contextual* approaches.



[http://xtf.lib.virginia.edu/xtf/view?  
docId=DicHist/uvaBook/tei/DicHist3.xml;chunk.id=dv3-  
43;toc.depth=1;toc.id=dv3-  
43;brand=default;query=Dictionary%20of%20the%20History%20of%20Ide  
as#1](http://xtf.lib.virginia.edu/xtf/view?docId=DicHist/uvaBook/tei/DicHist3.xml;chunk.id=dv3-43;toc.depth=1;toc.id=dv3-43;brand=default;query=Dictionary%20of%20the%20History%20of%20Ideas#1)

- Naturalism in art

**naturalization (naturalizing)** The process by which culturally specific \*worldviews which are constructed sociohistorically come to be phenomenally experienced by those within a \*culture as natural, normal, self-evident \*common sense, and are thus \*taken for granted as universal and immutable, as in the naturalization of \*difference (e.g. in \*gender essentialism). \*Codes which have been naturalized are those which are so widely distributed in a culture and which are learned at such an early age that they appear not to be constructed (*see also* CONSTRUCTEDNESS; MARKEDNESS; TACIT KNOWLEDGE; TAKEN-FOR-GRANTEDNESS; TRANSPARENCY). \*Myths serve the \*ideological function of naturalization—making the cultural seem natural. In \*Marxist theory, naturalization serves to maintain the ideological \*hegemony of the dominant \*class (*see also* DOMINANT IDEOLOGY). *See also* CULTURAL REPRODUCTION; *compare* DENATURALIZATION.

**natural kind** *See* CATEGORIZATION.

**natural signs** *See* CONVENTIONALITY.

**natural sound (actual sound, sound off tape, SOT)** In \*film and video, the audio that is present at the location and that has been recorded along with the pictures. In contrast to **overdubbed** audio where natural \*sound is augmented or replaced with other audio in \*post-production. *See also* ADR; MIX.

**navigational query** A \*search query conducted with the intention of locating a particular website or \*online resource. \*Search engine \*algorithms predict such intentions, limiting what is counted as relevant in choosing which results to display (*see* CONTENT FILTERING ALGORITHM). *See also* QUERY TYPES; *compare* INFORMATIONAL QUERY; TRANSACTIONAL QUERY.

**necessary condition** In relation to \*causation, an essential prerequisite for a specified \*effect to occur. It may or may not also be a \*sufficient condition. *See also* DETERMINISM.

**negative appeals** Persuasive strategies that play upon anxieties. For instance, advertisers may stress what consumers would lose by not purchasing a product or service or not following the advice. *See also* ADVERTISING APPEALS; EMOTIONAL APPEALS; FEAR APPEALS; GUILT APPEALS; *compare* POSITIVE APPEALS.

**negotiated reading** Within S. Hall's \*encoding–decoding model, a 'reading position' involving the \*interpretation of a \*mass media \*text by a \*decoder who partly shares its \*code and broadly accepts the \*preferred reading, but who resists and modifies it in a way which reflects their own social position, experiences and interests (local and personal conditions may be seen as exceptions to the general rule)—this position involves contradictions. *See also* RECEPTION MODEL; *compare* HEGEMONIC READING; OPPOSITIONAL READING.

**neocolonialism** *See* POSTCOLONIALISM.

**neoliberalism** **1.** Most broadly, a term for political policies favouring the reduction of the role of the state in economic affairs, particularly 'free market' principles, for instance in relation to \*cross-media ownership. *See also* CONSUMER CULTURE; CONSUMER SOVEREIGNTY; LIBERTARIAN MODEL; MARKET MODEL; PLURALISM; *compare* SOCIAL RESPONSIBILITY MODEL. **2.** A label often applied to policies promoting economic \*globalization.

**neo-Marxism** *See* MARXIST THEORY.

**neophilia** A fondness for, or obsession with, novelty and change (exhibited by **neophiles** or **neophiliacs**). It has been suggested that this may be a personality trait. The opposite is **neophobia**. *Compare* TECHNOPHILIA.

**net** *See* INTERNET.

**netiquette** [*internet + etiquette*] Unwritten \*conventions governing acceptable \*behaviour for participants in \*chatrooms and other \*online forums.

**Net neutrality (network neutrality)** This term was coined in 2003 to refer to a principle requiring US *\*internet* service providers (ISPs) to serve all internet *\*users* on an equal basis as a public service. Some ISPs favoured a *\*tiered network*: offering a ‘fast lane’ to favoured partner websites and services but restricting *\*access* to those of competing companies, offering only slower access, or even blocking access, unless users pay a premium rate. After a series of legal challenges, US rules on Net neutrality were repealed in 2017. *See also* GATEKEEPING; INTERNET REGULATION.

**netnography** [*internet + ethnography*] A qualitative methodology for the study of *\*online* communities and *\*contexts* using ethnographic (anthropological) research techniques.

**network** 1. Broadly, any relational system. This may, for instance, *\*represent* relationships between people, things, words, ideas, or *\*signs* (*see also* RELATIONAL MODEL; SIGN SYSTEM; SYSTEMS THEORY). 2. In *\*network theory* and *\*network analysis*, a set of relations. This can be mapped as a system of interconnected *\*nodes*. *See also* CENTRALIZED NETWORK; DECENTRALIZED NETWORK; DISTRIBUTED NETWORK; NETWORK TOPOLOGIES. 3. (social network) A web of *\*social ties* between individuals: *see* COMMUNICATION NETWORK; NETWORK COMMUNITY; NETWORK SOCIETY; SOCIAL GRAPH; SOCIAL NETWORKS; SOCIAL NETWORK THEORY. 4. A *\*computer network*: a *\*telecommunications* system of linked computers or servers which exchange *\*data* (such as the *\*internet*). *See also* CLIENT/SERVER NETWORK; DISTRIBUTED NETWORK; PEER-TO-PEER NETWORK. 5. (broadcasting network) A group of *\*television channels* and/or *\*radio* stations owned by the same organization; *see also* BROADCAST NETWORK; CABLE NETWORK; TELEVISION NETWORK. 6. (marketing channels) *See* DISTRIBUTION NETWORK.

**network analysis** *See also* COMMUNICATION NETWORK; PROXIMITY; SOCIAL GRAPH. 1. In anthropology, sociology, and political science, a systematic approach analysing interrelation, interdependency, and *\*interaction* within social systems and a theoretical framework for understanding *\*behaviour*. Its primary focus is on who is linked to whom, by

what forms of linkage, and the behavioural *\*influence* of such *\*links*. An emphasis on dynamic and *\*complementary relationships* arose in the 1950s as a reaction against the institutional focus of *\*structural \*functionalism*. *See also* CONVERGENCE MODEL; DIFFUSION; RECIPROCITY; SOCIAL NETWORKS; SIX DEGREES; SOCIAL NETWORK ANALYSIS. **2.** The process of identifying and visually mapping the *\*communication* structure of a system, and the patterns of relations (or the absence of relations) between *\*nodes* within it, including *\*cliques*, *\*roles*, interdependencies, and *\*connectedness*. *See also* CENTRALITY; DIRECTIONAL RELATIONS; HUB; NETWORK; NETWORK COHESION; NETWORK DENSITY; NETWORK ROLES; NETWORK TOPOLOGIES; NETWORK VISUALIZATION; NODALITY; *compare* SOCIAL NETWORK ANALYSIS.

**network cohesion** In *\*network analysis*, the nature and strength of the relations among members and the patterns of *\*influence* between them. *See also* BONDING CAPITAL; BRIDGING CAPITAL; RECIPROCITY; SOCIAL TIES.

**network community** A *\*cluster* within a *\*social network* in which the *\*nodes* have more relational *\*ties* to each other than to other clusters.

**network convergence** The concept of *\*telephone*, video, and *\*data* transmission *\*networks* being united within a common physical infrastructure. *See also* CONVERGENCE.

**network density (ND, density)** In *\*network theory*, the number of actual direct connections between *\*nodes* within a network divided by the number of potential direct connections, where the latter is calculated thus: the number of nodes minus 1, divided by 2, multiplied by the number of nodes, multiplied by 100. In a social network, where there are three friends and they all know each other, the network density is 100%, but if there are only two connections between them the network density is 66.7%. *See also* COMMUNICATION NETWORK; EDGE; NETWORK ANALYSIS.

**networked communication 1.** (digitally networked communication, socially networked communication, globally networked communication)

**\*Communication** based on the rapid, multi-directional **\*flow** of **\*messages** and **\*information** supported by interconnected **\*online** and **\*mobile \*data-sharing \*technologies**. It is a **\*paradigm** associated with the concept of an **\*information** society, based on many-to-many **\*information** diffusion, in contrast to traditional linear, one-way, hierarchical **\*models** of communication (such as **\*broadcasting**). It facilitates **\*demassification** and **\*disintermediation**, together with **\*peer-to-peer** collaboration and dialogue within **\*communities of interest** which transcend geographical boundaries (*see also* **CYBER-UTOPIANISM**). *See also* **CONNECTIVE MEDIA; CONNECTIVITY; DISAGGREGATION; DISTRIBUTED NETWORK; HIVE MIND; INFORMATION FLOW; KNOWLEDGE SHARING; MASS SELF-COMMUNICATION; NETWORKED JOURNALISM; NETWORKING; ONLINE SOCIALITY; SHARING; SOCIAL NETWORKS; USER-GENERATED CONTENT; VIRAL CONTENT**. **2.** In **\*digital \*marketing**, an approach which involves getting **\*consumers** to talk to each other about a product or service using **\*social media** rather than simply telling them about it. *See also* **CONTENT SHARING; INFLUENCE**.

**networked individualism** A hypothesized trend for people to use **\*online** and **\*mobile \*technologies** to interact primarily on a one-to-one basis as individuals in diverse, unbounded **\*social networks** (*see also* **CONNECTIVITY**), often based on **\*homophily**, rather than as members of small, homogeneous, tightly knit groups, based on kinship or pre-established **\*social relations**, or in location-specific communities (*see also* **CONNECTEDNESS; STRONG TIES**). Online **\*networks** facilitate this by connecting individuals regardless of the physical distance between them. Critics see networked individualism as promoting self-interest at the expense of pro-social motives. *See also* **NETWORK SOCIETY; ONLINE SOCIALITY; WEAK TIES**.

**networked journalism** **\*News-gathering, \*production**, and publication involving active collaboration between professionals and members of the general public, typically seen as increasing **\*audience** engagement and reducing the **\*gatekeeping** role of the media. *See also* **COLLABORATIVE JOURNALISM; CROWDSOURCING; DIGITAL JOURNALISM; NETWORKED**

COMMUNICATION; NETWORKED PUBLIC SPHERE; PARTICIPATORY JOURNALISM; PRODUSER; USER-GENERATED CONTENT; *compare* CITIZEN JOURNALISM.

**networked participation** (**digitally networked participation, socially networked participation**) Practices reflecting, or seeking to foster, inclusiveness, dialogue, and active public engagement facilitated by or organized through the use of *\*online* and *\*mobile media* (*see also* WEB 2.0). Such participation is frequently argued to hold the potential of enhancing democracy, as when it is seen as generating more active engagement by citizens in political and social action through debate, campaigns, and protests, as reflecting more openness, or as a power-sharing challenge to hierarchical control (*see also* CLICKTIVISM; CYBER-UTOPIANISM; DIGITAL DEMOCRACY; DISTRIBUTED NETWORK; PARTICIPATORY DEMOCRACY; SMART MOB; SOCIAL MEDIA GOVERNANCE). Many commentators associate it with phenomena such as: increasing global *\*access* to *\*news* and *\*information*, reducing institutional *\*gatekeeping* and political censorship (*see also* DISINTERMEDIATION; KNOWLEDGE SHARING; NETWORKED COMMUNICATION; NETWORKED JOURNALISM; PEER-TO-PEER INTERACTION); and the erosion of *\*power* asymmetries in traditional *\*roles*, such as between *\*producers* and *\*users* or between artists and *\*audiences*, as in the *\*networked*, participatory *\*production* of public *\*culture* (*see also* COLLABORATIVE PRODUCTION; CROWDSOURCING; DISTRIBUTED NETWORK; NETWORKED PUBLICS; PARTICIPATORY CULTURE; PRODUSER; PROSUMER; SHARING; SPREADABLE MEDIA; USER-GENERATED CONTENT; WISDOM OF CROWDS). Most broadly, it may refer to any kind of online collaboration or co-production, especially within an *\*online* community. *\*Social media* and the *\*blogosphere* are sometimes referred to as **participatory networks** (*see also* ONLINE FORUMS; SOCIAL NETWORKING).

**networked publics** *\*Discursive* communities meeting in *\*virtual spaces* such as *\*social networking sites*, in which many-to-many *\*communication*, *\*communities of interest* or perspective, and *\*peer-to-peer* *\*sharing* are

facilitated by the mediating infrastructure of *\*digital* *\*online* and *\*mobile* networks, and which variously shape and reflect shifting articulations of publicness and *\*privacy*. *See also* [DISTRIBUTED NETWORK](#); [IMAGINARY COSMOPOLITANISM](#); [KNOWLEDGE COMMUNITY](#); [KNOWLEDGE SHARING](#); [MASS SELF-COMMUNICATION](#); [MOBILE COMMUNITY](#); [NETWORKED COMMUNICATION](#); [NETWORKED INDIVIDUALISM](#); [NETWORKED PARTICIPATION](#); [NETWORKED PUBLIC SPHERE](#); [NETWORKING](#); [ONLINE COMMUNITY](#); [ONLINE SOCIALITY](#); [PARTICIPATORY CULTURE](#); [PARTICIPATORY MEDIA](#); [PEER-TO-PEER INTERACTION](#); [PUBLICS](#); [SOCIAL MEDIA](#); [VIRTUAL COMMUNITY](#); [WEB 2.0](#).



<https://www.danah.org/papers/2010/SNSasNetworkedPublics.pdf>

- Social network sites as networked publics

**networked public sphere (online public sphere)** Transnational *\*online* spaces in which *\*networked* publics engage in public *\*discourse*, social discussion, and political debate and which are arguably less subject to censorship and control and potentially open to wider democratic participation and dialogue than in the traditional *\*public sphere* dominated by the *\*mass media*. *\*Digital* *\*networks* are frequently seen as facilitating more decentralized and more distributed relational *\*structures* and a many-to-many *\*flow* of *\*news*, *\*information*, and ideas (though *see* [BALKANIZATION](#), [CYBER-UTOPIANISM](#), [ECHO CHAMBER](#), [IMAGINARY COSMOPOLITANISM](#)). *See also* [BLOGOSPHERE](#); [COMMONS-BASED SOCIAL MEDIA](#); [DIGITAL COMMONS](#); [DIGITAL DEMOCRACY](#); [DISAGGREGATION](#); [DISINTERMEDIATION](#); [FLASH MOB](#); [NETWORKED COMMUNICATION](#); [NETWORKED JOURNALISM](#); [NETWORKED PARTICIPATION](#); [NETWORK SOCIETY](#); [ONLINE FORUMS](#); [PARTICIPATORY CULTURE](#); [PARTICIPATORY JOURNALISM](#); [SOCIAL MEDIA GOVERNANCE](#); [SOCIAL TIES](#); [WEB 2.0](#).

**networked self** The concept of *\*personal identity* as a relational and dispersed *\*performance* within a web of relationships with which

individuals are always connected—dynamically positioned in relation to different *\*audiences* and connections in the multiple *\*contexts* of *\*social networks*. Such *\*identities* are perpetually under construction in *\*social networking sites*. *See also* DISCLOSURE; EDITED SELF; HYPER-COORDINATION; IMPRESSION MANAGEMENT; MICROCELEBRITIES; NETWORKED PUBLICS; ONLINE SOCIALITY; PERPETUAL CONTACT; SELFIE; SELF-BRANDING; SELF-PRESENTATION; SELF-PROMOTION; SOCIAL NETWORKING.

**networked sociality** *See* ONLINE SOCIALITY.

**networked society** *See* NETWORK SOCIETY.

**network effect** *See also* BANDWAGON EFFECT; FEEDBACK; MATTHEW EFFECT. **1.** A tendency for the exponential growth of a widespread service to reinforce and be reinforced by positive *\*user \*evaluations*. *See also* DIFFUSION. **2. (online network effect)** A virtuous circle, amplified by the *\*internet*, whereby the value of a product or service to users rises as its user base expands, as in the case of Facebook.

**network graph** *See* SOCIAL GRAPH.

**networking (social networking)** Seeking to develop and strengthen personal or professional relationships within a *\*social network*. *See also* NETWORKED COMMUNICATION; NETWORKED PUBLICS; SOCIAL NETWORKING; SOCIAL TIES.

**network neutrality** *See* NET NEUTRALITY.

**network roles** The *\*function* of individuals within a *\*communication network*, such as *\*bridge*, *\*follower*, *\*leader*. *See also* COMMUNICATION STRUCTURE; GATEKEEPING; INFLUENCE; OPINION LEADER.

**network society (networked society)** An emerging form of society where new *\*communications* technologies have enabled *\*social relationships* to

form that are no longer geographically bounded. It is an unbounded, dynamic **\*social structure** built upon a global sociotechnical infrastructure of interconnected **\*digital** communication and **\*information** networks rather than vertical forms of organization: most notably, the **\*internet**. Castells sees **\*networks** as being composed of a series of information **\*nodes**, consisting of both organizations and individuals that challenge traditional notions of governance since they cut across or bypass the established organizational **\*structures** of civil society. As networks, the nodes are **\*social actors**, the connections are the relationships between them, and the **\*flows** are the patterns of exchange. *See also* **COMMUNICATION NETWORK**; **CONNECTIVITY**; **DISEMBEDDING**; **GLOBALIZATION**; **NETWORKED INDIVIDUALISM**; **NETWORKED PUBLIC SPHERE**; **NETWORKING**; **ONLINE SOCIALITY**; **SOCIAL MEDIA GOVERNANCE**; **SOCIAL NETWORKING SITE**; **SOCIAL NETWORKS**; **SPACE OF FLOWS**; *compare* **GLOBAL VILLAGE**.



<http://globetrotter.berkeley.edu/people/Castells/castells-con4.html>

- The network society: interview with Manuel Castells

**network theory (NT)** A conceptual perspective concerning patterns and underlying **\*structures** in systems of interconnected elements; *see also* **COMMUNICATION NETWORK**; **DEGREES**; **HUB**; **NETWORK**; **NETWORK ANALYSIS**; **NETWORK COMMUNITY**; **NETWORK TOPOLOGIES**. *Compare* **SOCIAL NETWORK THEORY**.

**network topologies** In **\*network theory**, different types of systems or infrastructures, including **\*centralized networks** (with all **\*nodes** linked to a single central **\*hub**), **\*decentralized** networks (with nodes in multiple clusters and hubs), and **\*distributed networks** (with random configurations of **\*links** and nodes, and no hub). In social and **\*information** networks, different topologies have implications for **\*information flow**, **\*gatekeeping**, and **\*power relations**. *See also* **CENTRALITY**; **NETWORK**; **NETWORK ANALYSIS**; **NETWORK COMMUNITY**; **NETWORK VISUALIZATION**; **NODALITY**; **SCALE-FREE NETWORK**; **SOCIAL GRAPH**.



<http://networkcultures.org/unlikeus/resources/articles/what-is-a-federated-network/>

- Network topologies

**network visualization** A way of visualizing *\*structural* patterns in large and complex *\*data* sets in terms of *\*nodes* and *\*links* in order to facilitate insights into the relationships involved. *See also* CENTRALITY; COMMUNICATION NETWORK; INFOGRAPHICS; NETWORK; NETWORK ANALYSIS; NETWORK THEORY; SOCIAL GRAPH.

**neural networks (neural nets)** Algorithmic computer systems inspired by the operation of neurons in the human brain. *\*Algorithms* based on such *\*networks* are already used in automated *\*facial recognition*, recognizing, categorizing, and matching patterns. *See also* ARTIFICIAL INTELLIGENCE.

**neutrality** 1. An ideal of representing (some aspect of) *\*reality* purely objectively, without *\*distortion* or *\*bias*: *see also* NATURALISM; OBJECTIVE NARRATION; OBJECTIVE REPRESENTATION; OBJECTIVISM; REALISM. 2. (journalistic neutrality) In *\*journalism*, an *\*ethical* ideal of not taking sides or *\*expressing* a personal *\*opinion*, and keeping an open mind: *see* BALANCE; BIAS; IMPARTIALITY; OBJECTIVITY. 3. (technological neutrality) An *\*instrumentalist* notion reflected in the saying that ‘a bad worker blames the tools’. However, to theorists such as McLuhan the *\*medium* is not ‘neutral’ (*see* MCLUHANISM). Each medium or tool has its own *\*affordances*, biases, and *\*cultural \*connotations*. In *\*semiotic* terms, the *\*signified* may be altered by a change of the medium used for the *\*sign vehicle*: *\*materiality* matters. 4. An ‘open *\*internet*’ principle: *see* NET NEUTRALITY.

**New Criticism** *See* FORMALISM.

**New Historicism** *See* CULTURAL MATERIALISM.

**new media** An umbrella term that first emerged in the 1980s loosely referring to computer-based media. The term applies to a wide range of phenomena and practices which tend to blur the distinction between *\*interpersonal* and *\*mass communication*. *See also* **ALTERNATIVE MEDIA**; **DEMASSIFIED MEDIA**; **HYPERMEDIA**; **MOBILE MEDIA**; **MULTIMEDIA**; **NETWORKED COMMUNICATION**; **SOCIAL MEDIA**; *compare* **LEGACY MEDIA**; **MAINSTREAM MEDIA**; **POST-MEDIA**.



<https://online.seu.edu/what-is-new-media/>

- Defining new media

**news** In the *\*mass media*, formal reports of *\*events* considered likely to be significant to the *\*target audience* which are normally *\*broadcast* or published soon after *\*information* about them becomes available. As a *\*genre* in any *\*medium*, news is generally expected to be *\*referential* and *\*informational communication* reported accurately and without *\*bias*. Nevertheless, certain sectors of news *\*journalism* are regularly accused of bias (for instance, right-wing bias in certain *\*newspapers* or on Fox News), and national news outlets invariably adopt a nationalistic stance when the nation is involved in international *\*conflict*. *\*Selective representation* is unavoidable, and based on *\*framing* (*see* **NEWS FRAMES**). Like any form of *\*representation*, news ‘manufactures’ particular versions of *\*reality* rather than being a ‘window on the world’. Some sociological research presents news as the product of newsroom routines and as *\*filtered* through a *\*gatekeeping* process. From the journalistic perspective, the selection of items and the prominence and time or space devoted to them is related to inherent *\*newsworthiness*; however, selection is determined by *\*news values*. Some argue that the media are secondary definers, reproducing in news coverage the *\*ideological \*framings* of primary definers or dominant groups through their reliance on authoritative sources (*see* **DOMINANCE MODEL**; **PRIMARY AND SECONDARY DEFINERS**). Powerful interest groups do seek to *\*influence* the agenda when their interests are at stake (*see also* **AGENDA SETTING**; **GLASGOW MEDIA GROUP**; **MANUFACTURE OF CONSENT**). However, *\*audiences* are also selective (*see* **RECEIVER**

**SELECTIVITY**): it was primarily in relation to **\*television** news that S. Hall developed the **\*reception** model of **\*hegemonic** **\*negotiated**, and **\*oppositional readings**. Although news has always involved turning **\*events** into stories, critics note that commercial pressures lead to an increasing tendency for news to adopt **\*fiction** values, including the newsreader as celebrity (*see also* **STORY MODEL**; **TABLOIDIZATION**). More subtly, the genre has been seen as **\*stereotypically** **\*masculine** (*see also* **HARD NEWS**).



<https://www.thenewsmanual.net/index.htm>

- The news manual

**news agency (agency)** Any of the organizations such as Reuters, Associated Press, and the Press Association that supply news items and footage to the world's **\*press**, **\*radio**, and **\*television**, and also news updates for general **\*audiences** on the **\*internet**. Critics have argued that news circulated by these agencies is framed within Western perspectives. *See also* **MEDIA HEGEMONY**; **NEWS FLOW**.

**news aggregator** Any system bringing together syndicated **\*journalism** in one **\*online** location: for example, Google News. Frequently synonymous with **\*feed** reader. *See also* **AGGREGATION**; **COLLABORATIVE JOURNALISM**; *compare* **CHURNALISM**.

**news bite** In the homepage of **\*online** **\*newspapers**, a mini-story in the form of a snappy headline and a brief summary, with a link to the main story.

**news cycle** The period between one round of news stories and the next. For **\*newspapers** this was traditionally 24 hours, but modern **\*mass media** typically operate on a **\*rolling** news cycle, where news is available almost continuously (24/7), making the term largely historical.

**news events** *See* **MEDIA EVENTS**.

**newsfeed** **1.** Material sent to the headquarters of a news organization from a reporter in the field or from news agencies. **2. (web feed)** Updates from \*online sources to which \*users have subscribed. *See also* FEED READER; RSS. **3.** In \*social networking sites such as Facebook and Twitter, the \*posts dynamically displayed for the user from the contacts they follow. *See also* FILTERED FEED; *compare* TIMELINE.

**newsfeed algorithm** *See* FILTERED FEED.

**news flow** **1.** The supply of stories to \*news organizations. **2.** The international direction from which major news stories emanate: typically from the more powerful nations. *See also* DIFFUSION; INFORMATION FLOW; MEDIA FLOWS; MEDIA IMPERIALISM; NEWS AGENCY. **3.** The \*diffusion of news through the population (*see* J-CURVE).

**news frames** **1.** The \*formats, \*categories (*see* CATEGORIZATION), and criteria (*see* NEWS VALUES) acting as selective \*filters, formal \*contexts, and modes of informational organization in the reporting of current \*events. The \*genre itself is framed as \*factual (though \*fiction values play a part); *see also* STORY MODEL. News coverage by national media is generally framed with reference to categories such as politics, the economy, foreign affairs, domestic affairs, and sport. Within such categories, some events are framed as more \*newsworthy than others, as reflected in the time or space devoted to them, and in their ordering. Items may also be informally framed as ‘\*hard news’ (with \*masculine \*connotations), or as ‘\*human interest’ stories. In terms of \*form rather than \*content, in \*television news, newsreaders are accorded a privileged status granted to few others, by virtue of their use of \*direct address; this \*connotes authority. *See also* AGENDA SETTING; FRAMING. **2.** More narrowly, the \*angle adopted in reporting a new story, which is sometimes made explicit in the commentary.

**newsgroups (Usenet)** A system, first developed in 1979, involving thousands of \*topic-centred \*internet \*bulletin boards where people \*post and/or reply to \*messages. *See also* ONLINE FORUMS; THREADS; VIRTUAL COMMUNITY.

**newsletters, electronic** *See* ELECTRONIC MAILING LISTS.

**newspapers** Publications including *\*news*, articles, and *\*advertisements*, usually issued daily or weekly in printed form, but including web-based versions. In Britain, the first ‘news papers’ appeared in the 16th century, and the first regular English daily newspaper was the *Daily Courant*, established in 1702. They are largely funded by *\*advertising* and may be local, regional, national, or international. *See also* ABOVE-THE-FOLD; BELOW-THE-FOLD; BYLINE; CLASSIFIED AD; COLUMN INCHES; COPY; DISPLAY AD; EDITORIAL; FORMATS; FOURTH ESTATE; HALF-TONE; HEADLINE; INVERTED PYRAMID; LEAD STORY; MASTHEAD; MIDDLE-MARKET NEWSPAPERS; PHOTOJOURNALISM; PRINT MEDIA; READERSHIP; REDTOP; ROTARY PRESS; SENSATIONALISM; TABLOID; TABLOIDIZATION.



<http://www.britishpapers.co.uk/>

- British Newspapers Online

**news reader** *See* FEED READER.

**news release** *See* PRESS RELEASE.

**news values** The informal journalistic criteria adopted in the editorial selection, prioritization, and presentation of *\*events*: implicit principles underlying the assessment of *\*newsworthiness*. Drawing on the psychology of *\*perception*, in 1965 Galtung and Ruge proposed eight hypothetical factors likely to *\*influence* the selection of reported events in any *\*culture*. Such events: match the timescale of the *\*news* schedule (unlike long-term trends); are sufficiently consequential to grab the headlines; are open to a clear *\*interpretation* rather than ambiguous; are *\*culturally* meaningful; are consonant with normal *\*expectations*; are unanticipated and/or rare; are a continuation of an existing news story; and/or fill a gap in the pattern of news covered. They also suggested four culture-bound factors: events were more likely to become news if they involved elite nations, elite people, a focus on individuals, and/or negative consequences. Journalistic selectivity is not

deliberate **\*bias**, but S. Hall argues that news **\*values**, learned from **\*socialization** into newsroom routines, tend to favour the **\*status quo**. *See also* AGENDA SETTING; INSTITUTIONAL BIAS; OBJECTIVITY; PROPAGANDA MODEL; SELECTIVE REPRESENTATION.

**newsworthiness** The reportability of an **\*event** by journalists, often unreflexively assumed to be a property inherent in such events or **\*news** stories but which is dependent on **\*news values**. S. Hall argues that, over time, news actually creates the **\*consensus \*knowledge** by which reporters and the general public recognize newsworthiness.

**niche audience (niche market)** A specific **\*target audience**, as opposed to a **\*mass audience**. In **\*marketing**, a relatively small market for a specialized product or service, such as a specific demographic group, as opposed to a **\*mass market**. *See also* MICROMARKETING; NARROWCASTING; SEGMENTATION.

**niche market** *See* NICHE AUDIENCE.

**NLP (natural-language processing)** *See* LANGUAGE PROCESSING.

**nodality** *See also* NETWORK ANALYSIS; NETWORK THEORY; NETWORK TOPOLOGIES. **1.** The properties of a **\*node** or junction within a relational **\*network** (including its **\*centrality**). **2.** Relative centrality within relational **\*structures** such as **\*information** or social networks. In such **\*networks**, **\*power relations**, **\*influence**, and **\*gatekeeping** depend on such nodality. *See also* CENTRALIZED NETWORK; HUB; SOCIAL MEDIA GOVERNANCE; SURVEILLANCE.

**noddies** (UK, also **noddy shots**; US **noddies**) In **\*television \*interviews** filmed with one camera, contrived **\*reaction shots** (usually filmed immediately after the interview) that show the interviewer listening or nodding in agreement. *See* CUTAWAY; OVER-THE-SHOULDER SHOT.

**nodding** *See* HEAD NOD.

**node** In a *\*network*, a point at which connections (*\*edges*) intersect or branch. Examples include an individual, a computer, and a hyperlink. *See also* *COMMUNICATION NETWORK*; *DEGREES*; *NETWORK ANALYSIS*; *NETWORK VISUALIZATION*; *NODALITY*; *SOCIAL NETWORK THEORY*.

**noise** **1.** In *\*Shannon and Weaver's \*model* of *\*communication*, any unintended changes to the transmitted *\*signal*. This includes *\*distortions* of *\*sound* or *\*images*, *\*radio* static, and transmission errors. **2.** High frequency hiss or the graininess of an image, which is an *\*artefact* of the analogue stage of the recording process in which sound or picture information is converted into an electrical signal.

**noise reduction** **1.** A *\*technology* that compresses a recorded *\*signal* before it is laid onto tape and then expands it again on playback, pushing the high frequency hiss beyond the range of human hearing. **2.** In *\*digital* imaging software, a filter that removes speckles and grain from an *\*image*.

**nomadic audiences** **1.** (cultural studies) A conceptualization of media *\*reception* relating to shifting and discontinuous practices rather than to a specific *\*medium* or *\*genre*: a compression of Radway's concept of 'dispersed *\*audiences* and nomadic *\*subjects*'. **2.** Media *\*users* who practise *\*channel* surfing. **3.** Roaming *\*new* media users accessing *\*media content* in multiple locations using *\*mobile* communication.

**nomenclaturism** The reduction of *\*language* to the purely *\*referential function* of naming things. Naïve *\*realism* assumes pre-existing natural *\*categories* in *\*reality* to which languages simply attach labels. The categories of our mother tongue are unconsciously *\*naturalized*. Hence the well-known anecdote about a Frenchman remarking on the fortunate correspondence between the organization of *\*reality* and that of the French language! *See also* *LINGUISTIC FUNCTIONS*; *REDUCTIONISM*.

**nominalism** (philosophy) In *\*metaphysics*, the notion that only individual things really exist independently of our minds and that *\*universals*, general properties, and other abstract concepts are a construct of our classificational systems. Apparent *\*resemblances* explain nothing about *\*reality*. The term is usually contrasted with *\*realism*, and realists use the term pejoratively to

disparage what they see as the *\*relativistic* reduction of reality to a purely linguistic construction. *See also* [CATEGORIZATION](#); [ONTOLOGY](#).

**non-fiction** Prose *\*writing* that is *\*factual* or *\*informational*. *Compare* [FICTION](#).

**nonlinear editing** Computerized *\*film* or video *\*editing* systems that manipulate footage in the form of *\*data* and which involve cutting, adding, and rearranging *\*shots* and sequences graphically represented on a *\*timeline*. Traditional film editing is nonlinear because a shot can be ‘spliced’ into a sequence by displacing existing material and lengthening its overall duration. However, the term only became widely used in the 1980s, when computerized editing systems started to challenge the dominance of machine-to-machine editing systems used in *\*television* and video. *Compare* [LINEAR EDITING](#).

**non-programme material (NPM)** 1. *\*Commercials*, *\*programme* and *\*channel* promotional *\*content* (such as *\*teasers* and *\*idents*), and public service announcements. The amount of NPM per hour is regulated in most countries and the relative proportions of programme and non-programme material are an issue for *\*consumer \*watchdogs*. *See also* [BREAK BUMPER](#); [CLUTTER](#); [TELEVISION PROGRAMME](#). 2. Materials generated in a *\*television* or *\*radio \*production* but not *\*broadcast*, e.g. *\*rushes* and *\*stock shots*.

**nonverbal behaviour** All *\*bodily* acts other than the use of verbal *\*language* including, but also often equated with, *\*nonverbal communication*, though sometimes distinguished from this as *\*unintentional communication*—which others include within NVC; *see also* [IMPLICIT COMMUNICATION](#); [LEAKAGE](#). Some critics who argue that not all human *\*behaviour* is communicative accept that *\*inferences* may be drawn from unencoded acts but suggest that for behaviour to be classed as communicative there must be some degree of shared understanding between those involved (*see also* [CODES](#)). *See also* [COMMUNICATIVE BEHAVIOUR](#).



SEE WEB LINKS

<http://www.spring.org.uk/2007/05/nonverbal-behaviour.php>

- Nonverbal behaviour

**nonverbal bias** 1. In *\*person perception*, positive or negative *\*evaluation* influenced by a person's *\*body language*, personal *\*appearance*, or mode of dress. 2. Body language signifying a positive or negative evaluation of someone. For instance, research studies have shown that *\*television* anchors can unconsciously exhibit nonverbal *\*cues* reflecting their differential evaluation of political figures, and that such reactions can *\*influence* *\*viewers*.

**nonverbal communication (NVC)** 1. Any form of *\*communication* other than verbal *\*language*. This term can imply that it has a secondary place to *\*verbal* communication (see *LOGOCENTRISM*), whereas we communicate more through NVC than through verbal language, mostly without conscious intention. Sometimes it confusingly includes both '*\*body language*' and other nonverbal communication—notably *\*visual communication* (the term *\*nonverbal behaviour* avoids this confusion). It can also include interpersonal *\*context* factors which contribute to meaning-making. *See also* *IMPLICIT COMMUNICATION*. 2. (**bodily communication, body language**) Communication involving *\*bodily* *\*cues* (whether intentional or not). Argyle lists eight different nonverbal *\*channels*: *\*facial expression*, *\*gaze*, *\*gesture*, *\*posture*, touch, bodily contact, spatial *\*behaviour* (see *PROXEMICS*), *\*appearance*, and voice. Popular usage tends to exclude vocal cues, equating nonverbal with nonvocal, but specialists include nonverbal *\*vocalizations*. NVC is usually divided into: *\*kinesics*, *\*proxemics*, *\*haptics*, and *\*paralanguage*. Argyle argues that the four primary *\*functions* of NVC are: *\*expressing* *\*emotion*, communicating interpersonal *\*attitudes* (*\*affiliation*, *\*dominance* etc.), presenting personality, and accompanying *\*speech*. 3. The study of this *\*topic* as an academic subfield of social psychology; also a key topic within *\*semiotics*. Some scholars insist that nonverbal behaviour cannot be studied independently of verbal behaviour and prefer to frame their studies within the broader term *\*communication* or the narrower one of *\*face-to-face interaction*.

**nonverbal language** 1. A synonym for *\*body language*. 2. Any system of *\*communication* other than *\*speech* or *\*writing*: for instance, *\*sign language* or *\*visual language*.

**nonverbal modifiers** Non-linguistic *\*cues* in *\*interpersonal communication* which facilitate the *\*interpretation* of *\*messages* and moods. In *\*face-to-face interaction*, these are *\*bodily cues* such as *\*facial expression*, *\*eye contact*, and tone of voice; these are often ‘given off’ unconsciously. In the relative *\*cuelessness* of textual interaction (as in messaging systems or *\*chatrooms*), they are deliberately deployed devices such as *\*emoticons*.

**nonverbal persuasion** The role of non-linguistic factors in *\*communication* in influencing *\*audience \*attitudes* and/or *\*behaviour*. In both *\*interpersonal* and *\*mass communication* this includes *\*body language*, interactional style, personal *\*appearance*, and/or mode of dress. In *\*mass communication \*texts* such as *\*advertisements*, it also includes visual *\*imagery*, *\*symbols*, and music (*see also PERIPHERAL ROUTE*). *See also IMPLICIT MEANING*; *compare VISUAL PERSUASION*.

**no-platforming** Preventing someone from *\*expressing* in a public meeting views that are regarded by some protesting group as unacceptable or *\*offensive*. *See also CENSORSHIP*; *FREE SPEECH*; *POLITICAL CORRECTNESS*; *SAFE SPACE*.

**norm** 1. Broadly, a general (normal) *\*expectation* regarding some phenomenon as distinct from any **deviation** from this. Norms can serve to anchor *\*interpretation*. *See also MALE NORM*; *MARKEDNESS*; *TAKEN-FOR-GRANTEDNESS*. 2. Statistically, a measure of central tendency with which particular numerical values can be compared. 3. **(social norm, group norm)** (sociology) A common standard within a social group regarding socially acceptable or appropriate *\*behaviour* in particular *\*social situations*, the breach of which has social consequences (*see also CONFORMITY*; *IN-GROUP*). The strength of these varies from loose *\*expectations* to unwritten rules. Norms (such as those for social *\*roles*) are internalized in *\*socialization*. *\*Functionalists* emphasize that society, its *\*institutions*, and social order depend on social norms, but within a society different social

groups also have their own norms. Compliant behaviour is termed **normative**, but the existence of social norms does not prevent them from being frequently violated. *\*Ethnomethodologists* and *\*symbolic interactionists* emphasize the contestation of norms, and *\*Marxists* stress the role of coercion rather than normative *\*consensus*.

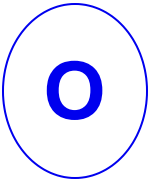
**normative theories** (social science) Ways of *\*framing* a social phenomenon (such as *\*communication* or the *\*mass media*) based on *\*norms*: such as assumptions, *\*expectations*, or prescriptions concerning *\*functions* it ought (or ought not) to fulfil (*see also* **COMMUNICATIVE FUNCTIONS**; **PERSONAL FUNCTIONS**; **SOCIAL FUNCTIONS**). In relation to the mass media, for instance, they include different *\*ideological* *\*paradigms* concerning the relation of the media to the state, as in the traditional Western liberal *\*pluralist* notion of the *\*freedom of the press* (*see also* **MARKET MODEL**; **MEDIA SYSTEMS**; **REGULATION**). They are also implicit in popular *\*attitudes* to media use, as in widespread notions (and guilty feelings) that ‘too much’ TV or ‘overuse’ of the *\*internet* is antisocial, and they underlie notions of what is publicly acceptable in *\*media content*. In relation to *\*language*, normative *\*theories* seek to prescribe ‘correct’ usage, or define language in terms of norm and deviation (as in *\*literal* vs *\*figurative language*).

**NPM** *See* **NON-PROGRAMME MATERIAL**.

**NT** *See* **NETWORK THEORY**.

**NTSC (National Television Standards Committee)** US-originated transmission standard for *\*analogue* colour *\*television* with a *\*resolution* of 525 lines and a *\*frame* rate of 30 frames per second. *Compare* **PAL**.

**NVC** *See* **NONVERBAL COMMUNICATION**.



**OBA** *See* **ONLINE BEHAVIOURAL ADVERTISING**.

**object** **1. n.** In everyday usage, something that can be seen and touched. **2. n. (perceptual object)** In our *\*selective perception* of the world, a *\*subjective* pattern of *\*sensory data* which is accorded *\*contextual* meaning in relation to the current *\*purposes* of the perceiver. Perceptual objects are identified with reference to the categories available to us (**object *\*categorization***). ‘For the most part, we do not first see, and then define; we define first and then see’ (Lippmann). *See also* **ATTENTION**; **FIGURE AND GROUND**; **PERCEPTION**. **3. n. (philosophy)** Something referred to; sometimes restricted to that which is independent of the thinking *\*subject* and external to the mind. An entity about which something can be said. In the *\*Peircean model* of the *\*sign*, the *\*referent*—or what the sign ‘*\*stands for*’. The object divides into the **immediate object** (the particular idea that the sign represents) and the **dynamical object** (the *\*reality* indicated by that idea of the sign which only becomes known through experiencing the sign in other *\*contexts*). The term can refer to abstract concepts and fictional entities as well as to physical objects. **4. n. (psychology)** A person, goal, or thing towards which a feeling, *\*attitude*, or action is directed, as in ‘she was the object of his attention’; in the distinction between *\*subject* and object, the subject is active and the object is passive. *See also* **OBJECTIFICATION**. **5. n. (traditional grammar)** A major *\*structural* element in a sentence, representing the receiver or goal of an action, as distinct from the *\*subject*; a noun phrase governed by, and normally following, a transitive verb. **6. n. (computing)** A single element in an object-oriented programming language. **7. v.** To indicate disagreement.

**object constancy** *See* **PERCEPTUAL CONSTANCY**.

**objectification** The dehumanizing reduction (e.g. in *\*representation*) of a person to the status of a thing, an anonymous *\*body*, or a fetishized body part—typically in **sexual objectification** (*see also* FETISHISM; FRAGMENTATION). *\*Feminists* argue that **female objectification** is a primary mode of women's subjection: in art, *\*film*, literature, and life, they are the traditional *\*objects* of the *\*gaze* for heterosexual male *\*subjects*. In psychological **objectification theory** it is argued that as part of *\*socialization* women develop **self-objectification**: learning to see themselves as men see them. Since the mid 1980s, males have also been increasingly objectified in *\*mass-media* contexts such as *\*advertising*. Compare REIFICATION.

**objective camerawork** *\*Shots* filmed from a *\*third-person point of view*. *See also* OBJECTIVE REPRESENTATION; *compare* SUBJECTIVE CAMERAWORK.

**objective correlative** 1. (literary theory) An *\*image*, or 'a set of *\*objects*, a situation, a chain of *\*events*' calculated to evoke a particular mood or *\*emotion*. The term was popularized in 1919 by T. S. Eliot. 2. In *\*advertising*, *\*meaning* transfer.

**objective journalism** *See* OBJECTIVITY.

**objective narration** A *\*narrative style* in which the *\*author* is self-effacing, passing no comment on characters or *\*events*, and allowing the story to appear to tell itself. Authorial *\*neutrality*, however, is impossible, since, for instance, selectivity is unavoidable. *See also* AESTHETIC DISTANCE; PERSONA; POINT OF VIEW.

**objective representation** The naïve notion that it is possible to *\*depict* *\*reality* without *\*distortion* or the *\*bias* of *\*subjectivity*. This was a common assumption in the early history of photography because of the *\*indexical* *\*evidentiality* of the *\*medium*, though photographers soon articulated their awareness that a *\*point of view* was involved. In *\*documentary film*-making, this approach is reflected in a *\*realist* filming style connoting *\*neutrality*, typically with eye-level *\*shots*, location *\*sound*, and minimal

*\*editing. See also* [NATURALISM](#); [OBJECTIVISM](#); [OBJECTIVITY](#); *compare* [FRAMING](#); [SELECTIVE REPRESENTATION](#); [SUBJECTIVE CAMERAWORK](#).

**objectivism** (philosophy) The concept (associated with scientific methodology) that there is an external world which is independent of our modes of apprehending it, and that it is possible to eliminate *\*bias* and to describe it accurately in terms of verifiable *\*facts* (*see also* [POSITIVISM](#)). A form of *\*epistemological \*realism*. Philosophers such as Nietzsche and Foucault reject the possibility of *\*value-free* facts. Even if it were possible in relation to the investigation of physical *\*reality*, sociologists argue that the social world cannot be independent of our mode of apprehending it; indeed, *\*constructionism* is built upon the notion of social reality as constructed. *\*Cognitive*, *\*cultural*, and linguistic frameworks mediate human experience and reality (*see also* [SAPIR–WHORF HYPOTHESIS](#)). This raises the question of whether social research can ever be ‘scientific’; for its critics, this condemns such research to epistemological *\*relativism*. *Compare* [PERSPECTIVISM](#).

**objectivity** 1. (methodological objectivity) Making and *\*interpreting* verifiable observations about the world without researcher *\*bias*: the goal of scientific research based on *\*objectivism* (*see also* [POSITIVISM](#)). In social science, many argue that complete objectivity is impossible: for instance, because all research is selective, because *\*facts* are not independent of *\*theories*, and because human *\*perception* is always coloured by *\*subjective \*values* (*see also* [INTERSUBJECTIVITY](#)). Anthropological approaches reject the kind of scientific detachment involved in *\*experiments* (*see also* [ETHNOGRAPHY](#)). However, social researchers nevertheless seek to minimize bias, to make their own values explicit, and to reflect on their *\*influence*. 2. (journalistic objectivity, objective journalism) In *\*journalism* (particularly in *\*public-service broadcasting*), a professional ideal or norm in factual reporting involving the related goals of accuracy, truthfulness, *\*impartiality*, *\*neutrality*, disinterestedness, and the avoidance of conscious bias or *\*distortion* (*see also* [BALANCE](#); [HALLIN’S SPHERES](#)). Most social scientists note, however, that there can be no ‘value-free’ *\*point of view* and facts are never free of *\*ideology*. Some (particularly *\*Marxists*) argue that in the case of *\*news* reporting this tends to be the *\*dominant*

ideology (*see also* GLASGOW MEDIA GROUP). Outside *\*public-service broadcasting*, critics note a right-wing bias in news reporting, as in Fox TV news as well as many *\*newspapers* (*see also* POLITICAL BIAS).

*\*Constructivists* note that in *\*television* news the *\*conventions* of *\*realism* also serve to *\*connote* objectivity (as if the news were unconstructed and simply a window on the world). Selectivity is unavoidable (*see also* NEWS VALUES; SELECTIVE REPRESENTATION). *\*Feminists* argue that journalistic objectivity is a *\*myth* reflecting a male *\*gender* bias, being based on the rationalist Cartesian legacy of a dichotomy between the knower and the known (*see also* CARTESIAN DUALISM). Some forms of journalism reject objectivity, preferring to make their biases explicit: *see* ADVOCACY JOURNALISM; ALTERNATIVE MEDIA; GONZO JOURNALISM. 3.

**(documentary objectivity)** In *\*documentary*-making, a *\*rhetoric* of observational distance and *\*factuality* connoted by *\*realist \*codes* such as that of *\*objective representation*.

**oblique angle** *See* CANTED SHOT.

**obscenity** A legal category that covers *\*pornographic* or violent material considered to be sufficiently extreme to ‘deprave and corrupt’. In the UK, the Obscene Publications Act (1959) makes it a punishable offence to distribute, circulate, sell, hire, lend, or give away such material.

**observer bias** The *\*influence* of a researcher’s *\*frame of reference* on their observations and *\*interpretations*; in social research, particularly their *\*expectations* and *\*cultural* assumptions. Social researchers seek to be *\*reflexive* about their own *\*values*, although some critics question whether it is possible to step outside one’s own cultural framework (*see also* ETHNOCENTRISM).

**occlusion (interposition)** An important monocular *\*depth cue* in the *\*visual perception* of the world and a *\*pictorial* depth *\*cue* and *\*representational \*convention* in which one *\*object* overlaps another, thus indicating that it is in front and closer than the one it partially occludes.

**OCR** *See* OPTICAL CHARACTER RECOGNITION.

**ocularcentrism (Greek visualism)** A *\*perceptual* and *\*epistemological* *\*bias* ranking vision over other senses in Western *\*cultures*. An example would be a *\*preference* for the written word rather than the spoken word (in which case, it would be the opposite of *\*phonocentrism*). Both Plato and Aristotle gave primacy to sight and associated it with reason. We say that ‘seeing is believing’, ‘see for yourself’, and ‘I’ll believe it when I see it with my own eyes’. When we understand we say, ‘I see’. We ‘see eye to eye’ when we agree. We imagine situations ‘in the mind’s eye’. ‘See what I mean?’ Commentators such as McLuhan argue that *\*literacy* and the printed word have played a key part in the elevation of the eye to such primacy as a way of knowing. *See also* **McLUHANISM**; **SENSE RATIO**; **VISUALISM**.

**ocular convergence** *See* **BINOCULAR VISION**.

**oculesics** The study of the communicative role of the eyes in *\*nonverbal communication* (a *\*culturally* variable phenomenon), often subsumed within *\*kinesics*. *See also* **EYE CONTACT**; **GAZE**; **GAZE AVERSION**.

**Oedipal trajectory** A simplistic psychoanalytical *\*interpretation* of *\*classical narrative structure* in mainstream cinema, in which (as in many action *\*films*) a male *\*protagonist* has to face a crisis, usually resolving it, winning a woman, gaining the approval of a senior male, and achieving *\*closure*. This pattern is argued to enact the Freudian Oedipus complex in which a boy struggles to detach himself from his mother in order to attain a heterosexual *\*masculine* *\*identity*.

**offensiveness** The property of causing distress to an individual or group. Those who ‘take offence’ at some *\*behaviour*, *\*opinion*, or use of *\*language* variously perceive it to be *\*emotionally*, morally, socially, or politically unacceptable. Such behaviour may range from casual rudeness to flagrant provocation (as in ‘hate speech’). Those who see offence-taking as associated with ‘liberal *\*taste*’ dismiss *\*millennials* as ‘snowflakes’, who are too easily offended or obsessed with *\*political correctness*. One response to such a criticism is that it reflects a sense of entitlement to impose definitions on *\*others* who are relatively less powerful (*see also* **MALE**

ENTITLEMENT; WHITE PRIVILEGE AND ENTITLEMENT). *See also* FREE SPEECH; NO-PLATFORMING; TRIGGER WARNING; TROLLING.

**offline** *adj.* **1.** The condition of not being connected to the *\*internet*: *compare* ONLINE. **2.** In *\*television* *\*post*-production, pertaining to a *\*programme* which is finished in the sense that the creative editorial decisions have been made but which has been edited using non-broadcast quality equipment and so needs to be remade in a *\*conform* and finished off in an *\*online* edit: *see also* EDITING.

**offline editing** In *\*television* *\*post*-production, typically a time-consuming process in which *\*sequences* are assembled from *\*shots* taken from uncut *\*rushes* (or other sources) in order to produce a *\*final offline cut* which is then submitted to a *\*producer* or commissioning editor for approval. This is all done at non-broadcast quality to save money. If the cut is approved, the *\*timeline* is copied and a *\*digicut* is created which is then used to remake the *\*programme* at *\*broadcast* quality in a *\*conform*.

**offset lithographic printing** *See* LITHOGRAPHY.

**old media** *See* LEGACY MEDIA.

**OM** *See* OPINION MINING.

**omission** *See* DELETION.

**omniscient point of view** *See also* DISCLOSURE; POINT OF VIEW. **1.** In written *\*fiction*, a traditional *\*third-person point of view* in which the ‘godlike’ *\*narrator* is usually also the implied *\*author* and thus all-knowing and able to offer or withhold *\*information* about any *\*events* (even those happening simultaneously) and about the actions, *\*motivations*, and unspoken thoughts of any character. Such narrators may be obtrusive (e.g. *\*evaluative*) or self-effacing. **2.** (film) A mode of *\*narration* in which the *\*audience* is shown far more than any single character can see, often from the most informative angles, though film-makers usually selectively withhold information.

**180-degree rule** *See* CROSSING THE LINE.

**one-sided message (one-sided appeal)** Persuasive \*communication that presents only one \*point of view, as in traditional \*reason-why advertising. This approach is more appropriate as reminder advertising when ‘preaching to the converted’ than for more sceptical, \*savvy consumers. *See also* ADVERTISING APPEALS; CENTRAL ROUTE; MESSAGE SIDEDNESS; RATIONAL APPEALS; *compare* TWO-SIDED MESSAGE.

**one-step flow** *See* TWO-STEP FLOW.

**one-to-many communication, one-to-one communication** *See* FEEDBACK.

**one-way communication** \*Message sending in which \*feedback or dialogue is minimal or impossible. The term is sometimes applied to the \*mass media, especially \*broadcasting, and also to \*downward communication in hierarchical organizations. It is often used pejoratively in relation to a lack of sensitivity to the \*audience (as in ‘preaching’). It usually \*alludes to \*sender-oriented \*instrumental or \*informational communication involving unequal \*power relations (*see also* COMPLEMENTARY RELATIONSHIPS). Technically, it also includes \*surveillance systems such as security cameras. *See also* DIRECTIONAL RELATIONS; INFORMATION FLOW; *compare* TWO-WAY COMMUNICATION.

**online** *adj.* 1. Being connected to the \*internet. 2. In \*television \*post-production, pertaining to an online \*edit, or the product of one: e.g. an online \*master. *See also* OFFLINE EDITING.

**online behavioural advertising (OBA, behavioural targeting)** The use of web browsing \*data by advertising \*networks in order to target \*advertising to individual \*consumers based on their \*online history, \*preferences, and attributes. *See also* ONLINE PROFILING; PREDICTION ENGINE; RETARGETING.

**online communication** Any \*communication that takes place over the \*internet. Largely synonymous with \*computer-mediated communication.

**online community** *See* VIRTUAL COMMUNITY.

**online editing** In *\*television* *\*post*-production, typically a final *\*edit* in which effects, *\*shots*, and captions are added to a *\*programme*.

**online forums (forums)** *\*Internet*-based *\*bulletin boards* or *\*newsgroups* where questions and answers can be posted. *See also* COMMUNITY OF INTEREST; KNOWLEDGE COMMUNITY; MODERATOR; POST; THREADS.

**online journalism** *See* DIGITAL JOURNALISM.

**online oversharing** *See* DISCLOSURE.

**online profiling (online behavioural profiling)** Assembling dynamic collections of *\*data* about the web browsing activity of individuals in order to target *\*advertising* to their interests. This may be anonymous or personally identifiable. *See also* MICRO-TARGETING; ONLINE BEHAVIOURAL ADVERTISING; PREDICTION ENGINE; PRIVACY.

**online sociality (networked sociality, platformed sociality, cybersociality)** *\*Interactive practices*, forms of *\*social relations*, and notions of what it means to be social, unbounded by location, which are facilitated by digitally *\*networked* environments. The term is often used pejoratively by critics who associate *\*technological* *\*connectivity* with, for example, the alleged inauthenticity of *\*friending* and of *\*virtual communities*, the *\*commodification* of *\*information* and *\*audiences*, and *\*weak ties* (stressing a contrast with the *\*connectedness* of *\*strong ties* based on locational *\*proximity*); *see also* AUDIENCE COMMODITY; BALKANIZATION; CONNECTIVE MEDIA; HYPERPERSONAL COMMUNICATION; IMAGINARY COSMOPOLITANISM; NETWORKED INDIVIDUALISM; PRIVACY; SOCIAL TIES. However, it can also be used more descriptively to refer to new opportunities facilitated by networked media, such as the support it can provide for collaborating at a distance in *\*communities of interest*, as in e-learning or academic research (*see also* COLLABORATIVE PRODUCTION; DISTRIBUTED COLLABORATION; ONLINE COMMUNITY; PARTICIPATORY

CULTURE; PARTICIPATORY MEDIA; PEER-TO-PEER INTERACTION; SOCIAL COLLABORATION; SOCIAL GAMING; VIRTUAL WORLD), or more idealistically as having the potential to enhance democracy (*see also* CYBER-UTOPIANISM; NETWORKED PARTICIPATION; SOCIAL MEDIA GOVERNANCE). *See also* ACTOR—NETWORK THEORY; DISTRIBUTED NETWORK; NETWORKED COMMUNICATION; NETWORKED PUBLICS; NETWORK SOCIETY; SOCIAL MEDIA; SOCIAL NETWORKING; WEB 2.0.

**online social media** *See* COMPUTER-BASED SOCIAL MEDIA.

**onomatopoeia** The use of words that, when spoken, seem to resemble a \*sound associated with what they signify: such as the word ‘cuckoo’. In \*semiotic terms this has been argued to be a rare \*iconic use of \*language, although the use of very different equivalent terms in different languages suggests that a basis in \*resemblance is less than native speakers imagine.

**ontology** *n. (adj. ontological)* A philosophical term (from \*metaphysics) referring to assertions or assumptions about the nature of being and \*reality: about what ‘the real world’ is. It concerns what Foucault calls ‘the order of things’—a system of dividing up reality into discrete entities and substances. There are often hierarchical relations within an ontology: certain entities may be assigned prior existence, higher \*modality, or some other privileged status. \*Semantic \*oppositions such as between physical and mental or between \*form and \*content are ontological distinctions. Advancing the \*theory of ontological relativity, the \*Sapir–Whorf hypothesis is that different \*languages carve up the world differently and have different in-built ontologies, so that some concepts may not be \*translatable. \*Realists deny ontological validity to things which they do not regard as part of the external, \*objective world. For realists, there is an ontological bond between the \*sign vehicle and what it signifies in \*representational media which are both \*indexical and \*iconic (such as photography, \*film, and \*television) and which are thus seen as capable of directly reflecting ‘things as they are’. *See also* CARTESIAN DUALISM; CATEGORIZATION; ESSENTIALISM; FOUNDATIONALISM; MATERIALISM; PERCEIVED REALITY; REIFICATION; SEMANTIC NETWORK.

**open and closed texts** ‘Closed *\*texts*’ tend to encourage a single *\*interpretation* and ‘open texts’ encourage multiple interpretations. *\*Informational* texts (*\*foregrounding \*content*) tend to be more closed and *\*aesthetic* texts (*foregrounding \*form*) tend to be more open. Even with texts designed to be closed, interpretation depends ultimately on the *\*purposes* of the *\*reader*. Road signs such as ‘heavy plant crossing’ can be wilfully misinterpreted. *\*Advertisements* for upmarket products are often designed to be more open to interpretation, enabling their *\*target audiences* to exercise their *\*cultural* capital. *See also* BROADCAST CODES; CLOSED FORMS; NARRATIVE CLOSURE; NARROWCAST CODES; OPEN FORMS; PREFERRED READING; READERLY; WRITERLY.

**open content** Material that *\*users* are permitted to copy, modify, or redistribute but which is not necessarily free of charge. *See also* COPYLEFT; PUBLIC DOMAIN.

**open-ended question (open question)** *Compare* CLOSED QUESTIONS. **1.** In *\*survey \*questionnaires* or research *\*interviews*, a question which can be answered freely (in an **open response**) rather than by choosing one of a number of listed options. Such questions are common in *\*qualitative research*. They are more demanding to analyse, but they are less likely to impose a *\*frame of reference* on *\*respondents*. **2.** In other settings such as journalistic interviews or discussions, a question which is likely to encourage more than a yes or no answer and which is not a ‘leading question’ suggesting the answer. ‘Why...?’ and ‘How...?’ questions are generally open-ended questions.

**open forms** *\*Narratives* with no *\*structural* (or arguably *\*ideological*) *\*closure*. In literary works this is typically a deliberate reaction against the *\*conventions* of the *\*classic* realist text. In relation to *\*mass-media \*genres*, Modleski argues that the structural openness of *\*soap operas* is an essentially ‘*\*feminine*’ narrative *\*form*. Unlike traditional *\*television \*dramas* (e.g. *\*sitcoms*) which have a beginning, a middle, and an end, they are *\*episodic* and do not build up towards an ending or *\*closure* of *\*meaning*. They delay resolution and make anticipation an end in itself. *See also* OPEN AND

CLOSED TEXTS; *compare* BAROQUIZATION; CLOSED FORMS; NARRATIVE CLOSURE.

**opening shot** *See* ESTABLISHING SHOT.

**open posture** A typically unconscious *\*feminist* theorists as a *\*power* display, symbolically occupying a large expanse of territory. *See also* MANSREADING; TERRITORIALITY; *compare* CLOSED POSTURE.

**open source** Computer software for which the source code is publicly available under a licence permitting *\*users* to develop and/or redistribute it. *See also* COLLABORATIVE PRODUCTION; DIGITAL COMMONS; MODDING; PRODUSER; SHARING.

**open-system networks** *See* SOCIAL NETWORKS.

**opinion 1.** A belief or judgement about a specific issue that is verifiable (unlike faith) but unproven by *\*facts*. An overt *\*expression* of a general *\*attitude*. Opinions do not count as *\*knowledge*, and it is of the nature of opinions that where one exists, so do alternatives. In philosophy, the distinction of opinion from justified belief is the concern of *\*epistemology*. *Compare* POINT OF VIEW. **2. (public opinion)** *See* PUBLIC OPINION.

**opinion leaders 1.** A small number of individuals who exercise a significant *\*influence* on other people's ideas through *\*face-to-face interaction*. In *\*two-step flow* theory, they are informal mediators of *\*mass-media \*messages* to the general public. *See also* DIFFUSION; J-CURVE; SOCIAL NETWORK THEORY. **2.** In *\*marketing*, key individuals who are able to influence the *\*behaviour* and decisions of others, such as through *\*reviews* and *\*recommendations*. They are the *\*hubs* in *\*social networks* such as *\*consumer* networks. *See also* INFLUENCE; INFLUENCER; LEADER; TWO-STEP FLOW; VIRAL MARKETING.

**opinion mining (OM, sentiment mining)** Techniques for retrieving and analysing real-time *\*data* reflecting *\*public opinions* about a particular *\*topic* (such as a *\*brand* or a product) *\*expressed* in *\*social media* and

**\*online \*news** sources. Also called **mood mining** or **sentiment analysis**. *See also* **BIG DATA**; **DATA MINING**; **PREDICTIVE ANALYTICS**; **SOCIAL POLLING**; **USER-GENERATED CONTENT**.

**opportunity to see** *See* **REACH**.

**oppositional reading** Within S. Hall's **\*encoding**–decoding model, a 'reading position' involving the **\*interpretation** of a **\*mass-media \*text** by a **\*decoder** whose **\*social situation** places them in a directly oppositional relation to the **\*dominant code**, who understands the **\*preferred reading** but does not share the text's **\*code** and rejects this reading, bringing to bear an alternative **\*ideological** code. Also called 'reading against the grain' or a **subversive reading**. *See also* **RECEPTION MODEL**; *compare* **HEGEMONIC READING**; **NEGOTIATED READING**.

**oppositions (semantic oppositions)** **1.** (semiotics) Oppositions (typically **\*binary oppositions**) are **\*culturally** widespread pairings of concepts (such as male–female and mind–body) that are seen by **\*structuralist** theorists as part of the **\*deep structure** underlying the **\*surface features** of major **\*texts** and cultural practices. Oppositions are fundamental in the **\*structural analysis** of such **\*forms**. *See also* **SEMIOTIC SQUARE**. **2.** (semantics) Opposing terms graded on the same dimension that do not exhaust its possibilities (e.g. good–bad, where 'not good' is not necessarily 'bad'); **\*differences** of degree (in some contexts termed **logical contraries**). *See also* **DEGREE VS KIND**.

**optical character recognition (OCR)** **1.** Pattern recognition software that analyses the shapes of graphical letters in scanned **\*images** of text and transforms them into alphanumeric characters in **\*digital \*form**. **2.** A process of turning written text into digital **\*data** that can be displayed and manipulated by a computer.

**optical illusion** *See* **VISUAL ILLUSION**.

**optical sound** A method of encoding **\*analogue \*sound** on **\*film** in the form of a visual pattern one side of the filmstrip. This pattern resembles a series

of peaks and troughs which represent loud and quiet sounds. The light from the film projector shines through this pattern onto the surface of a light sensitive diode which converts it into electricity and then into sound.

**optics** A branch of physics concerned with the study of light and the instruments that process or analyse light waves—particularly lenses and mirrors. *See also* **COLOUR**; **ELECTROMAGNETIC SPECTRUM**; **EXPOSURE**; **FOCAL LENGTH**; **LUMINANCE**; **SPECTRAL PURITY**; **WAVELENGTH**.



<http://xtf.lib.virginia.edu/xtf/view?docId=DicHist/uvaBook/tei/DicHist3.xml;chunk.id=dv3-51;toc.depth=1;toc.id=dv3-51;brand=default;query=Dictionary%20of%20the%20History%20of%20Ideas#1>

- Optics and vision

**oracy** Fluency in speaking and listening *\*comprehension*, a coinage by *\*analogy* with *\*literacy*.

**oral communication** (**oral–aural communication**, **vocal communication**) Human *\*interaction* through the use of *\*speech*, or spoken *\*messages*. In common usage loosely referred to as *\*verbal communication*, particularly *\*face-to-face interaction*, but more strictly including mediated use of the spoken word (e.g. a *\*telephone* conversation), where, in addition to spoken words, there are still also *\*vocal cues*. *See also* **AURAL–ORAL CHANNEL**; **SPEECH COMMUNICATION**.

**oral cultures** 1. Societies based on *\*orality*, the term being typically applied to those having no written literature and in which intergenerational *\*cultural* transmission of *\*values*, *\*attitudes*, and beliefs is by word of mouth (including through *\*myths*); *see also* **CULTURAL REPRODUCTION**; **TRADITIONAL TRANSMISSION**. Theorists such as McLuhan and Ong have stressed fundamental *\*differences* between oral and literate *\*cultures*, including different patterns of thought (*see* **GREAT DIVIDE THEORIES**).

Critics stressing social and **\*ideological** factors argue that such views are a form of **\*media determinism**. 2. **\*Subcultures** within literate societies which place greater emphasis on the effective use of the **\*speech** (and often singing) than on **\*literacy** (as opposed to **literary cultures**).

**orality** A communicative basis in **\*speech** rather than writing; often descriptive of **\*oral cultures** and contrasted with **\*literacy**. This communicative mode is widely romanticized (see **PHONOCENTRISM**). Ong distinguishes between the **primary orality** of preliterate societies and the **secondary orality** of literate societies in which **\*electronic media** extend the role of speech beyond **\*face-to-face interaction**, to include **\*mass audiences**. See also **CULTURAL TRANSMISSION**; **TRADITIONAL TRANSMISSION**.

**orders of signification** (semiotics) Barthes' term for **\*structural** levels of **\*signification**, **\*meaning**, or **\*representation** in semiotic systems. He adopted the notion from Hjelmslev. The **first order** of signification is that of **\*denotation**: at this level there is a **\*sign** consisting of a **\*signifier** and a **\*signified**. At this denotative level, a picture of a rose signifies the flower. **\*Connotation** is a **second order** of signification (though not secondary in significance) which uses the denotative sign (signifier and signified) as its signifier and attaches to it an additional signified. At this connotative level, the same picture connotes love. Barthes argues that the orders of signification called denotation and connotation combine to produce **\*ideology** in the form of **\*myth**—which has sometimes been described as a **third order** of signification. Other than for analytical purposes, it is difficult to sustain any clear distinction between these levels.

**organizational bias** See **INSTITUTIONAL BIAS**.

**organizational communication** Patterns and processes of formal and informal interpersonal and group **\*interaction** in institutional and business contexts, including **\*communication** networks and administrative and managerial styles; also, this field of study within **\*communication** studies. See also **COMPLEMENTARY RELATIONSHIPS**; **DOWNWARD COMMUNICATION**; **GATEKEEPING**; **LATERAL COMMUNICATION**; **ONE-WAY COMMUNICATION**; **PARALLEL RELATIONSHIPS**; **POWER**

RELATIONS; PROCESS-ORIENTED COMMUNICATION; SYMMETRICAL RELATIONSHIPS; SYSTEMS THEORY; TWO-WAY COMMUNICATION; UPWARD COMMUNICATION.

**orientalism** *See* OTHER.

**orientation** **1.** In *\*face-to-face interaction*, the direction in which the head, *\*gaze*, and/or torso of a communicator is facing or angled relative to another participant (broadly, towards or away from them). Where people do not know each other well, leaning forward towards the other person is usually associated with *\*affiliation*, higher involvement, or deference. *See also* PERSONAL SPACE; POSTURE. **2.** In visual representation, *see* FRONTALITY; LANDSCAPE FORMAT; PORTRAIT FORMAT. **3.** In *\*communication theory* and *\*functionalist \*media sociology*, the *\*functional* focus of a communicative act (*see* COMMUNICATIVE FUNCTIONS; CONCEPT-ORIENTED COMMUNICATION; INTERACTION-ORIENTED COMMUNICATION; MEANING-ORIENTED COMMUNICATION; MESSAGE-ORIENTED COMMUNICATION; PERSONAL FUNCTIONS; PERSON-ORIENTED COMMUNICATION; PROCESS-ORIENTED COMMUNICATION; RECEIVER-ORIENTED COMMUNICATION; ROLE-ORIENTED COMMUNICATION; SENDER-ORIENTED COMMUNICATION; SOCIAL FUNCTIONS; SOCIO-ORIENTED COMMUNICATION; TASK-ORIENTED COMMUNICATION). **4.** In *\*advertising*, the primary focus of an *\*advertisement*: *see* IMAGE-ORIENTED ADVERTISING; PRODUCT-ORIENTED ADVERTISING; SOCIALLY ORIENTED ADVERTISING; USER-ORIENTED ADVERTISING. **5.** In *\*writing* processes, the developmental *\*audience*: a competent professional writer composing a complex text tends to move from a *\*writer-oriented* phase to a *\*reader-oriented* one. **6.** (linguistics) The dominant *\*linguistic* function in an act of *\*communication*, or the constituent element in a *\*communication* model which is the focus for a particular *\*function* (e.g. the code-oriented *\*metalingual function* in *\*Jakobson's model*). **7.** In cross-cultural comparisons, for group-orientation *see* COLLECTIVISTIC CULTURES; for individual-orientation, *see*

**INDIVIDUALISTIC CULTURES.** 8. For value-orientation, *see* **VALUES.** 9. **(sexual orientation)** *See* **SEXUAL ORIENTATION.**

**orientational metaphors** *See* **SPATIAL RELATIONS.**

**orientation shot** *See* **ESTABLISHING SHOT.**

**original meaning** *See* **TEXTUALISM.**

**orthography** The spelling and punctuation system of a **\*language.**

**OSNs (online social networks)** *See* **SOCIAL NETWORKS.**

**OSS** *See* **OVER-THE-SHOULDER SHOT.**

**ostranenie** *See* **DEFAMILIARIZATION.**

**other** *See also* **ALTERITY; DIFFERENCE.** 1. A person or group defined as different from oneself or one's own group: the negatively differential basis of **\*personal** or group **\*identity** ('me' or 'us' vs 'them'); *see also* **EMOTIVE CONJUGATION; IN-GROUP.** In **\*structuralism**, a non-self which, by **\*binary opposition**, determines the **\*constitution of the subject**; in **\*poststructuralism**, such distinctions are seen as **\*arbitrary.** 2. A reference in sociology and **\*symbolic** interactionism to **\*significant others** or **\*generalized others.** 3. In **\*psychoanalytic theory**, for Lacan, the illusory wholeness of the self in the mirror phase; when capitalized, the **\*lack.** In other psychoanalytic **\*discourse**, that which is repressed within the self. 4. For Foucault, all those excluded from **\*power.** 5. In **\*postcolonialism**, for Said, the projection by Western **\*cultures** onto 'orientals' of qualities opposite and inferior to those which they ascribe to themselves: labelling them irrational, uncivilized, and so on (**orientalism**); part of a discourse of power enabling control of the colonized **\*subject.** This **\*ideological** process has been called **othering.** *See also* **EUROCENTRISM; EXOTICISM; RACISM.**

**OTS (opportunity to see)** *See* **REACH.**

**outcome-oriented communication** *See* INSTRUMENTAL COMMUNICATION.

**out-group** *See* IN-GROUP.

**out of sync** *See* SYNCHRONIZATION.

**overcoding** The high *\*redundancy* of *\*broadcast* codes associated with structurally simple, formulaic, and repetitive texts. Overcoding may lead to an overdetermined *\*reading*—to a stronger *\*preferred reading*. *See also* OVERDETERMINATION; *compare* UNDERCODING.

**overdetermination** **1. (multiple determination)** A process in which a phenomenon is the result of multiple factors (*see also* CAUSATION). The term is common in *\*structuralist discourse*. **2.** In Althusserian *\*Marxism*, the notion that although the *\*structural* (economic) base of society determines the (*\*cultural* and *\*ideological*) superstructure it can also be affected by it (*see also* BASE AND SUPERSTRUCTURE). There can be mutual determination or reciprocal relations between ‘causes’ and ‘*\*effects*’. **3.** For Freud, the multiple *\*meanings* or causes of a *\*symbol* in *\*condensation*. **4.** In textual *\*interpretation*, the loading of the *\*preferred reading* of a *\*text* through overcoded *\*broadcast* codes and the familiarity of its *\*representational* practices (*see* OVERCODING).

**overdubbing** *See* NATURAL SOUND.

**overprint colour** *See* SECONDARY COLOURS.

**oversharing** *See* DISCLOSURE.

**overt appeals** **1.** Explicit persuasive *\*messages*, as distinct from subtle, tacit, or covert appeals. This includes blatant sexual *\*appeals*. *See also* ADVERTISING APPEALS; CENTRAL ROUTE; EXPLICIT MEANING; HARD SELL; PERSUASIVE APPEALS; PROPAGANDA; RATIONAL APPEALS; REASON-WHY ADVERTISING; TRANSPARENCY; UNIQUE SELLING

**PROPOSITION.** **2.** Persuasive messages in which the intent or the *\*audience* is inexplicit but can easily be inferred. For example, ‘an overt appeal to *\*racism*’ or ‘an overt appeal to children’. *See also* **INFERENCE**; **SUBTEXT**; **TRANSPARENCY**.

**over-the-shoulder shot (OVS, OSS)** **1.** A *\*shot* that shows a person facing the camera on the left- or right-hand side of the *\*frame* and another person with their back to the camera, where only part of their head and shoulders are shown on the other side. **2.** Any shot positioned just behind a subject that appears to be looking over their shoulder.

**overwrite editing** *See* **INSERT EDITING**.

**OVS** *See* **OVER-THE-SHOULDER SHOT**.

**owned media** *\*Brand* or company publicity generated from any *\*communication \*channels* over which it has control, conventionally distinguished from *\*paid media*, earned media, and *\*shared media*. This includes corporate websites, *\*mobile* sites, branded blogs, and Twitter accounts. Typical owned *\*content* includes articles, white papers, *\*infographics*, and presentations. In *\*public relations*, one of the four parts of the *\*media* cloverleaf, alongside *\*hybrid media*, *\*social media*, and *\*traditional media*.

**ownership** *See* **MEDIA OWNERSHIP**.

**paidia** *See* GAME.

**paid inclusions** *See* PAID SEARCH.

**paid listings** *See* PAID SEARCH.

**paid media** Traditional *\*advertising* through a third-party *\*communication \*channel* (in any *\*medium*, including *\*social media*), conventionally distinguished from *\*owned media*, *\*earned media*, and *\*shared media*. This includes display ads (such as on Facebook), *\*paid search*, and sponsored *\*content*. These tend to have lower credibility than earned media. *See also* NATIVE ADVERTISING; TRADITIONAL MEDIA; *compare* HYBRID MEDIA.

**paid search (paid inclusions, paid listings)** Website listings which appear among the top results for a particular *\*keyword* search because the *\*search engine* company was paid for this form of *\*advertising (paid search ads)*. *See also* PAID MEDIA; SEARCHES.

**PAL (phase alternate line)** A colour *\*television* standard with a *\*resolution* of 625 lines (576 *\*active picture*) and a *\*frame* rate of 25 frames per second (50 *\*fields*), consisting of a black-and-white *\*signal* combined with a colour sub-carrier). The advantage the design of PAL has over *\*NTSC* is a means of self-correcting phase errors in the transmission of *\*colour* information.

**pan (panning shot)** Broadly, any camera movement along an x or y axis that is filmed from a fixed position. In *\*film* and video, a dynamic horizontal movement created by turning to the left or right while it is mounted in a fixed

position. Insofar as it ‘surveys’ an area, it can also be termed a **surveying pan**. *See also* [FOLLOWING PAN](#); [WHIP PAN](#); *compare* [TILT](#).

**pan and scan** A method of showing widescreen [\\*films](#) on 4:3 [\\*televisions](#) which involved zooming in on the picture until it fills the screen and moving this ‘zoomed window’ from side to side to capture the most important [\\*information](#). *See also* [ZOOM](#).

**panopticon** [Greek *panoptes* ‘all-seeing’] A prison designed by the philosopher Bentham, which took the form of a multi-storey, semicircular building consisting of rows of cells with floor-to-ceiling bars surrounding an inner courtyard, and a guard tower located at its centre. While the prisoners were always visible, the windows of the tower were shielded. Bentham hypothesized that the omnipresent [\\*gaze](#) created by the unverifiable presence of the guards would compel the prisoners to good [\\*behaviour](#). Foucault used the panopticon as a [\\*metaphor](#) to describe the subtle methods of control found in modern societies, which internalizes discipline in individuals so that overt coercion is unnecessary. Foucault’s [\\*theory](#) has influenced [\\*surveillance](#) studies, although it has been criticized as inadequate to the task of describing the full range of modern surveillance practices (*see* [DATAVEILLANCE](#)).



<http://cryptome.org/cartome/panopticon1.htm>

- *The Panopticon*: Jeremy Bentham

**paper edit** (television) Edit instructions worked out on paper as a list of the start [\\*timecodes](#) and [\\*shot](#) durations of the source material obtained from watching [\\*BITC](#) recordings of the [\\*rushes](#).

**paradigm** [/'parədΛɪm/] **1.** (semiotics) A set of associated [\\*signifiers](#) which are all members of some defining category. In natural [\\*language](#) there are [\\*grammatical](#) paradigms such as verbs or nouns. In a given [\\*context](#), one member of the paradigm is structurally replaceable with another. The use of one unit (e.g. a particular item of clothing) rather than another from the same paradigm (e.g. a tee shirt instead of a dress shirt) shapes the [\\*meaning](#).

**Paradigmatic analysis** seeks to identify the various paradigms which underlie the *\*surface features* of a *\*text*. This aspect of *\*structural analysis* involves identifying ‘underlying’ thematic paradigms: e.g. *\*binary oppositions* such as public–private, and assessing positive or negative *\*connotations* (revealed through *\*substitution*; see **COMMUTATION TEST**). In *\*structuralist semiotics*, paradigms, along with *\*syntagms*, are the structural *\*forms* through which *\*signs* are organized into *\*codes*. **2.** A set of historically *\*contingent \*models*, *\*theories*, practices, and traditions which function as a *\*frame of reference*, guiding and protecting a set of *\*norms*. Kuhn argues that scientists work as *\*interpretive* communities within certain paradigms. The most successful paradigms (e.g. Newton’s celestial mechanics, Darwin’s evolutionary theory) define a stable period in science where a tradition of *\*knowledge* is established and developed. Systemic anomalies may eventually challenge the validity of a paradigm. If the challenge is sustained and overwhelming, a period of instability follows until a new paradigm successfully supplants the older one (a ‘paradigm shift’). Three successive dominant paradigms in the media *\*effects tradition* were: the ‘powerful effects paradigm’ from the 1920s to the 1940s (see **DIRECT EFFECTS**; **HYPODERMIC MODEL**); the *\*limited effects* paradigm from the 1940s to the 1970s; and subsequently the ‘cumulative effects paradigm’. See **CULTIVATION THEORY**; **DRIP EFFECT**; **LONG-TERM EFFECTS**. **3.** Sometimes a synonym for *\*model*, as in the **dominance paradigm** (see **DOMINANCE MODEL**) or the **difference paradigm** (see **DIFFERENCE MODEL**). For media paradigms, see **MEDIA MODELS**.



<http://visual-memory.co.uk/daniel/Documents/S4B/sem03.html>

- Paradigms and syntagms

**paradigmatic analysis** See **PARADIGM**.

**paradigmatic and syntagmatic axes** In *\*semiotics*, a way of visualizing a particular *\*representational \*structure* in terms of vertical (paradigmatic) and horizontal (syntagmatic) dimensions—a technique associated with *\*structuralist \*textual analysis*. The syntagm for a meal might be starter–main

course—dessert, and each of these elements could be decomposed into paradigms representing the available choices. Thus the syntagmatic axis can be thought of as the ‘and’ axis (the **axis of combination**) and the paradigmatic axis as the ‘or’ axis (the **axis of selection**). *See also* [PARADIGM](#); [RELATIONAL MEANING](#); [RELATIONAL MODEL](#); [SYNTAGM](#).

**paradigmatic axis** *See* [PARADIGMATIC AND SYNTAGMATIC AXES](#).

**paradigmatic relations** (semiotics) The **\*oppositions** and contrasts between units that belong to the same **\*paradigm**. Saussure refers to these as **associative relations**.

**paralanguage** (**paralinguistic features**) **1. (vocalics)** (speech communication) Meaningful **vocal qualifiers** closely associated with **\*speech**, including **\*vocalizations** and ‘prosodic features’ such as **\*pitch**, rhythm, and loudness, but not including verbal **\*utterances**. The term is sometimes used very loosely as a synonym for all of the meaningful **\*nonverbal behaviour** accompanying speech. **Paralinguistics** is the study of paralanguage. Paralinguistic **\*cues** can provide **\*information** about **\*emotions**, **\*attitudes**, personality, and social origins. *See also* [PROSODY](#); [VOCAL CUE](#). **2. (written communication)** Visual cues serving to modulate the tone of a verbal text or to segment it. Although **\*phonocentrism** often leads **\*written communication** to be cast in terms of **\*cuelessness**, it does have paralinguistic features unavailable in speech, such as paragraphs, tables, and illustrations. In printed text, **\*typography** is a paralinguistic feature. The most distinctive paralinguistic features in **\*online** textual **\*communication** is the use of **\*emoticons**.

**parallel cutting or editing** *See* [CROSS-CUTTING](#).

**parallel relationships** Interactional partnerships in a **\*dyad** that reflect both **\*symmetrical** and **\*complementary relationships** and the **\*communication styles** associated with them. Overall **\*power** or **\*status** is fairly equal, but **\*dominance** and subordination vary situationally. *See also* [DISCLOSURE](#); [EXCHANGE THEORY](#); [JOHARI WINDOW](#); [POWER RELATIONS](#);

## RECIPROCITY; RELATIONAL COMMUNICATION; ROLE-ORIENTED COMMUNICATION.

**parapraxis** (*pl.* **parapraxes**, *colloq.* **Freudian slip**) Any noticeable mistake in **\*speech** ('a slip of the tongue'), **\*writing** ('a slip of the pen'), recall, or action. As the joke goes, 'A Freudian slip is like saying one thing but meaning your mother.' Freud argues that such slips reveal unconscious thoughts and desires that would otherwise be repressed.

**parasocial interaction** (**para-social interaction, PSI**) A term coined by Horton and Wohl in 1956 to refer to a kind of psychological relationship experienced by members of an **\*audience** in their mediated encounters with certain performers in the **\*mass media**, particularly on **\*television**. Regular **\*viewers** come to feel that they know familiar television personalities almost as friends. **Parasocial relationships** psychologically resemble those of **\*face-to-face interaction** but they are of course mediated and one-sided. On the rare occasions when we encounter celebrities in the street we may smile involuntarily in recognition that we know them but we are obliged to realize that they do not know us. However, onscreen, skilled television presenters foster the illusion of intimacy, a good example in the UK being Paul O'Grady. We are encouraged to feel that what is being said is being directed to us personally. This is assisted by **\*direct address** to the camera. **\*Chat-show** hosts tend to adopt the **\*conversational** style and **\*gestures** of an informal face-to-face gathering. The set is often designed to bear some resemblance to a living-room. Skilled hosts blur the line between themselves and the audience—both the studio audience and the audience at home. Guests on the show are treated as a group of close friends. Horton and Wohl stress that parasocial **\*interaction** is not like a process of **\*identification**. One-off viewers may choose to be detached, analytical, and even cynical, but regular viewers are more likely to adopt the proffered role. *See also* **TEXT–READER RELATIONS**.



[http://www.participations.org/volume%203/issue%201/3\\_01\\_hortonwohl.htm](http://www.participations.org/volume%203/issue%201/3_01_hortonwohl.htm)

- Parasocial interaction: Horton and Wohl

**paratext** 1. That which surrounds the main *\*body* of a *\*text*: such as titles, headings, prefaces, epigraphs, dedications, acknowledgements, illustrations, dustjackets, etc. In academic texts, this includes **scholarly apparatus** such as references and footnotes. For Genette, **paratextuality** refers to the relation between a text and its paratext. 2. (**media paratext**) By extension, in the study of media fandom, anything beyond a particular media text which relates to and frames it. In the case of a *\*narrative \*film* or *\*television \*series* this can include anything that draws upon or extends the ‘storyworld’ of the original text, including: official or promotional paratexts (such as trailers, DVD ‘bonus features’, and merchandise); fan paratexts (such as *\*fan fiction* and fan *\*wikis*); and third-party paratexts (such as reviews and entertainment news coverage). Paratexts can be seen as ‘part of the text’ and any clearcut distinction between text and paratext is complicated by the intrinsic interconnectedness of *\*digital media* and *\*transmedia storytelling*. *See also* INTERTEXTUALITY; PARTICIPATORY CULTURE.

**Pareto principle** *See* POWER LAW DISTRIBUTION.

**parole** *See* LANGUAGE AND PAROLE.

**participant observation** A mode of *\*qualitative social research* used in *\*ethnography* in which the observer becomes directly involved in the day-to-day activities of the community under study (either covertly or overtly). Researchers follow the example of anthropologists, notably recording direct observations and conducting informal *\*interviews* with selected *\*informants*. A primary aim is to understand the subjective worlds of those being studied from their own *\*points of view*. This is in strong contrast to the detached mode employed in scientific *\*experiments*. Balancing empathic *\*subjectivity* and impartial *\*objectivity* requires considerable *\*reflexivity* on the part of the observer. *See also* EMIC AND ETIC.

**participants** In *\*communication theory* and *\*linguistics*, those involved in any act of *\*communication* or communicative *\*event*. Participant factors include the number involved, *\*roles* (sometimes termed *\*functions*), relationships (including *\*power relations*), and the participants’ *\*encoding* and decoding skills (*see also* COMMUNICATIVE FUNCTIONS;

COMMUNICATIVE RELATIONSHIPS; RECEIVER SKILLS; SENDER SKILLS). Participant roles include *\*sender* and *\*receiver* or *\*addresser* and addressee (plus sometimes also a separate *\*source*). *Compare* COMMUNICATOR.

**participatory culture** 1. Any community in which collaboration and resource-sharing is widespread, as in *\*social media*. *See also* CONTENT SHARING; CROWDSOURCING; DISINTERMEDIATION; GATEWATCHING; KNOWLEDGE SHARING; NETWORKED JOURNALISM; NETWORKED PUBLICS; PARTICIPATORY DEMOCRACY; PARTICIPATORY JOURNALISM; PEER-TO-PEER INTERACTION; SHARING; SOCIAL COLLABORATION; SOCIAL TECHNOLOGIES; SPREADABLE MEDIA. 2. Activities which transform the experience of media *\*consumption* into the *\*production* of new *\*texts*, blurring the boundary between *\*producers* and *\*consumers* (Jenkins); *see also* CONVERGENCE CULTURE; PRODUSER; PROSUMER; PROSUMPTION. Before the era of *\*Web 2.0* this was particularly associated with a global *\*network* of fans of *\*popular culture* (e.g. for TV shows such as *Star Trek*), but it has subsequently also become associated with *\*internet technologies* such as YouTube which enable *\*users* to appropriate and refashion *\*media content*. *See also* ACTIVE AUDIENCE THEORY; AUDIENCE PARTICIPATION; BRICOLAGE; DEMOCRATIZATION OF CONTENT; FANDOM; FAN FICTION; MASHUP; TEXTUAL POACHING; USER-GENERATED CONTENT.



[https://www.macfound.org/media/article\\_pdfs/JENKINS\\_WHITE\\_PAPER.PDF](https://www.macfound.org/media/article_pdfs/JENKINS_WHITE_PAPER.PDF)

- Confronting the challenges of participatory culture

**participatory democracy** The active involvement of all citizens in debate, *\*agenda setting*, and decision-making about matters of concern to their communities, far more directly and extensively than in traditional representative democracy. *See also* DIGITAL DEMOCRACY; NETWORKED

PARTICIPATION; NETWORKED PUBLIC SPHERE; PARTICIPATORY CULTURE; PUBLIC SPHERE; SOCIAL MEDIA GOVERNANCE.

**participatory journalism** Forms of *\*collaborative journalism* in which amateurs are actively involved in collecting, reporting, analysing, and disseminating *\*news*, *\*information*, *\*photographs*, and video material. Typically a synonym for *\*citizen journalism*. *See also* BLOG; CROWDSOURCING; DIGITAL JOURNALISM; GATEKEEPING; GATEWATCHING; NETWORKED JOURNALISM; NETWORKED PARTICIPATION; PARTICIPATORY CULTURE; PARTICIPATORY DEMOCRACY; USER-GENERATED CONTENT.

**participatory media (participatory social media)** Media *\*platforms* in which communities of *\*users* actively generate and disseminate *\*content* as part of *\*networked* publics or markets in which the *\*roles* of creator and *\*audience*, maker and user, *\*producer* and *\*consumer* become blurred. *See also* BLOG; CONVERGENCE CULTURE; CROWDSOURCING; DIGITAL DEMOCRACY; MASHUP; NETWORKED PARTICIPATION; ONLINE FORUMS; PARTICIPATORY CULTURE; PARTICIPATORY DEMOCRACY; PARTICIPATORY JOURNALISM; PODCAST; PRODUSER; PROSUMER; RSS; SHARING; SOCIAL MEDIA; SOCIAL NETWORKING SITES; SOCIAL TECHNOLOGIES; USER-GENERATED CONTENT; VIRTUAL COMMUNITY; VLOG; WIKI.

**particulars** *See* UNIVERSALS.

**pass-along readers** *See* READERSHIP; SECONDARY AUDIENCE.

**pathos** A quality evoking pity, compassion, or sympathetic sadness. *See also* EMPATHY; SYMPATHY.

**PC** 1. *\*Political correctness*. 2. Personal computer.

**PCA** *See* PRINCIPAL COMPONENT ANALYSIS.

**peak time** (UK; US **prime time**) The period on **\*television** when the **\*audience** is largest; for commercial television, the period when **\*advertising** revenue is highest. On British television, 7 p.m. to 10 p.m.

**ped-up or -down** In **\*film** and video, a **\*track** where the camera moves in a vertical direction (along the y-axis). Ped-up and ped-down **\*shots** involve **\*motion parallax** which creates a feeling of depth, as the relative **\*occlusion** of **\*foreground** and **\*background** elements dynamically changes in the **\*frame**. Compare **TILT**.

**peer group** See also **GROUP IDENTIFICATION; PRIMARY AND SECONDARY GROUPS; REFERENCE GROUP; SUBCULTURE**. **1.** Any social collectivity in which the members share a common characteristic. **2.** A small group of friends or colleagues with shared interests, activities, and **\*values**. **3.** Individuals belonging to the same **\*age** group (especially in childhood and adolescence), especially friends but also members of the same **\*age** cohort within a youth subculture. **4.** A group of individuals of roughly the same **\*status**.

**peer-to-peer interaction (peer-to-peer relationships)** **\*Interaction** and collaboration between equal partners, typically characterized by relative informality. **\*Technological \*networks** such as **\*Web 2.0** are often argued to facilitate the flattening of hierarchies in **\*social networking** and a shift in the **\*flow** of **\*information** from the **\*mainstream** media towards increasing peer-to-peer interaction. See also **COLLABORATIVE PRODUCTION; COMMUNITY OF INTEREST; CONTENT SHARING; CYBER-UTOPIANISM; INFORMATION FLOW; KNOWLEDGE SHARING; NETWORKED PARTICIPATION; ONLINE SOCIALITY; PEER-TO-PEER NETWORK; SHARING**.

**peer-to-peer network (P2P)** A **\*computer network** with no central server to manage **\*network** resources (unlike a **\*client/server network**). Each client computer can function both as a client and as a server, and resources (such as processing power, disc storage, or **\*bandwidth**) are distributed between the computers in the system (making them easy to share). See also **DISTRIBUTED NETWORK; PEER-TO-PEER INTERACTION**.

**Peircean model** [/pɜːrs(ə)n/ ~] (semiotics) Charles Peirce's triadic *\*model* of the *\*sign* in which there are three interdependent and interrelated elements: the *\*representamen*, the *\*object*, and the *\*interpretant*. *See also* **ICONIC**; **INDEXICAL**; **RELATIVE ARBITRARINESS**; **SEMIOSIS**; **SYMBOLIC**; *compare* **SAUSSUREAN MODEL**.



<https://plato.stanford.edu/entries/peirce-semiotics/>

- Peirce's theory of signs

**perceived reality** **1.** How real something is perceived as being and the criteria used to *\*evaluate* this: e.g. in relation to *\*television*, whether it involves actors, whether it is a cartoon, etc. (*see also* **CONSTRUCTEDNESS**; **MODALITY**; **REALITY**). In the *\*effects tradition*, typically presented as an *\*intervening variable* in *\*behaviourist* research into relations between onscreen violence and *\*behaviour* (especially in relation to children). **2.** In research into children's understanding of the media, an issue which has increasingly revealed the previously underestimated sophistication of children's *\*modality* judgements: *see also* **MAGIC WINDOW**.



<http://visual-memory.co.uk/daniel/Documents/short/realrev.html>

- Children's understanding of what is 'real' on television

**perception (perceiving)** **1.** According to *\*common sense*, *\*knowledge* acquired through direct acquaintance with *\*objective \*reality* through the *\*evidence* of the senses. **2.** (philosophy) The process of apprehending *\*objects* by means of the senses (a **percept** is something that is perceived). Perception is the conscious awareness of an object or *\*event*. **3.** (psychology) The *\*cognitive* process or product of organizing and *\*interpreting \*sensations* (*\*sensory data* from external objects or events) into *\*meaningful* patterns. The term also refers to this *\*topic* as a field of study within psychology. Perception is distinguished from sensation: it is a selective, constructive, and *\*evaluative* process rather than a passive

recording of external *\*reality* (see also CATEGORIZATION; CONSTRUCTIVISM; FIGURE AND GROUND; PERCEPTUAL DEFENCE; FILTERING; RELATIONAL THINKING; SALIENCE; SCREENING; SELECTIVE PERCEPTION). Perception is shaped by such factors as *\*contextual* and *\*cultural \*frames of reference*, as well as individual *\*differences*, *\*purposes*, and needs (see also ATTENTION; BEHOLDER'S SHARE; GESTALT LAWS; INNOCENT EYE; LEVELLING AND SHARPENING; PERCEPTUAL CONSTANCY; PERCEPTUAL SET). It involves both *\*top-down*, *\*hypothesis-driven* processes (see also SCHEMA THEORY) and *\*bottom-up*, *\*data-driven* processes (see also DIRECT PERCEPTION), and has been conceptualized in terms of a *\*perceptual cycle*: see also PICTURE PERCEPTION; VISUAL PERCEPTION. From the perspective of *\*constructionism*, perception is 'always already' *\*representation*. 4. In loose usage, particular ways of understanding a phenomenon (as in 'public perceptions of crime'). 5. (social psychology) See SOCIAL PERCEPTION.

**perceptual codes** In *\*semiotic \*discourse*, a fundamental interpretive framework within which human beings construct sensory experience. Some semioticians regard sensory *\*perception* as a *\*code* (see also VISUAL SEMIOTICS). Various arguments are encountered, in particular: that *\*interpretation* cannot be separated from perception; that human perceptual apparatus differs from that of other organisms and so presumably different species inhabit different perceptual *\*realities*; and/or that even within the human species, that there are sociocultural, *\*subcultural*, and environmental *\*differences* in perception. Such perceptual codes must thus be learnt (even if, as the *\*gestalt* psychologists demonstrated, some processes of perceptual *\*inference* seem to be universal). As a semiotic code, perception involves *\*representation*. Unlike most codes, the notion of a perceptual code does not assume *\*intentional communication* (there need be no *\*sender*); see also COMMUNICATIVE BEHAVIOUR; LEAKAGE.

**perceptual constancy** A psychological mechanism that stabilizes relative shifts in the *\*appearance* of things. *\*Sensory data* is in a continual state of flux and the mind seeks the relative stability necessary for *\*categorization*.

*See also* BRIGHTNESS CONSTANCY; COLOUR CONSTANCY; SHAPE CONSTANCY; SIZE CONSTANCY.

**perceptual cycle (cyclic model of perception)** Neisser's *\*model* of *\*perception* as a cyclical process in which *\*top-down processing* and *\*bottom-up processing* drive each other in turn. To be purely *\*data-driven* we'd need to be mindless automatons; to be purely *\*theory-driven* we'd need to be disembodied dreamers. An active *\*schema* sets up relevant *\*expectations* for a particular *\*context* and if the *\*sensory data* flouts these expectations this may modify the schema or trigger a more relevant one. The basic principle is one of *\*feedback*. *See also* SCHEMA THEORY.

**perceptual defence** An unconscious process of *\*perceptual \*distortion* under conditions of extremely brief exposure to anomalous or unacceptable *\*objects* or *\*events*. Such stimuli may be normalized or not consciously perceived at all. A complementary process is **perceptual vigilance**, which involves heightened sensitivity to threatening events. *See also* SELECTIVE ATTENTION.

**perceptual map** *See* POSITIONING GRID.

**perceptual organization (perceptual grouping)** The mental grouping of small units within a pattern of sensory stimuli into larger *\*forms*. *See also* GESTALT LAWS.

**perceptual selectivity** *See* SELECTIVE PERCEPTION.

**perceptual set (mental set, set)** (psychology) The expectancies or predispositions leading an observer to favour one kind of *\*interpretation* of a pattern of sensory stimuli rather than another. This may be based on *\*contextual* expectations, *\*frame of reference*, recent experience, or current concerns. *See also* ATTENTION; GESTALT LAWS; PRIMING; UNCONSCIOUS BIAS.

**perceptual vigilance** *See* PERCEPTUAL DEFENCE.

**performance** 1. Artistic enactment for an *\*audience* (a dramatic or musical presentation, or some other form of entertainment). Also, an individual's competence or achievement in such a performance. 2. Most broadly, *\*behaviour*: usually overt, observable behaviour, particularly the carrying out of some task, *\*function*, or *\*role*, the adequacy of which can be assessed (e.g. in relation to normal *\*expectations* or *\*competence*). In relation to social *\*interaction*, this *\*dramaturgical \*metaphor* related to *\*self-presentation* is associated with Goffman (*see also* IMPRESSION MANAGEMENT). Related usage includes dynamic *\*framings* of *\*identity*, such as in 'the performance of *\*gender*' (*see also* PERFORMATIVITY). 3. The level of *\*functional* adequacy of a product or device or the profitability of an investment. 4. In informal usage, a pejorative reference to a display of exaggerated behaviour. 5. (**linguistic performance**) A concept introduced in the 1960s by Chomsky, who defined it as 'the actual use of *\*language* in concrete situations', seen as secondary to *\*competence*. Later used more widely to refer to the *\*utterances* produced by speakers, including all nonfluencies such as hesitations, false starts, *\*grammatical* errors, unfinished sentences, and *\*parapraxis*. *Compare* LANGUAGE AND PAROLE.

**performance capture (motion capture, mocap)** In *\*digital \*film* and video, a means of recording an actor's movements and *\*facial expressions* so that they can be mapped onto a computer-generated character. An actor performs in the role of the character while wearing a leotard covered in motion-detecting sensors. This is how Gollum was created in *The Two Towers* (2001). *See also* COMMON FATE; *compare* ROTOSCOPE.



<https://thetheatretimes.com/film-acting-and-performance-capture-the-index-in-crisis/>

- Performance capture: the index in crisis

**performatives** Executive *\*speech acts*: *\*utterances* which do something as well as merely saying something. A performative is not merely a factual statement, but is in itself an enactment (at least in an appropriate *\*context*): for example, 'I promise...'. The term was introduced by Austin and is part of

speech act theory, where performatives are now framed as *\*illocutionary acts*.

**performativity** In critical and *\*cultural studies*, the concept of *\*identity* as enactive. Drawing on Austin's concept of *\*performatives*, Butler's notion of performativity refers to *\*gender* as an ongoing and variable enactment rather than a given identity (as in *\*gender essentialism*). 'Identity is performatively constituted by the very "*\*expressions*" that are said to be its results.' In contrast to the term *\*performance*, performativity reflects a rejection of prediscursive identity and a pre-existing *\*subject*. *\*Gender identity* is a *\*cultural* construction produced through repeated *\*discursive* practices. *\*Queer theory* stresses the scope for subversively destabilizing the *\*binary oppositions* of gender, but performativity is not like choosing a costume: it operates in relation to hegemonic *\*norms* for *\*behavioural* patterns within a *\*culture*. *See also* DECENTRED SELF.



<https://bigthink.com/videos/your-behavior-creates-your-gender>

- An interview with Judith Butler

**peripheral route** In the *\*Elaboration Likelihood Model*, a focus on *\*influence* (distinguished from direct *\*persuasion* when this is seen as a rational verbal process) using 'peripheral *\*cues*' rather than explicit *\*message content*: e.g. *\*style*, *\*form*, *\*imagery*, *\*symbolism*, *\*connotations*, music, or attractive models. Such *\*aesthetic* or emotive content requires less *\*attention*, *\*objective* qualities (such as perfumes, wine, soft drinks, or designer clothes); for socially oriented *\*target audiences* or those with a low need for *\*cognition*; and for 'low-involvement' advertising media such as *\*television* (*see also* HIGH AND LOW INVOLVEMENT). *See also* AFFECTIVE COMMUNICATION; AFFECTIVE MEANING; ASSOCIATIVE MEANING; COVERT APPEALS; EMOTIONAL APPEALS; IMAGE-ORIENTED ADVERTISING; MEANING TRANSFER; METAPHORIC MEANING; NONVERBAL PERSUASION; PROMOTIONAL CULTURE; SOFT SELL; VISUAL PERSUASION.

**peripheral vision** In relation to human eyesight, an area constituting all but the central 2% of the overall *\*field* of view around the point of *\*fixation*; it is relatively low resolution and thus offers a less focused *\*image* than *\*foveal* vision.

**perlocutionary act** A *\*speech act* oriented towards the *\*effects* it has on the *\*addressee* (in a particular *\*context*): for instance, *\*communication* intended to be persuasive or entertaining. *\*Nonverbal communication* can also have **perlocutionary force**. **Perlocutionary effects** do not necessarily match the addresser's intentions. Contrasted with an *\*illocutionary act*. *See also* CONATIVE FUNCTION.

**perpetual contact** A concept referring to a socio-technological environment in which the increasing availability and pervasiveness of personal *\*communication* technologies (in particular *\*mobile* communications and *\*networked \*technologies*) has the potential of making all of those with *\*access* to them constantly and instantly accessible ('anytime, anywhere', 'always on', '24/7'). While it has been seen as blurring boundaries between public and private spaces (*see also* PUBLIC VS PRIVATE) and between work and leisure, many argue that **connected \*presence** at a distance has led to a heightened sense of connection or a **symbolic \*proximity**, reinforcing existing *\*social ties* between *\*users* and their close *\*social networks* (*see also* *\*micro-coordination*). It has been associated both with a *\*cyber-utopian* ideal of 'pure *\*communication*' and (through its inescapability) with the dystopian notion of the 'tethered self'. *See also* CONNECTEDNESS; CONNECTIVITY; STRONG TIES.

**persistence of vision** 1. A discredited *\*theory* explaining the *\*perception* of motion pictures which assumes that an impression of the visual *\*field* (known as an *\*after-image*) either remains on the retina of the eye or is stored by the brain for approximately one twenty-fifth of a second before it decays and is supplanted by the next impression: *see also* APPARENT MOTION; FLICKER FUSION; ICONIC MEMORY; *compare* BETA MOVEMENT; PHI PHENOMENON. 2. A smear effect that is the basis of the impact of firework displays and is produced by the dark-adapted eye, which compensates for

low light levels by retaining light information over a short period of time. In conditions of bright ambient illumination this effect is lost.



<https://faculty.uca.edu/wsmeador/ccsmi/ccsmi/classicwork/Myth%20Revisited.htm>

- The myth of persistence of vision revisited

**persona** **1.** (psychoanalytic theory) Jung's concept of a public *\*role* acted out by an individual in relation to social *\*expectations* (as distinct from the private or 'true' self), a concept derived from the masks worn by actors in classical *\*drama*: *see also* SELF-PRESENTATION. **2.** (literary theory) The assumed *\*identity*, role, *alter ego*, or 'second self' adopted by the *\*narrator* or implied *\*author* of a *\*text*. Often perceived by *\*readers* as the voice of the author—though it may not reflect the author's views at all, as often in *\*satire* (hence the utility of the term to support this distinction).

**personal distance** *See* INTERPERSONAL ZONES.

**personal functions (micro functions)** *See also* COMMUNICATIVE FUNCTIONS; *compare* COMMUNICATIVE PURPOSE; SOCIAL FUNCTIONS.

**1. (communication functions)** Basic needs that acts of *\*communication* can be seen as meeting for individuals (not necessarily identical to their conscious *\*purposes*)—as distinct from broader macro-level *\*social functions*. The most widely noted personal *\*functions* of communication in general are: *\*informational* (or *\*referential*), *\*educational*, *\*persuasive* (or *\*conative*), and *\*entertaining* (or *\*aesthetic*). Each function involves a different normative *\*communicative relationship* between the participants (*see also* COMPLEMENTARY RELATIONSHIPS). Matching functions for the *\*sender* and the *\*receiver* respectively would include: to inform and to understand; to teach and to learn; to persuade and to decide; to entertain and to enjoy. However, normative situational functions do not necessarily coincide with the actual *\*purposes* of individuals, which can be both multiple and highly dynamic. *\*Representational \*genres* are often presented as serving (or even emerging from) common *\*communicative functions* in

particular *\*contexts*. *See also* LINGUISTIC FUNCTIONS. **2. (media functions)** In relation to *\*mass-media* use, *\*uses and gratifications*. The basic human needs which the *\*mass media*, a single *\*medium*, a media genre, or specific *\*media content*, serve for individuals. Frameworks vary, but key personal functions in using the mass media include: *\*information* (or surveillance), *\*entertainment* (or diversion), *\*personal identity*, and *\*social utility*. People's *\*purposes* do not necessarily match the anticipated functions, so when the primary function of media *\*content* is to be informative or instructional, this is subordinated to the purposes of receivers—such as when they choose to regard it as primarily entertaining. *See also* INDIVIDUAL-MEDIA DEPENDENCY; REGULATIVE USES; RELATIONAL USES; STRUCTURAL USES; *compare* SOCIAL FUNCTIONS.

**personal identity** *See also* IDENTITY. **1. (identity)** A *\*phenomenological* sense of oneself as a separate individual being with a distinctive personality and a 'true self' persisting over time; a *\*self-image*; *compare* DECENTRED SELF. **2. (philosophy)** The problem of whether 'the same person' can exist over time. **3.** The social particulars of an identifiable individual.

**personal identity function** In relation to general types of use by individuals of the *\*mass media*, a single *\*medium*, a media *\*genre*, or specific *\*media content*, this is usage for *\*purposes* such as self-reference, *\*reality* exploration, and *\*value* reinforcement. For instance, for adolescents, one unconscious *\*motivation* for watching TV *\*drama* may be for *\*models* of personal *\*behaviour* (*see also* MODELLING; REFLECTIONISM; ROLE MODEL). It is one of the four commonly listed *\*personal functions* in using the mass media (*compare* SOCIAL FUNCTIONS), the others being: *\*information*, *\*entertainment*, and *\*social utility* (*see also* USES AND GRATIFICATIONS).

**personalization** **1.** *\*Functionality* in media, especially websites, computers, and *\*mobile phones*, which allows *\*users* to specify their own display and *\*content* preferences: *see also* DEMASSIFICATION; PARTICIPATORY CULTURE; USER-GENERATED CONTENT; WEB 2.0; *compare* BRICOLAGE. **2.** Any adaptation of a tool by an individual user (as in the customization of

mobile devices or computers by their owners). **3.** The automatic tailoring of *\*online* search results, recommendations, and *\*advertisements* to match the predicted *\*preferences* of individual users or the tailoring of mobile services to the user's current location. *See also* CONTENT FILTERING; MICRO-TARGETING; PERSONALIZATION FILTERS; PREDICTION ENGINE; RECOMMENDATION ENGINE.

**personalization filters** *\*Online \*algorithms* which are designed to infer the interests and *\*preferences* of *\*users* and to guide them accordingly towards material and people matching such predictions, effectively steering them away from new ideas and people who may not share their views. *See also* ECHO CHAMBER; FILTER BUBBLE; HOMOPHILY; IMAGINARY COSMOPOLITANISM; RECOMMENDATION ENGINE.

**personalized format** *See* USER-ORIENTED ADVERTISING.

**personal space** The interpersonal distances and angles of orientation that individuals maintain in relation to each other in social *\*interaction*. A boundary regulation mechanism. Different *\*cultural \*norms* and *\*contexts* can affect these (*see* HIGH-CONTACT CULTURES; LOW-CONTACT CULTURES). The term was coined by Sommer, who notes that an individual's personal space is not necessarily like a spherical bubble since people tolerate strangers closer to their sides than directly in front of them. US research has shown that women tend to stand closer to each other than men do. *See also* INTERPERSONAL ZONES; TERRITORIALITY.

**personal zone** *See* INTERPERSONAL ZONES.

**person-oriented communication (person-centred communication)** Term used in communication skills training where the focus is on the *\*receiver*, either positively, as in *\*receiver-oriented communication* or negatively, in problem-solving contexts, where it is suggested that the *\*communication* should be 'problem-centred'. Also a *\*stereotypically \*feminine \*communication style* as opposed to *\*task-oriented communication*. *See also* DIFFERENCE MODEL; DOMINANCE MODEL; INTERACTION-ORIENTED COMMUNICATION.

**person perception** 1. (interpersonal perception) An area of study within social psychology: an aspect of *\*social perception* concerned with how people perceive each other (*see also* AFFILIATION; COMPETENCE; HALO EFFECT; STEREOTYPING). 2. A synonym for *\*impression formation*.

**perspective** 1. The systematic spatial *\*representation* of any three-dimensional *\*scene* on a flat or shallow surface to emulate the view of that scene from a fixed viewpoint. It was a key element in Western *\*representational* art from the Renaissance to the late 19th century (*see also* AERIAL PERSPECTIVE; DWINDLING SIZE PERSPECTIVE; LINEAR PERSPECTIVE; TEXTURE GRADIENT). Photography renders perspective automatically (the use of linear or *\*curvilinear perspective* depends on lens choice); it can sometimes look phenomenally ‘unrealistic’ because the camera does not have *\*perceptual constancy*. 2. *See* POINT OF VIEW.



<http://www.webexhibits.org/arrowintheeye/>

- The psychology of perspective

**perspectivism** *See also* THOMAS THEOREM; *compare* OBJECTIVISM. 1. Broadly, the stance that the *\*truth* of any *\*knowledge* or *\*fact* is tied to a particular *\*frame of reference* (McGuire); *see also* EPISTEMOLOGY. 2. (philosophy) A *\*relativist* and anti-objectivist *\*theory* (particularly associated with Nietzsche) that there can be radically different views of *\*reality* which are *\*incommensurable*: *see also* TRANSLATABILITY. The *\*Sapir–Whorf hypothesis* is a form of perspectivism; the *\*categorization* systems of each *\*language* represent different perspectives on *\*reality*.

**persuasion** (persuasive communication) 1. An attempt to induce some change in an *\*audience*’s *\*attitudes* or *\*behaviour* (*see also* ELABORATION LIKELIHOOD MODEL; HIERARCHY OF EFFECTS; YALE MODEL). One of the major *\*communicative functions* (*see* PERSUASIVE FUNCTION); distinguished from the *\*information function*. 2. A general classification for *\*forms* of *\*discourse* that aim to *\*influence* an audience’s attitudes and/or

behaviour by appealing to their reason and/or their *\*emotions*. Three key types are religious, political, and commercial (*see also* [COMMUNICATION MODELS](#); [PERSUASIVE APPEALS](#)). **3.** In some narrower usage, the use of rational verbal *\*argument*—rather than *\*emotional appeals*. *See also* [CENTRAL ROUTE](#); [RATIONAL APPEALS](#); [REASON-WHY ADVERTISING](#). **4.** Conversely, for some theorists, the use of *\*affect-based* appeals—rather than *\*rational appeals*; *see also* [ASSOCIATIVE MEANING](#); [IMAGE-ORIENTED ADVERTISING](#); [NONVERBAL PERSUASION](#); [PERIPHERAL ROUTE](#); [VISUAL PERSUASION](#).



[https://www.youtube.com/watch?v=F\\_0vrFwaT2YM](https://www.youtube.com/watch?v=F_0vrFwaT2YM)

- The power of persuasion: Stuart Ewen

**persuasion models** *See* [COMMUNICATION MODELS](#).

**persuasive appeals** A focus on changing *\*audience* responses, typically distinguished from *\*information* appeals in terms of the *\*sender's* communicative intent. In *\*advertising*, the emphasis of such *\*appeals* is often on consumer benefits rather than on product attributes. *See also* [ADVERTISING APPEALS](#); [AFFECTIVE COMMUNICATION](#); [CENTRAL ROUTE](#); [EMOTIONAL APPEALS](#); [ETHICAL APPEALS](#); [PERSUASION](#); [PERSUASIVE FUNCTION](#); [RATIONAL APPEALS](#); [YALE MODEL](#).

**persuasive communication** *See* [PERSUASION](#).

**persuasive function** The communicative goal of influencing the *\*attitudes* and/or *\*behaviour* of an *\*addressee* or *\*audience*. It presupposes a normative relationship in which the *\*sender's* *\*purpose* is to persuade and the *\*receiver* is expected to decide (*see also* [COMMUNICATIVE RELATIONSHIPS](#)). One of the primary *\*communicative functions* in both *\*interpersonal communication* (*compare* [CONATIVE FUNCTION](#); [PERLOCUTIONARY ACT](#)) and *\*mass communication* (e.g. in *\*advertising* and *\*political communication*). *See also*

PERSONAL FUNCTIONS; PERSUASION; PERSUASIVE APPEALS; SOCIAL FUNCTIONS.

**phantasy** *See* FANTASY.

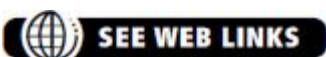
**phase alternate line** *See* PAL.

**phatic** *See also* INTERACTION-ORIENTED COMMUNICATION; INTERACTION RITUALS; LINGUISTIC FUNCTIONS; RELATIONAL COMMUNICATION; RITUAL INTERACTION; SMALL TALK. **1. (phatic language, phatic communication, phatic communion)** Malinowski's term for *\*speech* which functions primarily to develop and maintain *\*social relationships*, in contrast to *\*informational communication*. **2. The phatic function:** a key linguistic or *\*communicative function*, the role of which is to establish or maintain social relationships. Chatting about the weather with strangers in a bus queue is an example of phatic *\*communication*; *\*SMS* messages between adolescents are often primarily phatic. In *\*Jakobson's model* this *\*function* is oriented towards (establishing and maintaining) *\*contact*.

**phenomenal** (*adj.*) Sometimes a synonym for **phenomenological** (*see* PHENOMENOLOGY).

**phenomenology** (*adj.* **phenomenological**) *See also* INTERPRETIVISM; MEDIA PHENOMENOLOGY; SUBJECTIVITY. **1.** Most broadly, any focus on how things are perceived and experienced. **2.** (philosophy) For Husserl, examining and describing one's own intellectual processes introspectively as phenomena appear to consciousness, 'bracketing' out all that is external to consciousness—including preconceptions and external *\*reality*. **3.** (psychology) An approach focusing on the unique, *\*subjective*, mental (*\*phenomenal*) experiences of the individual in situational *\*contexts*, rather than on *\*behaviour*. **4.** (sociology) Approaches emphasizing the social construction of reality through everyday *\*interaction*, notably the work of Berger and Luckmann, following the investigation by Schutz of our everyday assumptions (*see also* CONSTRUCTIONISM; CRITICAL ATTITUDE;

INTERSUBJECTIVITY; LIVED EXPERIENCE; NATURAL ATTITUDE; REALITY CONSTRUCTION; TACIT KNOWLEDGE). Schutz influenced \*symbolic interactionism; Berger and Luckmann influenced \*conversation analysis and \*ethnomethodology.



<http://visual-memory.co.uk/daniel/Documents/short/phenom.html>

- The phenomenology of writing by hand

**philosophical linguistics** The critical study of \*theories of the nature and functioning of \*language in its own right and of theoretical problems in \*linguistics. *Compare* LINGUISTIC PHILOSOPHY; PHILOSOPHY OF LANGUAGE.

**philosophy of communication** A field of study and emergent philosophical subdiscipline focusing on the critical and reflective interrogation of \*taken-for-granted ideas in \*theories and \*models of \*communication. This disciplinary approach highlights the process of communication rather than the system of \*signification (*compare* PHILOSOPHY OF LANGUAGE). Indeed, it embraces both linguistic and nonlinguistic forms of communication. It is associated with an emphasis on the importance of \*pragmatic factors such as \*context and \*inference (*see also* INFERENCE MODEL; CONTEXT OF SITUATION; CONTEXTUAL MEANING; RELEVANCE THEORY). Urban argues that minimal requirements for any theory of communication include presupposing the 'existence' of three necessary metempirical entities: the self, the other, and the world. \*Constitutive models stress the dynamic construction of such entities in \*discourse. To distinguish communication from \*information, Grice and other philosophers have argued that genuine communication is necessarily intentional and the intention must also be recognized (*see* COMMUNICATIVE PRESUMPTION; COOPERATIVE PRINCIPLE; INTENTIONAL COMMUNICATION). Others have proposed more dialogical models, acknowledging \*feedback and the principle of \*reciprocity. In \*interaction models, communication is not necessarily intentional (*see also* COMMUNICATIVE BEHAVIOUR; INEVITABILITY OF

COMMUNICATION; UNINTENTIONAL COMMUNICATION). *See also* COMMUNICATION MODELS.

**philosophy of language** A distinct field of enquiry within philosophy taking as its subject matter *\*language* in general (rather than particular languages). Central concerns are explorations of the nature of *\*meaning*, *\*truth*, and *\*reference*. A logical tradition focuses on the formalisms of ‘ideal language’ and the adequacy of its *\*representation* of *\*states of affairs* in the world (*see also* FACTS; PROPOSITION); another tradition focuses on ‘ordinary language’ and how it is used (*see also* LANGUAGE GAMES; SPEECH ACT; USE THEORY). These differences are reflected in a concern with truth conditions in *\*semantics* and with communicative *\*intentions* in *\*pragmatics*. Theorists differ on the relation between language and thought: whether one is prior to the other or whether they are interdependent or even identical (*see also* CLOAK THEORY; COGNITIVE FUNCTIONS; MOULD THEORY; RECIPROCAL DELIMITATION). Language use is clearly an important form of thought, and if they are inseparable, ‘priority’ is not an issue. According to the so-called *\*Sapir–Whorf hypothesis*, different languages embody different ways of seeing the world (*see also* LINGUISTIC DETERMINISM; LINGUISTIC RELATIVISM; WORLDVIEW). This raises the issue of the relation between *\*categorical* systems and *\*reality* (*see also* NOMINALISM; UNIVERSALS). In *\*phenomenological* sociology, language is seen as playing a major part in the construction of social reality (*see also* CONSTRUCTIONISM; INTERSUBJECTIVITY; REALITY CONSTRUCTION). *\*Cognitive* theorists have argued that conceptual *\*categories* are not limited to linguistic ones, and some have proposed a nonverbal, propositional ‘language of thought’ (incorporating *\*iconic* elements); *see also* KNOWLEDGE REPRESENTATION; MENTAL REPRESENTATION; ONTOLOGY. If the *\*function* of *\*categorization* is regarded as prior to that of *\*communication*, such concerns cannot be subsumed within the emergent discipline of *\*philosophy of communication* (*see also* LANGUAGE AND PAROLE). A sociological critique argues that it is the process of communication that determines language (the *\*signification* system) rather than the other way round. However, a third perspective (consistent with the

**\*Saussurean model**) is that these two aspects of language are complementary. Compare LINGUISTIC PHILOSOPHY; PHILOSOPHICAL LINGUISTICS.

**phi phenomenon** A kind of **\*apparent motion** seen, for example, when the lights around a theatre marquee sign are illuminated in sequence (at speeds between 60 and 200 Hz), that produces the impression that a shaded area the same size and shape as the lights but the same colour as the **\*background** is moving rapidly around the sign. The phi phenomenon, along with **\*beta movement**, have supplanted the **\*persistence of vision** theory as a more plausible explanation of how ‘motion pictures’ appear to move.



<http://www.michaelbach.de/ot/col-colorPhi/index.html>

- Colour phi phenomenon

**phoneme** (linguistics) The smallest **\*sound** unit in a **\*language**. Meaningless in themselves, phonemes are the building blocks of language. Changing one for another changes the **\*meaning** of a word, as with /p/ and /b/ in *pat* and *bat*. The English language has only about forty or fifty phonemes but these can be combined to generate hundreds of thousands of words. *See also* ARTICULATION; PHONOLOGY; *compare* MORPHEME.

**phonetics** A branch of **\*linguistics** concerned with the study of the characteristics, **\*production**, and **\*perception** of **\*speech \*sounds**. *See also* AUDITORY PHONETICS; SPEECH PERCEPTION; SPEECH RECOGNITION; SPEECH PERCEPTION; *compare* PHONOLOGY.

**phonocentrism** Compare LOGOCENTRISM; SCRIPTISM. 1. A term formulated in 1967 by Derrida describing Plato’s privileging of the **\*immediacy** and **\*proximity** of (face-to-face) **\*speech** as the only means of obtaining philosophical clarity and **\*truth**. 2. More broadly, an **\*interpretive \*bias** which privileges speech over **\*writing** (and also the oral–aural over the visual, the ear over the eye).

**phonology** A branch of **\*linguistics** concerned with the study of the **\*sound** systems of different **\*languages**. *See also* PHONEME; WRITING SYSTEMS;

compare **PHONETICS**.

**photograph** [Greek *phos*, *phot-* ‘light’ + *graphos* ‘writing’] A still **\*image** of a visible phenomenon in the external world recorded using a camera through the agency of light. In **\*semiotic** terms, unedited photographic and filmic images are **\*indexical** (based on a direct causal connection) rather than simply **\*iconic** (based on **\*resemblance**)—though they can be termed **iconic indexes** (or indices). A photographic image is an index of the effect of light: it is not coincidental that photographs resemble their **\*referents** (*see also* **INDEXICAL REPRESENTATION**). The indexical character of photographs encourages **\*interpreters** to treat them as ‘**\*objective**’ and **\*transparent** records of ‘**\*reality**’. In this **\*medium** there is less of an obvious gap between the **\*sign vehicle** and what it signifies than with non-photographic media. The resemblance is only partial, however. We need to remind ourselves that a photograph does not simply record and reproduce an **\*event**, but is only one of an infinite number of possible **\*representations**. Representational practices are always involved in selection, **\*composition**, lighting, focusing, **\*exposure**, processing, and so on. Sontag declares that ‘Photographs are as much an **\*interpretation** of the world as paintings and drawings are.’ Thus, photographs are ‘made’ rather than ‘taken’ (*see also* **PHOTOGRAPHIC CODES**). *See also* **AIRBRUSHING**; **CAMERA ANGLE**; **CAMERA OBSCURA**; **COLOUR BALANCE**; **CONSENT FORM**; **CROPPING**; **DECISIVE MOMENT**; **DEEP FOCUS**; **DEPTH OF FIELD**; **DIGITAL**; **DIGITAL PHOTOGRAPHY**; **DRONE PHOTOGRAPHY**; **EXPOSURE**; **FACE-ISM**; **FIELD OF VIEW**; **FILM**; **FLIPPED IMAGE**; **FOCAL LENGTH**; **GENDERED CAMERAWORK**; **HALF-TONE**; **LANDSCAPE FORMAT**; **LOW KEY**; **MONTAGE**; **MOTION BLUR**; **NATURALISM**; **PHOTOGRAPHIC GENRES**; **PHOTOJOURNALISM**; **PHOTOREALISM**; **PHOTOSHOPPING**; **PICTORIALISM**; **PORTRAIT FORMAT**; **POST-PHOTOGRAPHY**; **SELECTIVE FOCUS**; **SELFIE**; **SHOT SIZE**; **SLICE OF LIFE**; **SOFT FOCUS**; **WIDE SHOT**.



**SEE WEB LINKS**

<http://photo.tutsplus.com/articles/history/a-history-of-photography-part-181-the-beginning/>

- A history of photography

**photographic codes** In *\*semiotic \*discourse*, the processes of *\*transformation* involved in the *\*production* of *\*images* with a camera. Supposedly, someone once handed a *\*photograph* to Picasso, asking, ‘Can’t you paint my wife realistically like this?’ The artist replied, ‘Is that really what she looks like?’ Receiving an affirmative answer, he declared, ‘Then she must be very flat, and quite small.’ Barthes notes that a photograph appears to be ‘a *\*message* without a *\*code*’, referring to its *\*indexicality* and irreducibility to recombining elements, but he goes on to argue that the *\*common-sense* notion that it is purely *\*denotative* is a *\*myth*. Tagg adds that ‘the *\*transparency* of the photograph is its most powerful *\*rhetorical* device’. Semioticians refer to ‘*\*reading photographs*’. Photographic codes include *\*genre*, *\*camerawork* (lens choice, focus, aperture, *\*exposure*, camera position), *\*composition* (*\*framing*, distance, *\*camera angle*, lighting), *\*film* (quality, type, colour), developing (exposure, treatments) and *\*printing* (paper, size, *\*cropping*). *See also* PHOTOGRAPHIC GENRES; PICTORIAL CODES; REPRESENTATIONAL CODES; VISUAL SEMIOTICS.

**photographic genres** General forms of photography (rather than techniques) undertaken for an established range of basic *\*communicative purposes*. Thus they may be primarily *\*informational* or even *\*evidential* records (as in *\*documentary* photography, passport photos, and forensics); persuasive (as in *\*advertising* and *\*advocacy journalism*); *\*aesthetic* or entertaining (as in fine art, fashion, or glamour *\*photographs*); or any combination of such functions (as in snapshots, portraits, and travel photographs). *See also* GENRE; PHOTOJOURNALISM.

**photographic realism** *See* PHOTOREALISM.

**photography** *See* FILM; PHOTOGRAPH.

**photojournalism** A *\*photographic genre* characterized by the intention to communicate *\*information* about a topical *\*event* and by the *\*immediacy* of its *\*images*. It has generated many ‘iconic’ *\*photographs*. *See also* DECISIVE MOMENT.



[https://www.huffingtonpost.co.uk/entry/world-press-photo-awards-2017\\_us\\_58a34c44e4b094a129ef8007?guccounter=1&guce\\_referrer\\_us=aHR0cHM6Ly93d3cuZ29vZ2xlLmNvLnVrLw&guce\\_referrer\\_cs=llPIYWL7Cz09AWo87EXNhw](https://www.huffingtonpost.co.uk/entry/world-press-photo-awards-2017_us_58a34c44e4b094a129ef8007?guccounter=1&guce_referrer_us=aHR0cHM6Ly93d3cuZ29vZ2xlLmNvLnVrLw&guce_referrer_cs=llPIYWL7Cz09AWo87EXNhw)

- Photojournalism

**photomontage** *See* MONTAGE.

**photorealism** (photographic realism, super realism, hyperrealism) A highly detailed and precise artistic *\*representational \*style* of extreme verisimilitude emulating (or based directly on) sharply focused photography. It can *\*connote \*impersonality*. *See also* NATURALISM.

**photoshopping** Manipulating a digitized *\*photograph* with a computer using specialist graphics software. The term derives from the name of a proprietary software package. The relative ease with which an *\*image* can be ‘photoshopped’ and the sophistication of the results compared to *\*airbrushing* has radicalized the potential for altering photographic images. However, it has also undermined trust in the fidelity of photography as an *\*evidential, \*indexical \*medium* as expressed in the old adage that ‘the camera never lies’. *See also* DIGITAL.



<http://pth.izitru.com/>

- Photo tampering throughout history

**physical computing** *See* INTERNET OF THINGS.

**PI** (presumed influence) *See* THIRD-PERSON EFFECTS.

**pictogram** (pictograph) An *\*iconic \*sign* in the *\*form* of a simplified pictorial *\*representation* of an *\*object*, signifying a closely associated concept: for instance, the stylized silhouette of a man normally used to signify a public toilet for males. Such a sign would signify as intended only to those

familiar with the *\*representational* and/or *\*social codes* on which it draws, when located in a relevant *\*context*. *See also* PICTORIAL COMMUNICATION; SYMBOLIC REPRESENTATION; VISUAL COMMUNICATION; WRITING SYSTEMS.

**pictorial codes** In *\*semiotic \*discourse*, the artistic *\*conventions* employed in *visual \*representation* which lead semioticians to refer to such pictures being ‘read’ by *\*viewers* who are familiar with these conventions. When *\*visual representations* employ *\*aesthetic* codes of *\*realism*, viewers are not conscious of *\*decoding* them because of the familiarity of their codes. *See also* PHOTOGRAPHIC CODES; PICTORIAL DEPTH CUES; PICTORIAL SEMIOTICS; PICTURE PERCEPTION; REPRESENTATIONAL CODES; VISUAL SEMIOTICS.

**pictorial communication** The use of *\*images* primarily as *\*messages*. Gombrich argues that ‘statements cannot be *\*translated* into images’: for instance, as Worth notes, ‘pictures can’t say ain’t’. Recognition of the *\*preferred reading* of an image depends on the familiarity of *\*viewers* with its *\*conventions* and *\*allusions* and its relation to the *\*context of use*. Pictorial *\*communication* is usually most effective when used in conjunction with verbal captions as *\*anchors*. *See also* GRAPHIC COMMUNICATION; IMPLICIT MEANING; PICTOGRAM; VISUAL COMMUNICATION; VISUAL LANGUAGE; VISUAL SEMIOTICS.

**pictorial depth cues** Any *\*information* in two-dimensional *visual \*representations* from which three-dimensional *\*spatial relations* can be inferred. Unlike *\*spatial perception* in the everyday world, only monocular *\*cues* are useful. These include: *\*linear perspective*, *\*dwindling size perspective*, *\*aerial perspective*, *\*texture gradient*, *\*occlusion*, *\*elevation*, *\*familiar size*, and highlights and shading (*see* CHIAROSCURO). *See also* PICTORIAL CODES; PICTURE PERCEPTION.

**pictorialism** Artistic photography modelled on the *\*conventions* of academic painting: a carefully composed form of personal *\*expression* rather than spontaneous or *\*documentary* photography. As an anti-mechanistic movement in photography concerned with photography as a craft (e.g. the texture of the

paper used), it originated in the late 19th century and lasted until the early 20th century, but its primary concerns remained influential.

**pictorial language** *See* VISUAL COMMUNICATION; VISUAL LANGUAGE.

**pictorial metaphor (visual metaphor)** In a visual *\*representation*, juxtaposed or merged *\*depictions* of two different *\*objects* or actions designed to encourage *\*viewers* to infer an implicit conceptual link. A visual trope. Some pictorial *\*metaphors* are fairly literal visualizations of existing verbal metaphors (such as a depiction of a storm in a teacup); others are more unconventional, such as an *\*image* of a roll of toilet paper on which the US Bill of Rights is printed. Visual metaphors are widely used in *\*advertising*, especially for sophisticated *\*target audiences*. *See also* JUXTAPOSITION; MEANING TRANSFER; METAPHORIC MEANING; VISUAL RHETORIC; *compare* KULESHOV EFFECT.

**pictorial perception** *See* PICTURE PERCEPTION.

**pictorial representation** *See* ICONIC REPRESENTATION.

**pictorial semiotics** The study of *\*images*, *\*pictorial* codes, and visual media as *\*sign systems*. This includes images in various forms, such as paintings, drawings, *\*photographs*, and pictorial *\*advertisements*. The field has been dominated by *\*structural analysis*, which, unlike most *\*textual analysis*, treats *\*texts* (in any *\*medium*) as part of a system (*see also* STRUCTURALISM). The linguistic *\*model* has involved the application of the *\*commutation test*, but, unlike verbal *\*language* (*see* ARTICULATION), pictorial *\*representation* has proved irreducible to basic, recombining units which are meaningless in themselves (*see* PICTORIAL COMMUNICATION; VISUAL COMMUNICATION; VISUAL LANGUAGE). *See also* REPRESENTATIONAL CODES; SEMIOTICS; VISUAL SEMIOTICS.

**pictorial turn** *See* VISUAL TURN.

**picture** *See* IMAGE.

**picture metaphor** *See* LANGUAGE GAMES.

**picture perception (pictorial perception)** The processes involved in making sense of visual *\*images*. Although some basic *\*perceptual* processes may be innate and universal (*see* GESTALT LAWS), pictorial *\*perception* draws on the *\*viewer's \*knowledge* of the world (*see* SOCIAL KNOWLEDGE) and of the *\*medium* and the *\*conventions* employed (*see* REPRESENTATIONAL KNOWLEDGE). However 'realistic' a picture is, it requires active *\*interpretation* (*see* BEHOLDER'S SHARE). Although viewers may often broadly agree about what *\*figurative art \*depicts* or *\*denotes*, there is more diversity beyond this 'literal' level. Knowledge of the world is socially variable; the familiarity of the conventions is *\*culturally* variable (*see also* HORIZONTAL–VERTICAL ILLUSION). Individual factors are also involved: such as the viewer's *\*frame of reference*. The importance of the viewer's current *\*purposes* has been demonstrated by Yarbus in his use of *\*eye tracking*. In exploring how picture perception works, psychological approaches often apply *\*schema* theory; *\*pictorial* semiotics focuses on the use of *\*social codes* and *\*representational codes*. The perception of *\*pictorial* depth differs from spatial perception in the everyday three-dimensional world in its reliance on monocular *\*cues*. *See also* AESTHETICS; GLANCE CURVE.

**picture plane** In pictorial analysis, a *\*virtual space* corresponding to the surface of a two-dimensional *\*image* (such as a painting or a *\*photograph*). Since the Renaissance this space within a *\*frame* has been compared to a window on the world: a powerful *\*metaphor* in realist notions of *\*representation*. In *\*figurative art* employing *\*linear perspective*, *\*objects* 'facing the *\*viewer*' or running horizontally across the picture would be described as 'parallel to the picture plane'. *See also* BACKGROUND; FOREGROUND; FRONTALITY; MIDDLE DISTANCE; ZONES OF RECESSION.

**picture theory of language (or of meaning)** *See* TRUTH.

**picture window** A common *\*format* for display *\*advertisements* in which a picture appears at the top and the written copy is placed below it. *See also*

ADVERTISING FORMATS; ANCHORAGE; WORD—IMAGE RELATIONS.

**piece-to-camera (PTC)** In *\*television \*news* reporting, a *\*shot* where the reporter speaks to the *\*audience* directly by looking into the camera lens. *See also* DIRECT ADDRESS.

**pilot 1. (pilot episode)** In *\*television \*production*, a sample *\*episode* *\*broadcast* to establish its viability as a *\*series*. **2. (pilot study)** In empirical research, a trial run of a *\*data-gathering* tool such as a *\*questionnaire* or an *\*interview* with a small number of people in order to test its robustness: a form of formative *\*evaluation*. *See also* METHODOLOGY.

**pillarbox format** In *\*film* and *\*television*, vertical masking of the screen area with black or blurred *\*image* bars down the left and right hand sides of the picture. Typically seen when smartphone footage, shot in portrait mode, is shown on widescreen formats. *Compare* ARCING; *see also* ASPECT RATIO; ASPECT RATIO CONVERSION.

**pitch 1.** In *\*film* and *\*marketing*, the presentation of a proposal or idea to potential investors (*see also* HIGH CONCEPT). **2.** A measure of the frequency of vibrations which produce different *\*sound* tones. In British English, a raised vocal pitch at the end of an *\*utterance* indicates a question. More generally, lower pitched voices are widely perceived as more authoritative and credible, giving males an advantage. *See also* VOCAL CUE. **3.** The up-down rotation (around the side-to-side or x-axis) of a viewpoint (for instance in a 3D-graphical environment such as a *\*virtual world*), as when an aeroplane's nose dips or rises: *see also* ROLL; YAW; *compare* TILT.

**pixelation (pixilation) 1.** (television) An effect that turns a video picture into a mosaic of squares, which is often used in *\*news \*programmes* and *\*documentaries* to conceal sensitive *\*information* such as car number plates. **2.** (computer graphics) A mosaic effect, especially when an *\*image* is magnified—revealing that it is made of a series of *\*pixels*.

**pixels** [*picture + element*] *See also* RASTERIZATION. **1.** In *\*digital* systems, dots of light which are the smallest elements on computer monitors or video

screens. Their **\*colour** depth and size determine the level of detail, or **\*resolution**. **2.** In cathode-ray tube **\*televisions**, small phosphorescent elements coating the back of the screen which glow when hit by the scanning electron beam.

**pixilation** *See* **PIXELATION**.

**plagiarism** The practice of presenting someone else's work as one's own (or without acknowledging its source), which in contexts such as academia and **\*journalism** is considered dishonest and unethical and in others can constitute an infringement of **\*copyright**. *See also* **INTELLECTUAL PROPERTY**; **ETHICS**.

**planes** *See* **PICTURE PLANE**.

**platform** **1.** Any situation affording an opportunity for people to **\*express** their **\*opinions** publicly (*compare* **NO-PLATFORMING**). **2.** Any type of **\*information** **\*distribution** system that performs many of the functions of a traditional publisher (typically without the same **\*gatekeeping** or **\*editorial** constraints). *See also* **BLOG**; **SOCIAL MEDIA PLATFORM**. **3. (media channel)** Any **\*media** **\*form** available for some **\*communicative purpose** (such as **\*advertising**, **\*journalism**, or storytelling): for example, print, **\*radio**, **\*television**, and **\*social media**—each of which has its own **\*affordances**. *See also* **BI-MEDIA JOURNALISM**; **BROADCAST MEDIA**; **CROSS-PLATFORM**; **MULTIMEDIA**; **MULTIPLATFORM**; **360-DEGREE COMMISSIONING**. **4.** A particular communicational alternative within a **\*medium**, such as one form of social media (**\*blog**, **\*social networking site**, **\*online** forum, etc.). **5.** A particular **\*technology** of transmission or **\*reception** within a medium: such as **\*satellite broadcasting** or terrestrial **\*broadcasting**. **6.** The primary public goals of advertising or political campaigns. **7.** In computing, the various configurations (hardware, operating systems) requiring different versions of software to be produced for them. *See also* **AFFORDANCES**.



<https://www.theguardian.com/technology/2018/jul/02/facebook-mark-zuckerberg-platform-publisher-lawsuit>

- Is Facebook a publisher?

**platformed sociality** *See* ONLINE SOCIALITY.

**plastic arts** **1.** Loosely, the visual arts (including photography, *\*film*, and painting, for instance), especially where the focus is on the *\*materiality*, *\*expressive* *\*affordances*, and *\*connotations* of the *\*medium*. **2.** More specifically, three-dimensional art shaped by the physical manipulation of a **plastic medium** (for instance, sculpture and ceramics).

**play** **1.** In most everyday usage, voluntary engagement in pleasurable activities for enjoyment, diversion, and/or recreation rather than for any ‘serious’ *\*purpose*; not necessarily as part of a *\*game*. *See also* DIVERSION **FUNCTION**. **2.** For Huizinga, an absorbing activity that constitutes a primary condition of human and animal life which, in its formal characteristics, is non-serious and freely chosen and exists separated from ‘ordinary’ *\*reality* within a ‘magic circle’. **3.** For Caillois, a freely chosen activity that is separate from real life, either by being governed by its own rules or perceived by its players as make-believe and therefore lacking in consequences (*compare* **GAME**). **4.** For Sutton-Smith, an ambiguous concept, described in terms of seven ‘*\*rhetorics*’: progress (a way for infants to learn and develop); fate (taking chances, jeopardizing security, and gambling with destiny); *\*power* (contests as a way for an individual or group to exert their *\*influence* over others); *\*identity* (fostering a sense of community and team spirit); *\*imaginary* (creating new *\*frames of reference* and transforming reality); self (promoting a sense of personal freedom and happiness); and frivolity (indulging in *\*ludic* pleasures for their own sake). **5.** A dramatic work, particularly for the stage and for *\*performance* before a theatre *\*audience*, but also used loosely to refer to a *\*broadcast* *\*drama*.

**plot** (syuzhet) *See* **FABULA**.

**pluralism** **1.** Most broadly, a belief in diversity (e.g. of views, *\*values*, or *\*interpretations*). *\*Cultural* pluralism (or **multiculturalism**) is the existence

of a diversity of \*lifestyles or \*ethnic groups within a society, or a belief in the desirability of such diversity. **Methodological pluralism** is an anti-\*positivist, anti-\*objectivist stance favouring multiple \*models and/or methods of research (e.g. both \*qualitative and \*quantitative research) in the study of the same phenomenon. Pluralism in the interpretation of \*texts and \*reality also characterizes \*postmodernism and \*poststructuralism: for instance in the rejection of \*grand narratives and of absolute notions of \*truth. Critics argue that such positions drift towards \*relativism. **2. (liberal pluralism)** In political philosophy, a society (or an \*ideological stance on society) in which a diversity of groups share or compete for \*power and there is no unified and dominant elite. Pluralists argue that in democratic societies \*conflicts between competing interests are resolved institutionally, preventing one interest group from prevailing on all issues. **Political and social pluralism**, in contrast to \*elitism, is based on horizontal relations between groups rather than vertical \*power relations. In its focus on flexible \*consensus and \*dissensus between social groups, it represents a compromise between \*collectivism and individualism. *See also* MARKET MODEL; MEDIA PLURALISM; NEOLIBERALISM.

**pluralist model** *See* MARKET MODEL.

**plurisignation** *See* AMBIGUITY.

**podcasting** [*i-pod* + *broadcasting*] A means of distributing \*digital audio \*content in the form of \*datafiles (**podcasts**) which can be downloaded from the \*internet and played on a home computer, mp3 audio player, or smartphone.

**poetic function** In \*Jakobson's model of linguistic \*communication, a key linguistic or \*communicative function which \*foregrounds \*textual features. Within his \*model, this \*function is oriented towards the \*message or focused on the message for its own sake (*see also* MESSAGE-ORIENTED COMMUNICATION). In \*utterances where the poetic function is dominant (e.g. in literary texts), the \*language tends to be more 'opaque' than \*conventional prose in emphasizing the \*signifier and \*medium (and their \*materiality), or the \*form, \*style, or \*code at least as much as any

*\*signified*, *\*content*, message, or *\*referential meaning*. Such *\*texts* foreground the act and form of *\*expression* and undermine any sense of a 'natural' or *\*transparent* connection between a *\*sign vehicle* and a *\*referent*. In this sense, where the poetic function dominates, the text is self-referential: form is content and 'the medium [of language] is the message'. The poetic function is generally more *\*metaphorical* than *\*metonymic*, more *\*connotative* than *\*denotative*. Some later adaptations of Jakobson's model refer to the poetic function as the **formal function** or the *\*aesthetic* function (so as not to limit it to linguistic forms). *See also* LINGUISTIC FUNCTIONS.

**point-of-audition sound** In *\*films* and *\*television*, *\*diegetic \*sound* that is perceived by a particular character: e.g. if a person is hiding under blankets, the sounds heard by them and the *\*audience* are muffled. The aural equivalent of a *\*point-of-view* shot. *See also* SOUND DESIGN; SOUND PERSPECTIVE.

**point of view 1. (viewpoint)** Loosely, a *\*subjective*, *\*value*-laden, personal perspective or *\*bias*; *see also* FRAME OF REFERENCE; *compare* ANGLE; OPINION. **2.** What can be seen from a particular location; *see also* PERSPECTIVE. **3. (narrative point of view)** The perspective from which a story is told or shown. Written *\*narratives* most often employ *\*third-person point of view* ('telling'), but can also use *\*first-person point of view* ('showing') (*see also* DIEGESIS; MIMESIS); a sustained *\*second-person point of view* is very rare in literary *\*forms* (but common in such forms as song lyrics). Novels occasionally use more than one point of view or more than one first-person *\*narrator* (**multiple points of view**). Certain media strongly favour certain points of view: e.g. the *\*third-person point of view* of *\*film* compared with the *\*first-person point of view* of *\*videogames*. *See also* OMNISCIENT POINT OF VIEW.

**point-of-view shot (POV)** In *\*film* and *\*television*, the *visual \*representation* of the physical viewpoint of a particular character: for example, a *\*shot* of a character looking around the room can be followed by a POV shot consisting of a surveying *\*pan* of the room.

**point size** An Anglo-American unit of *\*type* measurement. A point is equivalent to 1/72 inch.

**political bias** 1. In *\*contexts* where *\*impartiality*, *\*balance*, and/or *\*objectivity* are normative (in particular in *\*public service broadcast \*news* reporting and political *\*interviews*), a perceived tendency to favour or disfavour a particular political party, candidate, or policy, reflected in selection and/or presentation. Such *\*ideological biases* are variously attributed to such factors as government *\*influence*, *\*media* ownership, or journalistic affiliations; they may or may not be regarded as involving deliberate manipulation. The standards are variable: public service *\*broadcasting* is generally expected to aspire to higher standards of political impartiality and balance than are privately owned *\*channels* or *\*newspapers*. *\*Marxist theorists* see the *\*mass media* as propagating the *\*dominant ideology*. Others argue that most mainstream Western *\*journalism* tends to limit *\*discourse* to a relatively narrow range of ‘liberal’ views. *See also* GLASGOW MEDIA GROUP; MANUFACTURE OF CONSENT. 2. The argument that media of *\*communication* differ in the political developments that they facilitate because of their relative accessibility and speed: one of the features which N. Postman sees as contributing to the ideological bias of a *\*medium*. *See also* ACCESS; COMMUNICATION TECHNOLOGIES; DISTANCE COMMUNICATION.



<https://www.allgeneralizationsarefalse.com/>

- Media bias chart

**political communication** 1. Traditionally, the *\*production* and impact of persuasive political *\*messages*, campaigns, and *\*advertising*, primarily in the *\*mass media*: *see also* AGENDA SETTING; DOMINANT IDEOLOGY; PROPAGANDA. 2. More broadly, the *\*flow* of messages on political matters, both mediated and interpersonal: *see also* J-CURVE; NEWS FLOW; TWO-STEP FLOW. 3. A field within political science and *\*communication* studies concerned with the *\*interaction* between political and media *\*institutions* and citizen *\*audiences*.

**political correctness (PC)** A term typically used pejoratively for what is seen as an obsessive avoidance of *\*language* or *\*behaviour* which might be

perceived as *\*offensive* or discriminatory; thus ‘vertically challenged’ is PC for ‘short’. The conservative popular *\*press* often highlight, exaggerate, or even invent examples of ‘political correctness gone mad’ in order to satirize views othered as the anti-*\*free* speech dogma of the political left (*see also* *OTHER*). They portray political correctness as a feature of a ‘victim culture’ for which they often blame *\*identity politics*. The term originally referred to a US campus movement in the 1980s and early 1990s concerned to counter *\*bias*, discrimination, and ‘**hate speech**’ arising from *\*racism*, *\*sexism*, and *\*homophobia*. *See also* *NO-PLATFORMING*; *TRIGGER WARNING*.

**political economy 1. (classical political economy, classical economics)**

Originally, 18th-century *\*Enlightenment* *\*theories* of economics culminating in the free-market (*laissez-faire*) theories of Adam Smith, which emphasize a harmony of interests between *\*classes*. Until the 19th century, the name for the academic study of economics (separated as a science in the late 19th century). *See also* *MARKET MODEL*. **2. (Marxist or radical political economy)** For Marx, a ‘scientific’ critique of capitalist relations of *\*production*, arguing that the state represented the interests of the bourgeoisie, which exploited the working class. The term is also applied to a *\*Marxist* approach arising in the 1960s and 1970s, combining sociology and economics and based on historical *\*materialism*. Proponents still see *\*ideology* as subordinate to the economic base: *\*media content* is determined by the economic base of media organizations (*see also* *BASE AND SUPERSTRUCTURE*). Commercial media are dominated by the need to raise *\*advertising* revenue while public *\*broadcasting* is dominated by the need to favour the middle ground and maintain a *\*consensus*. From this perspective *\*media* ownership and control are key issues, especially the concentration of ownership in a global market. The means of producing *\*mass media* *\*content* are owned and controlled by major corporations such as Time Warner and media tycoons (such as Murdoch and Berlusconi) in the commercial sector or by state-regulated public organizations such as the BBC. Media corporations have the power to generate *\*target audiences* for advertisers. Proponents of the political economy approach to the mass media often define it in opposition to a *\*cultural studies* approach which is seen as concerned with *\*textual analysis* and *\*audience* *\*interpretation* at the expense of political and economic factors. *See also* *CROSS-MEDIA OWNERSHIP*; *CULTURE*

INDUSTRY; DEPENDENCY THEORY; DEREGULATION; MANUFACTURE OF CONSENT; MARXIST MEDIA THEORY; MEDIA OWNERSHIP; MEDIA POLICY; PROPAGANDA MODEL; REGULATION. **3.** A field in political science based on the use of statistical and modelling techniques to test \*hypotheses about relationships between the state and the economy (e.g. concerning economic policies and performance).

**polling** *See* SOCIAL POLLING.

**poly-nodal network** *See* DECENTRALIZED NETWORK.

**polysemy (polysemia)** (*adj.* polysemic, polysemous) **1.** Traditionally, in \*linguistics, the capacity of a word to have two or more different senses (*compare* AMBIGUITY). Sometimes this is restricted to related \*meanings, in distinction from **homonymy**. \*Context can help to establish the \*preferred reading. **2.** More broadly, in \*poststructuralist literary theory, linguistics, \*cultural theory, and \*semiotics, an openness to a plurality of \*meanings which is seen as a property of all \*signs or \*texts (*see also* MULTI-ACCENTUALITY). This is a feature of open (for Barthes, \*writerly) texts, and it demonstrates the importance of active \*interpretation by the \*reader (*see also* ACTIVE AUDIENCE THEORY).



<https://www.slideshare.net/sanjabozicevic5/ad-polysemy-16009217>

- Polysemy in advertising

**polyvocality (polyphony)** In contrast to \*univocality, the use of multiple voices as a \*narrative mode within a \*text, typically in order to encourage diverse \*readings rather than to promote a \*preferred reading. *See also* DIALOGISM.

**popular culture (pop culture)** **1.** Cultural \*artefacts or \*media content produced for \*mass audiences. This equates popular \*culture with commercial success. The \*formal features of \*mass-media \*content may be interpreted in terms of \*broadcast codes. In \*critical theory, this is \*mass

**culture**: the standardized commercial products and media **\*texts** of the **\*culture** industry, produced for the masses; these are alleged to reflect the **\*dominant ideology** and to produce **\*conformity** among the subordinate **\*classes**. **\*Commodity** culture is distinguished from the **\*authenticity** of traditional folk culture or from the **\*aesthetic \*value** of **\*high culture** and often dismissed as 'mere entertainment'. The **\*media industries** usually argue that they deliver 'what the public wants'. *See also* **COMMODIFICATION**; **CONSUMER CULTURE**; **DUMBING DOWN**; **ELITISM**; **FRANKFURT SCHOOL**. **2.** The **\*everyday life** and/or arts and artefacts of 'the people' within a society. The practices and artefacts seen as reflecting the **\*tastes** and values of 'ordinary people' (as opposed to the minority tastes of elite or high culture). Historically associated with traditional folk culture (especially **\*oral culture** as distinct from literary culture). British **\*cultural studies** (e.g. Hoggart) originally defined popular culture as working-class culture. Contemporary sociology stresses the importance of the diversity of **\*subcultures** (e.g. black popular culture, teenage popular culture), as distinct from mass culture. *See also* **CULTURAL POLITICS**. **3.** The productive ways in which **\*audiences** engage with the pervasive cultural currency to make it their own, as in **\*active audience theory** (*see also* **BRICOLAGE**; **PARTICIPATORY CULTURE**). In the face of the **\*dominant ideology**, resistant audiences are capable of **\*oppositional readings**, using popular cultural artefacts and **\*imagery** for their own **\*purposes** (*see also* **USES AND GRATIFICATIONS**). Critics of the subversive audience approach to popular culture dismiss it as **\*cultural** populism. However, popular culture clearly plays an important role in relation to the development of **\*personal identity**, particularly among adolescents. **4.** Mass-media **\*content** which seeks to produce a particular conception of the collective **\*identity** of 'the people' within a society: *see also* **IMAGINED COMMUNITY**; **RITUAL MODEL**.

**popular factual television** *See* **FACTUAL GENRES**.

**popularity principle** *See* **MATTHEW EFFECT**.

**pornography** **\*Representations** of sexuality intended to stimulate sexual **\*arousal**, typically consumed by individuals in private (or anonymously in

licensed premises). Judged in public as *\*offensive*, lacking in artistic or social *\*value*, and in some cases as obscene (see **OBSCENITY**). *\*Feminist* definitions focus on representations involving the sexual subordination of women, and tend to make no allowances for redeeming artistic or social value. Pornography can be ‘soft core’ or ‘hard core’, depending on the degree of explicitness, although the boundary lines around such *\*categorizations* are continually being redrawn over time. *See also* **BODY POLITICS**; **CENSORSHIP**; **OBJECTIFICATION**.

**portal** [Latin *porta* ‘gate’] **1. (subject portal)** A website with no original *\*content* of its own which functions as an organizing framework and a hub connecting to *\*online* material with a common *\*theme*. **2.** A concept used by the designers of *\*GUI* operating systems and webpages as a *\*metaphor* to make sense of multiple ‘windows’ through which programs are glimpsed and *\*users* can enter by clicking on the window.

**portrait format** In photography, painting, and document *\*layout*, the orientation of a rectangular viewing window, *\*frame*, or page so that the height is greater than the width. *Compare* **LANDSCAPE FORMAT**.

**positioning** **1.** (marketing) *See* **BRAND POSITIONING**. **2.** (social *\*constructionism*) The ways in which individuals negotiate their *\*identities* in everyday *\*discourse*, distinguished from a *\*role* as a more dynamic process enabling multiple intersecting positions. **3. (subject positioning)** (cultural studies) The process in which members of a *\*target audience* are expected to adopt an appropriate role and mindset in order to make sense of an *\*utterance* or *\*text* (in any *\*medium*). This is reflected in the *\*mode of address* (see also **CONSTITUTION OF THE SUBJECT**; **ÉNONCIATION**; **SUBJECT POSITION**; **TEXT–READER RELATIONS**). **4.** In nonverbal behaviour: *see* **POSTURE**. **5.** In filming, the placement of cameras and microphones.

**positioning grid** (**perceptual map**, **positioning chart**) (marketing) A diagram with a horizontal and a vertical axis which is particularly associated with *\*brand positioning* and market mapping, with axes such as: quality vs price (high and low), or vs traditional–modern, and price vs performance–fashion.

*See also* COMPETITOR ANALYSIS; MARKETING SEMIOTICS; RELATIONAL MEANING.

**positive appeals** (advertising) A persuasive strategy that stresses what the \*consumer would gain by purchasing the product or service. *See also* ADVERTISING APPEALS; *compare* NEGATIVE APPEALS.

**positivism** *Compare* INTERPRETIVISM. **1.** Broadly, a philosophical stance and philosophy of science recognizing as genuine \*knowledge only verifiable \*facts which can be established through scientific method (the empirical methods of natural science). In social science, it can refer to a search for general laws drawn from direct observation and \*objective measurement (*see also* OBJECTIVISM). Positivism was a major influence on \*behaviourism. **2. (logical positivism)** (philosophy) A stance that only \*propositions verifiable by sensory experience or logic are meaningful. This involves a rejection of \*metaphysical speculation and a strict separation between facts and \*values. **3.** A pejorative (anti-positivist or post-positivist) reference to simplistic, unreflexive, empirical research ill-suited to the complexity of social phenomena and human meaning-making.

**post 1. n. (posting, social media post, social post)** A \*message, \*link, or other \*content published in an \*online forum, \*blog, or \*social networking website. It is usually possible for others to \*comment on such posts and in \*social media to like or \*share them, though such options may be restricted by the person who posted the item. *See also* THREAD. **2. n. (postal or mail service)** The official \*communications system delivering letters and parcels. The first postal services were established in the early 16th century, but reliable and affordable mail services for ordinary people accompanied the industrial revolution. The advent of \*email has led to conventional mail being pejoratively referred to as ‘snail mail’, but physical commodities still require delivery. **3. v.** To send an item by postal mail, to add a comment or question to an online forum, or to publish a blog entry.

**postcolonialism (postcolonial theory)** (cultural theory) A field of study concerned with the critical analysis of the \*ideological impact of Western imperialism and its continuing influence (**neocolonialism**). ‘Post-’ does not

signify that colonial relations have been overturned. The primary methodology is called **colonial discourse analysis**, which involves the \*deconstruction of the \*discourses in which colonial relations are constituted, exploring the \*representational strategies and \*subject positions of colonialism. Influenced by Foucault's focus on \*power, it is an anti-\*Eurocentric investigation of the \*representation of '\*race', \*ethnicity, and nationhood and the \*marginalization and \*othering of the colonized. Its exploration of the process of \*cultural \*hybridization reflects an \*anti-essentialist notion of \*identity. It is particularly associated with Said, Bhabha, and Spivak, though the fact that the members of this 'holy trinity' were based in Western universities and drawing on often abstruse \*poststructuralism has attracted criticism from those prioritizing the urgent political problems of the formerly colonized. *See also* CULTURAL IDENTITY; ETHNIC IDENTITY; NATIONAL IDENTITY.

**post-Enlightenment** *See* ENLIGHTENMENT.

**poster** **1.** A printed \*advertisement for outdoor display. Posters were originally printed using woodcuts; \*lithography enabled more subtle colouring. \*Half-tone printing allowed copies to be made directly from the original design so that a lithographic artist was not needed; this method was compatible with rotary \*letterpress printing, making it possible for the first time to produce large numbers of colour posters cheaply. In this form, many famous \*brands were launched with eye-catching visual \*mass communication. *See also* PRESS; PRINTING. **2.** Someone who \*posts in an \*online forum.

**post-feminism** **1.** A \*discourse popularized by the \*mass media in the 1990s reflecting a reaction against the \*feminist \*theories of the 1970s and 1980s, often on the basis that the 'battle of the sexes' is over. In popular \*rhetoric, a shift from 'women's lib' to 'girl power'. It is characterized by an (\*essentialist) emphasis on \*femininity as well as on 'the career woman'. The feminist notion of women as the passive victims of patriarchy is rejected: for instance by Wolf and Paglia. **2.** A \*postmodern feminist discourse building upon earlier concerns about patriarchy but extended into other areas such as eco-feminism and \*cyberfeminism. It is influenced by

**\*poststructuralism** in its rejection of **\*gender essentialism** (e.g. in Butler's engagement with **\*queer theory**).

**post-Fordism** *Compare FORDISM.* **1.** **\*Production** based on relatively small units providing specialized goods or services for segmented markets; closely associated with the decline of the old manufacturing base from the 1960s onwards and the proliferation of new **\*information** technologies. Companies have downsized, often outsourcing parts of the work. **2.** A decentralized management style focusing on coordination and facilitation of tasks rather than on control, and emphasizing flexibility. **3.** The rise of **\*consumerism** and **\*lifestyle \*identities** accompanying the decline of production and **\*class** identities (*see also* **CONSUMER CULTURE**). **4.** As applied to cinema, the downsizing of the major studios, the increase of outsourcing and the rise of independent **\*producers** and distributors following the demise of the Hollywood studio system.

**post-industrialism** (**post-industrial society, post-industrial age**) The changes in the form of capitalist societies since the Second World War: a shift from industrial **\*production** to service industries and a '**\*knowledge economy**' in which the basis of **\*power** is theoretical **\*knowledge** rather than property, and in which higher education becomes more important. These are seen as characteristic features of **\*postmodern**, 'postcapitalist' society. The term was popularized in a book by Bell in 1973, where he also claims that while manual jobs would decline, a powerful new professional and technical 'knowledge class' would emerge: a notion which has been widely contested. Inglehart has argued that the rise of post-industrialism is generating **postmaterialist \*values**. Others have noted that, posited on the basis of **\*technological** advances, such arguments involve **\*technological determinism**. *See also* **INFORMATION AGE; INFORMATION ECONOMY; INFORMATION REVOLUTION; INFORMATION SOCIETY; INFORMATIZATION; KNOWLEDGE ECONOMY; POST-FORDISM; POSTMODERNITY.**

**posting** (**social posting**) *See* **POST.**

**post-Marxism 1. (*post-Marxism*)** The development of radical reworkings of \*Marxism from the late 1970s, arising in reaction to classical Marxist \*materialism, \*economism, \*historical determinism, anti-humanism, and class \*reductionism and influenced by \*poststructuralism and \*postmodernism, notably in the rejection of \*grand narratives (including classical Marxism itself). These emerged in the late 1970s, associated with theorists such as Lyotard, Baudrillard, Foucault, Laclau, Mouffe, and S. Hall. From the 1980s, post-Marxism was increasingly inflected by such cross-currents as \*feminism and \*postcolonialism. It is an \*anti-essentialist approach in which class, society, and history are no longer treated as unitary, universal, pre-discursive \*categories. Multiple \*subject positions are constituted dynamically in \*discourse in relation to \*class, \*gender, ‘\*race’, and nationality (*see also* INTERSECTIONALITY). Consequently, there is no uniform class consciousness. Post-Marxist \*theory has also been influenced by the Gramscian concept of \*hegemony. \*Ideology and \*culture are seen as relatively autonomous of the economic base. *See* BASE AND

SUPERSTRUCTURE; CULTURAL MATERIALISM; RELATIVE AUTONOMY. 2. (*post-Marxism*) Sometimes loosely referring to an abandonment of Marxism by many former Marxists, particularly after the collapse of Soviet communism in Eastern Europe in 1989–91, when the Marxism which had animated \*cultural studies in the 1960s and 1970s was widely disavowed.

**postmaterialism** *See* POST-INDUSTRIALISM.

**post-media 1.** Guattari’s term for his (late 1980s) vision of a \*networked era heralding the demise of (mass) \*media hegemony and the transformation of the \*roles of \*producer and \*consumer. *Compare* NEW MEDIA. 2.

(**postmedia**) (aesthetics) An era (from the 1960s onwards) in which the proliferation of new artistic \*forms (and the advent of conceptual art) have undermined traditional typologies of \*medium-specific \*genres.

**post-millennials** *See* GENERATION Z.

**postmodernism** Where the distinction is maintained, this is widely treated as the \*culture of \*postmodernity. It often refers loosely to a range of \*aesthetic trends or \*stylistic traits emerging in the arts in the post-1945 period in

distinction to those of *\*modernism*. However, it is also closely associated with philosophical stances which are variously allied with *\*poststructuralism*, *\*deconstruction*, radical scepticism, and *\*relativism*—with which it shares an anti-*\*foundationalist standpoint*. Ironically postmodernism could almost be defined in terms of resisting definition. Postmodernism does not constitute a unified *\*theory* (though many postmodernist theorists grant no *\*access* to any *\*reality* outside *\*signification*). Nor is there a postmodernist aesthetic ‘movement’; postmodernism is highly fragmented and eclectic. However, characteristic features of postmodern *\*texts* and practices are the use of *\*irony* and a highly *\*reflexive \*intertextuality*—blurring the boundaries of texts, *\*genres*, and media and drawing *\*attention* to the text’s *\*constructedness* and processes of construction. Postmodernism differs from *\*modernism* in embracing *\*popular culture* and ‘bad *\*taste*’. The postmodernist trend is sometimes dated from Lyotard’s book *The Postmodern Condition*, first published in 1979, which characterized postmodernist theory in terms of incredulity towards *\*metanarratives* (see *GRAND NARRATIVES*; see also *POSTMODERNITY*).

**postmodernity 1. (postmodern world; postmodern age)** A relational term (see *MODERNITY*) for the social-economic and political *\*transformation* of modern advanced industrial capitalism (see *POST-INDUSTRIALISM*; *POST-FORDISM*). As a historical period its beginnings are traced to various decades from the 1950s to the 1980s. Many theorists interpret it as an intensification of *\*modernity* or capitalism rather than a fundamental break; Giddens prefers the terms **late modernity** or **high modernity**. It is associated with trends such as *\*globalization* (global capitalism), a shift from *\*production* to *\*consumption*, the *\*fragmentation* of the mass market (see *AUDIENCE FRAGMENTATION*), and the decline of the nation state. **2.** A *\*cultural* and *\*ideological* shift from a world of relatively stable *\*values*, beliefs, *\*theories*, and organizational *\*structures* to a world of flux, fragmentation, *\*ambiguity*, and radical scepticism (which critics see as *\*relativism*). Lyotard notes the demise of modernity’s *\*grand narrative* of progress (see also *ENLIGHTENMENT*; *POSTMODERNISM*). Harvey focuses on *\*time–space compression* brought about by accelerated transport and *\*telecommunications*. See also *MCLUHANISM*.

**post-photography** 1. The use of \*digital photography as a distinctive \*medium, contrasted with traditional photography; especially \*reflexive art in which photographic \*images are digitally manipulated. 2. A \*cultural era of widespread photographic \*literacy, image manipulation, and \*hyperreality.

**post-production** Compare PRE-PRODUCTION; PRODUCTION. 1. Broadly, the phase in the \*production cycle of any media product that occurs after the principal work of \*content creation has been completed and before the release of the product. 2. In \*film, \*television, and \*videogames, a term that covers the finalizing work done on \*media content prior to its release, including \*editing, grading (see COLOUR CORRECTION), \*sound mixing (see MIX), and \*special effects. See also ADR; ASPECT-RATIO CONVERSION; ATMOS; BROADCAST QUALITY; COLOUR CORRECTION; COLOURIST; COMPOSITING; CONFORM; DIGITAL DOUBLE; DUB; EDIT DECISION LIST; EDITOR; FINAL CUT; IMAGE STABILIZATION; INGEST; KEYFRAME; LAYBACK; M&E; MASTER; MIXER; MOTION TRACKING; OFFLINE; OFFLINE EDITING; ONLINE; ONLINE EDITING; PRE-MIX; RECORDING; RE-RECORDING; SOUND EFFECTS; SYNCHRONIZATION; TIMELINE; TRACK LAYING; TX.

**poststructuralism** A range of critical stances which developed after, out of, and in relation to \*structuralism in the late 1960s and which is associated with 'the \*linguistic turn'. Although it is most clearly unified in terms of a reaction against certain features of structuralism, it developed structuralist notions in addition to problematizing many of them. For instance, while structuralists argued for the \*arbitrariness of the relationship between the linguistic \*signifier and \*signified, poststructuralists have taken this notion further, asserting that all signifieds are also signifiers, and that \*signification is never final and stable (see also DIFFÉRENCE). More radically, many have asserted the total disconnection of the signifier and the signified (see EMPTY SIGNIFIER). Such stances involve philosophical \*idealism and epistemological \*relativism insofar as they grant no access to any \*reality outside signification. The primary methodology is \*deconstruction, which emphasizes the \*indeterminacy of \*meaning, and the way in which the

**\*dominant ideology** seeks to promote the illusion of a **\*transcendent signified**. Like structuralism, poststructuralism is built on the assumption that we are the **\*subjects** of **\*language** rather than being simply instrumental ‘**\*users**’ of it, and poststructuralist thinkers have developed further the notion of ‘the **\*constitution of the subject**’, rejecting the **\*essentialist** notion of the unified self (see **DECENTRED SELF**). Consequently, poststructuralists focus neither on the **\*author** nor the **\*reader**, but on the act of **\*reading**. In terms of **\*textual analysis**, whereas structuralism involves a focus on the **\*text** as a self-contained **\*structure**, poststructuralism emphasizes the **\*intertextuality** of **\*discourse**. Poststructuralism involves a rejection of structuralism as a systematic ‘science’ which could reveal some stable, underlying master-system or **\*deep structure**—any such totalizing system would always involve exclusions and contradictions. Poststructuralist theorists include Derrida, Foucault, Lacan, Kristeva, and the later Barthes. Poststructuralism is closely allied with **\*postmodernism** and the terms are sometimes used interchangeably.

**post-synchronization** See **SYNCHRONIZATION**.

**post-truth** *adj.* **1.** Pertaining to an anti-intellectual **\*cultural** and political climate in which **\*facts** and **\*rationality** are subordinated to familiar **\*narratives** that have popular resonance, substantiated only by anecdotal **\*evidence**. Its persuasive strategies are characterized by **\*appeals** to **\*emotion** rather than reason (**\*argument** and **\*information**); *see also* **EMOTIONAL APPEALS**; *compare* **RATIONAL APPEALS**. ‘Plain speaking’ or ‘speaking one’s mind’ plays upon popular beliefs and common anxieties (*see also* **COMMON SENSE**; **FOLK PSYCHOLOGY**). In such a climate, as Asimov put it, ‘my ignorance is just as good as your knowledge’. This is a form of radical **\*relativism** indifferent to any distinction between **\*fact** and **\*fiction**—a stance ironically reminiscent of the intellectual excesses of **\*postmodernism** (though lacking its characteristic **\*reflexivity**); *see also* **PERSPECTIVISM**. The **post-truth politics** that followed the financial crisis of 2008 is closely associated with a distrust of ‘experts’, science, political elites, and the **\*mainstream** media. Some have seen it as nourished by an **\*echo chamber** **\*effect** in **\*social media**—which could in turn encourage the uncritical use of the ‘post-truth’ label. *See also* **EPISTEMOLOGY**; **FAKE**

NEWS; KNOWLEDGE; TRUTH. 2. Pertaining to the *\*constructionist* critique of the supposed *\*objectivity* of ‘*\*Truth*’; *see also* REALITY CONSTRUCTION.



<https://en.oxforddictionaries.com/word-of-the-year/word-of-the-year-2016>

- Word of the Year 2016

**postural echo** (**postural congruence**) In *\*interpersonal communication*, a similarity or *\*mirroring* of body positions and movements between two or more participants. This form of nonverbal adaptation or *\*accommodation* is usually an unconscious *\*signifier* of liking or *\*affiliation* between those of similar *\*status*, though it can sometimes be used more deliberately to attempt to reduce the impression of status *\*differences*. *See also* TIE SIGNS.

**posture** The *\*bodily* positions of individuals. Posture is typically studied as an indicator of: degree of *\*attention* or involvement; degree of *\*status* relative to other *\*interactive* partner; or degree of liking (*\*affiliation*). The study of posture is an aspect of *\*kinesics*. *See also* CLOSED POSTURE; OPEN POSTURE; ORIENTATION.

**POV shot** *See* POINT-OF-VIEW SHOT.

**power** 1. (‘power to’) The ability to achieve a desired outcome. 2. (‘power over’) For Weber, ‘the ability to exert control over people, even against their own will.’ If it is accepted as legitimate, based on *\*status*, and requires no direct coercion, it is **authority** (*see also* LEGITIMATION); **coercive power** is based on force. **Economic power** is based on *\*class*, **social power** is based on status, and **political power** is based on domination. 3. A transformative *\*influence* attributed to *\*social structures* or *\*institutions*, rather than to individual will. In *\*Marxist theory*, power is a consequence of class structure. Gramsci argues that power is maintained through manipulation in *\*ideological \*hegemony*. 4. In *\*functionalism*, the capacity to realize common goals in a social system based on a *\*consensus* of *\*values* rather than on coercion or domination (Parsons). This *\*integrationist*

conception of power as social control or influence emphasizes *\*structure* rather than *\*agency*. **5. (power–knowledge)** For Foucault, a ubiquitous feature of institutionalized *\*discourses* which both constitute and control *\*subjects* (rather than something possessed by groups or individuals). Individual subjects internalize the mechanisms of social control (**governmentality**). All social and communicative relations are *\*power relations*. Power and *\*knowledge* are mutually constitutive. **6.** In the psychology of *\*interpersonal communication*, *\*dominance*: *see also* **POWER RELATIONS**. **7. (mass media power)** *See* **MEDIA POWER**. **8.** In *\*social network* theory, the *\*influence* of certain *\*social actors* on others within a *\*social network*.

**power distance** The degree to which a *\*culture* promotes *\*status differences* among its members: a dimension of cultural variability identified by Hofstede. High power distance cultures are hierarchical and are often also *\*collectivistic cultures* (as in Japan); low power distance cultures are egalitarian and are often also *\*individualistic cultures* (as in the USA and the UK). This is reflected in *\*nonverbal communication*. In high power distance cultures, displays of *\*emotion* (e.g. anger and smiling) are adjusted to status far more than in low power distance cultures (*see also* **ROLE-ORIENTED COMMUNICATION**). *See also* **INTERCULTURAL COMMUNICATION**.

**power–knowledge** (Foucault) *See* **POWER**.

**power law distribution (scaling law)** (statistics) A relationship between two quantities, where one varies as a power of the other, as in the **Pareto principle** or **80/20 rule** identified in a number of phenomena: for instance, Pareto noted that that 80% of the land in Italy was owned by 20% of the population. This is not a ‘normal’ distribution (a bell curve): power law distributions have a *\*long tail*. Consistent with this is the claim by Shirky that the bulk of *\*user-generated* content is produced by a small minority. Similarly, a small minority of YouTubers have tens of millions of subscribers while hundreds of thousands have only a handful. *See also* **MATTHEW EFFECT**; **SCALE-FREE NETWORK**.



[http://www.shirky.com/writings/powerlaw\\_weblog.html](http://www.shirky.com/writings/powerlaw_weblog.html)

- Power laws, weblogs, and inequality

**power relations** 1. In interpersonal *\*interaction*, the relative *\*status*, *\*power*, and/or *\*dominance* of the participants, reflected in whether *\*expectations* and *\*behaviour* are *\*reciprocal*, and consequently in *\*communicative style* (*see also CONVERSATION ANALYSIS; CRITICAL DISCOURSE ANALYSIS*). All societies have social hierarchies, and power relations are a key dimension in *\*interpersonal communication*. *See also CALLER HEGEMONY; COMMUNICATIVE RELATIONSHIPS; COMPLEMENTARY RELATIONSHIPS; DIFFERENCE MODEL; DOMINANCE MODEL; PARALLEL RELATIONSHIPS; RELATIONAL MODEL; SYMMETRICAL RELATIONSHIPS*. 2. (**media power relations**) The relative power of the *\*mass media* in different societies: *see MEDIA SYSTEMS*. 3. Relationships of *\*dominance* and subordination between different groups: for instance within stratified social systems or in international relations (e.g. the West vs the rest). *See also HEGEMONY*. 4. For Foucault, the various patterns of domination and resistance in different social *\*settings*. He insisted that ‘There cannot be a society without power relations.’ *See also POWER*.

**ppi (pixels per inch)** *See RESOLUTION*.

**PR** *See PUBLIC RELATIONS*.

**pragmatic function** *See INTERPERSONAL FUNCTION*.

**pragmatics** 1. A branch of *\*linguistics* concerned with the communicative use and *\*functions* of *\*language* in particular social *\*contexts*, especially in conversations: *see also COMMUNICATIVE PRESUMPTION; COMMUNICATION THEORY; CONTEXT OF SITUATION; CONTEXT OF USE; CONTEXTUAL EXPECTATIONS; CONTEXTUALISM; CONTEXTUAL MEANING; CONVERSATION ANALYSIS; COOPERATIVE PRINCIPLE; DEIXIS; DISCOURSE; DISCOURSE ANALYSIS; FACE-WORK; GIVEN AND NEW;*

ILLOCUTIONARY ACT; IMMANENT REFERENCE; IMPLICATURE; IMPLICIT MEANING; INDEXICAL; INFERENTIAL MODEL; LINGUISTIC FUNCTIONS; REGISTER; RELEVANCE THEORY; SITUATIONAL KNOWLEDGE; SOCIAL SITUATION; SPEECH ACT; TURN TAKING; USE THEORY; *compare* SOCIOLINGUISTICS. 2. For C. Morris, a branch of *\*semiotics* concerned with the relation between signs and their *\*interpreters*.

**prägnanz** [German ‘pregnant’] In *\*gestalt* psychology, the grouping of ambiguous sensory stimuli into coherent ‘good figures’, ‘pregnant’ with *\*meaning*. It is often argued that the simplest *\*interpretation* is the one favoured: this may variously be the one which is perceived as the simplest, is structurally the simplest, has the fewest *\*structural* features, is recognized the quickest, is easiest to remember, or is easiest to *\*describe* (see GESTALT LAWS).

**predicate** *See* SUBJECT.

**prediction engine** 1. In *\*information* delivery and *\*online behavioural advertising*, an *\*algorithm* designed to identify automatically material most likely to be of interest to an individual *\*user*, enabling *\*personalization*, as in Google search. *See also* ECHO CHAMBER; FILTER BUBBLE; INFERENCE ENGINE; MICRO-TARGETING; ONLINE PROFILING; PERSONALIZATION FILTERS; PREDICTIVE ALGORITHM; PREDICTIVE ANALYTICS; PROFILE; RECOMMENDATION ENGINE. 2. (**predictive text, predictive search, autocomplete**) In text input (as in search queries and *\*SMS* systems), algorithms designed to anticipate and display the most likely letters, words, or phrases that the user intends to type next. Google introduced autocomplete in 2004.

**predictive algorithm** A computerized *\*model* for forecasting the most likely values of currently unknown *\*variables* on the basis of established patterns in existing *\*data*. *See also* ALGORITHM; INFERENCE ENGINE; PREDICTION ENGINE.

**predictive analytics** Forecasting the statistical likelihood of future trends or patterns of *\*user* *\*behaviour* on the basis of inferred relationships between *\*variables* in recorded *\*data*. *See also* BIG DATA; DATA MINING; INFERENCE ENGINE; OPINION MINING; PREDICTION ENGINE; REGRESSION MODELS.

**predictive search, predictive text** *See* PREDICTION ENGINE.

**predub** *See* PREMIX.

**pre-emergent forms** *See* EMERGENT FORMS.

**preference** A tendency to be attracted to certain things, qualities, or people rather than others. Some preferences are conscious, but many of our so-called ‘personal preferences’ are relatively automatic, reflecting a largely *\*unconscious bias* attributable to *\*cultural* frameworks or general human traits (such as a preference for the familiar and for those like ourselves); *see also* COLOUR CONNOTATIONS; HOMOPHILY; SHAPE CONNOTATIONS. ‘Preference’ is often associated with *\*stereotyping*. References to *\*sexual orientation* as a ‘preference’ imply that it is a matter of personal choice. Inferring *\*user* preferences is a key feature of *\*online behavioural advertising*. *See also* AFFILIATION; ATTITUDES; PERSONALIZATION.

**preferential attachment** *See* MATTHEW EFFECT.

**preferred reading** 1. The *\*intended meaning* of a *\*text* or *\*utterance* inferred by its *\*interpreters* in the *\*context of use*, on the basis of relevant *\*social* and *\*representational* knowledge. Just as *\*reading* a text involves an assumption that texts have *\*authors* and that authors have intentions, it also requires the assumption that there is likely to be a preferred reading (*see* COMMUNICATIVE PRESUMPTION) and some *\*inference* about what this might be—even if the *\*reader* does not accept this reading. 2. *See* HEGEMONIC READING.

**premediation** According to Grusin, the temporal and *\*affective* *\*media* logic of the *\*network* society of the 21st century which mediates the future before it

becomes the present. The ubiquitous, networked *\*global media* are increasingly oriented towards the future, seducing *\*users* into the everyday anticipation of major *\*news \*events*. In contrast to the traumatic *\*immediacy* of the coverage of the 9/11 attacks in 2001, the media's relentless coverage of the run-up to the invasion of Iraq in 2003 generated a sense of inevitability, as if it had already begun. The affective dimension is that while this phenomenon fosters a generalized, low-level anxiety about various threats to our security, the proliferating *\*networks* of *\*social media* encourage us to 'like' their reassurance of the real. *Compare* *MEDIATION*; *REAR-VIEW MIRROR*; *REMEDICATION*.

**premix (predub)** In *\*post-production*, the process of preparing audio *\*mixes* (predubs) that distil hundreds of audio elements into groupings (typically *\*sound effects*, *\*Foley* and *\*atmos*, music, and dialogue mixes) that then become the elements for the *\*re-recording* mix and which enable it to be done more quickly and smoothly.

**pre-production** The preparatory planning and logistics phase of a *\*film* or a *\*radio* or *\*television programme* before it is shot or recorded. In the wider sense, this includes scripting and financing (*see* *PITCH*). Once financing has been obtained this includes recruiting production staff, casting, hiring studio space and *\*post-production* facilities, scouting locations, and *\*storyboarding*. *Compare* *POST-PRODUCTION*; *PRODUCTION*.

**prereflexive (prereflective)** *adj.* Descriptive of an individual's immediate, uncritical reaction to something prior to any conscious *\*evaluation*. For example, when someone knows that they enjoyed a *\*film* without knowing why. *Compare* *NATURAL ATTITUDE*; *REFLEXIVITY*; *TACIT KNOWLEDGE*.

**presence** **1.** A powerful *\*aura* associated with someone or something. **2.** The privileging of an illusory *\*immediacy* that Derrida regards as embedded in Western *\*metaphysics*; *see also* *ABSENT PRESENCE*; *DECONSTRUCTION*. **3.** Being in a particular place at a particular time: as with *\*co-present* participants in the phenomenal *\*immediacy* of *\*face-to-face interaction*. **4.** In *\*mediated communication*, the contribution of the *\*affordances* of the *\*medium* to the *\*subjective* sense of the other communicator(s) 'being there';

see also **MEDIATION**; **PSYCHOLOGICAL DISTANCE**; **SOCIAL PRESENCE**. **5.** In mediated experiences such as **\*virtual worlds**, a phenomenal experience of ‘being there’ in which, for a **\*user** who is highly involved, the **\*medium** or **\*technology** retreats to **\*transparency** and the experience feels (on some level) unmediated, akin to face-to-face **\*interaction**. It tends to be associated with relatively experienced users of the medium. See also **PARASOCIAL INTERACTION**; **PRESENCE STUDIES**; **SUSPENSION OF DISBELIEF**; **TELEPRESENCE**; **VIRTUAL PRESENCE**.

**presence, metaphysics of** See **DECONSTRUCTION**.

**presence studies** A loose affiliation of computer scientists, engineers, and psychologists concerned with investigating **\*perceptions** of being in virtual environments who publish their findings in the MIT journal *Presence: Teleoperators and Virtual Environments*. See also **VIRTUAL PRESENCE**.



<http://onlinelibrary.wiley.com/doi/10.1111/j.1083-6101.1997.tb00072.x/full>

- The concept of presence

**presentational media** See **MEDIUM**.

**presentational symbolism** See **SYMBOLIC REPRESENTATION**.

**press 1. (printing press)** A method of producing written (or illustrated) texts by applying ink to **\*movable type** or embossed engravings and pressing these onto sheets of paper, initially using a hand-operated press. **\*Mechanical reproduction** (and mass production) via steam-driven presses revolutionized **\*printing** in the 19th century. **2.** A generic **\*metonym** for journalists or for any kind of **\*news** organization.

**press freedom** See **FREEDOM OF THE PRESS**.

**press release (media release, news release)** A written statement or **\*news** story issued by an organization (e.g. a corporation, government department,

political party, pressure group) which is circulated to the media in the hope that it is reported. Typically *\*press* releases are written by a **press officer**, a professional journalist who is employed by the organization concerned. *See also* **AGENDA SETTING**; **CHURNALISM**; **MEDIA RELATIONS**; **PRIMARY AND SECONDARY DEFINERS**; **PUBLIC RELATIONS**; **VIDEO NEWS RELEASE**.

**prestige** *See* **STATUS**.

**presumed influence** *See* **THIRD PERSON EFFECTS**.

**price appeals (value appeals)** A psychological and *\*rhetorical* strategy in *\*advertising* that seeks to persuade *\*consumers* that a particular product or service is cheaper or better value for money than its rivals. A *\*rational appeal*; *see also* **ADVERTISING APPEALS**; **FOUR PS**.

**primacy effect (law of primacy, principle of primacy)** **1.** (cognitive psychology) The tendency in free recall for individuals to be better able to recall the first items in a series than those in the middle. Applying this to persuasive *\*communication* would favour ‘anticlimax order’: *see also* **CLIMAX**; *compare* **RECENCY EFFECT**. **2.** In persuasive communication, the *\*hypothesis* that whichever side of an issue is presented first will have a greater *\*influence* on the *\*audience*. There is evidence both for and against this, suggesting that other factors are more important. *See also* **MESSAGE-SIDEDNESS**; *compare* **RECENCY EFFECT**. **3.** (social psychology) A tendency in *\*impression formation* for first impressions or prior *\*knowledge* of others to dominate our *\*evaluation* of them.

**primacy of the signifier** (semiotics) The prioritization of the *\*form* of the *\*sign* (the *\*signifier*) over what it signifies (the *\*signified*). This is the basis for the argument that ‘*\*reality*’ or ‘the world’ is at least partly created by the *\*language* we use—i.e. that the signified is shaped by the signifier rather than vice versa. Lévi-Strauss emphasizes the primacy of the signifier, initially as a strategy for *\*structural analysis*. *\*Poststructuralist* theorists such as Lacan, Barthes, Derrida, and Foucault have developed this notion into a *\*metaphysical* presupposition of the priority of the signifier (contrary to

Saussure: *see* [RECIPROCAL DELIMITATION](#)). Critics attack this stance as *\*idealism*. *Compare* [SAPIR–WHORF HYPOTHESIS](#).

**primaries** *See* [PRIMARY COLOURS](#).

**primary and secondary definers** **Primary definers** are credible individuals and *\*institutions* granted media *\*access* to enable their initial *\*framing* of *\*events* which are assumed to be within their area of competence: for instance, experts, official sources, courts, leading politicians, and senior religious figures. The *\*mass media* are **secondary definers**. The government is a primary definer of *\*news* insofar as the media rely heavily on government officials as news sources. *See also* [AGENDA SETTING](#); [AMPLIFICATION OF DEVIANCE](#); [MORAL PANIC](#); [NEWS VALUES](#); [NEWSWORTHINESS](#); [PROPAGANDA MODEL](#); [SELECTIVE REPRESENTATION](#).

**primary and secondary effects** In *\*effects* research, **primary effects** are those which are immediate or more predictable while secondary effects are those which are subsequent or less predictable. **Secondary effects** are distinguished from *\*indirect effects*. The terms do not signify relative importance: a secondary effect could be more important than the primary one.

**primary and secondary groups** A **primary group** is a small group based largely on long-term *\*face-to-face interaction*, and typically based on *\*affiliation*, such as a family or a friendship group; a **secondary group** is one based on shared goals or interests in which the members are rarely if ever in face-to-face contact with each other, such as a political party or trade union (Cooley). Primary groups are major agents in *\*socialization*; their members tend to share *\*values* and *\*behavioural \*norms*. **Primary and secondary relationships** are those obtaining in primary and secondary groups, respectively. The distinction is not clearcut. *See also* [GROUP IDENTIFICATION](#); [PEER GROUP](#).

**primary audience** Targeted group for some form of *\*mediated communication*, such as for an *\*advertising campaign* or a *\*television channel*, defined by *\*demographics* and/or *\*lifestyle* (*see also* [TARGET](#)

AUDIENCE). *See also* DUAL AUDIENCE; HEAVY USERS; *compare* SECONDARY AUDIENCE.

**primary colour correction** In *\*post*-production, the process of creating the overall colour balance of an *\*image*. *Compare* SECONDARY COLOUR CORRECTION; *see also* COLOUR CORRECTION.

**primary colours (primaries)** *See also* COLOUR CONNOTATIONS; COMPLEMENTARY COLOURS; *compare* SECONDARY COLOURS. **1.** Pure *\*hues* which cannot be decomposed and which form the basis of other colours. **2. (subtractive primaries)** In painting (based on ‘the pigment wheel’) they are red, yellow, and blue; in colour *\*printing* (based on ‘the process wheel’) they are cyan, magenta, and yellow (*see also* SUBTRACTIVE COLOUR). **3. (additive primaries)** In theatrical lighting, video, and computer graphics (based on ‘the light wheel’) they are red, green, and blue, roughly the peak sensitivities of the cones in the human retina (*see also* ADDITIVE COLOUR).

**primary deviance** *See* LABELLING THEORY.

**primary emotions** *See* FACIAL EXPRESSION.

**primary involvement** *See* HIGH AND LOW INVOLVEMENT.

**prime time** US term for the night-time period when *\*television* *\*audiences* are largest: usually from 7 p.m. until midnight. *Compare* PEAK TIME.

**priming** *See also* MEDIA PRIMING. **1.** (cognitive psychology) The triggering of particular *\*expectations*, associations, or memories by a contextual *\*cue* (or **prime**): for instance, recognition of the word ‘butter’ is faster if the word ‘bread’ has just been used. In *\*schema* theory, an active schema can be seen as a form of priming. *See also* PERCEPTUAL SET. **2.** In persuasive *\*communication*, providing a prior *\*context* within which subsequent communication will be *\*interpreted*.

**principal component analysis (PCA)** In *\*data analytics*, a statistical technique underlying most of the *\*algorithms* used to classify *\*behavioural \*data* (*see also* **BIG FIVE**; **ONLINE BEHAVIOURAL ADVERTISING**). This method involves rotating and reducing multiple dimensions in order to identify the strongest *\*correlations* between different *\*categories* in a data set in terms of similarities and *\*differences*. The results are used in *\*regression models*.

**printing** Any automated or mechanical process of reproducing multiple copies of written *\*text*, pictures, and/or *\*photographs*, through the controlled application of inks or dyes onto a surface, or in the case of photography through chemical reactions. *See also* **GRAVURE**; **HALF-TONE**; **LETTERPRESS**; **LITHOGRAPHY**; **MECHANICAL REPRODUCTION**; **MOVABLE TYPE**; **POSTER**; **PRESS**; **ROTARY PRESS**.

**print media** **1. (print-based media)** Broadly, any written or pictorial form of *\*communication* produced mechanically or electronically using *\*printing*, photocopying, or *\*digital* methods from which multiple copies can be made through automated processes. **2.** More narrowly, any form of ‘ink and paper’ communication that is not handwritten or hand-typed, including books, circulars, journals, lithographs, memos, *\*magazines*, *\*newspapers*, pamphlets, and periodicals.

**priorism** *See* **FOUNDATIONALISM**.

**privacy** **1.** Freedom from unwanted *\*attention*. *See also* **CYBERBULLYING**; **CYBERSTALKING**. **2.** A *\*culturally* variable sense of *\*personal space*; *see also* **TERRITORIALITY**. **3.** A legal right to respect for one’s private and family life, home, and correspondence, subject to considerations such as state security and public welfare (as in Article 8 of the Human Rights Act 1998 in the UK). *See also* **PUBLIC INTEREST**. **4.** The issue of the safeguarding of confidential personal *\*information* against unauthorized *\*access* or misuse: *see* **DATA PROTECTION**. **5.** A cultural *\*value* privileging the private life of the domestic domain over the perceived constraints of the public domain (including the growth of state *\*power* and *\*surveillance*). It was associated with the rise of individualism (*see also*

INDIVIDUALIZATION), and in *\*modernity* with industrialization. The modern liberal stance was a reversal of the valorization of the public and private domains in the classical world (*see also* PRIVATE SPHERE; PUBLIC SPHERE). *\*Social media* are built around a default of public self-disclosure rather than privacy. *See also* DISCLOSURE; EDITED SELF; FRIENDING; IMPRESSION MANAGEMENT; MASS SELF-SURVEILLANCE; NETWORKED PUBLICS; NETWORKED SELF; ONLINE SOCIALITY; SELF-BRANDING; SELFIE; SELF-PRESENTATION; SELF-PROMOTION. **6.** A conservative, capitalist *\*ideological* principle legitimating private property.



[http://www.ted.com/talks/glenn\\_greenwald\\_why\\_privacy\\_matters](http://www.ted.com/talks/glenn_greenwald_why_privacy_matters)

- ‘Why privacy matters’: a TED talk

**private sphere** An *\*ideological* construct in which the domestic world of the home and family relations is *\*stereotypically gendered*, being associated with women and children, as in ‘a woman’s place is in the home’, responsible for nurturing relationships—in marked *\*opposition* to a supposedly *\*masculine \*public sphere*. Private life is variously represented as the realm of the intimate, of *\*personal identity*, and of free will. *See also* PRIVACY; PUBLIC VS PRIVATE; GENDER STEREOTYPES.

**privatization of information (commodification of information)** The turning of *\*information* into a *\*commodity* that can be bought and sold rather than being freely available. *See also* INFORMATION ECONOMY.

**privilege, male** *See* MALE ENTITLEMENT.

**procedural authorship** **1.** Designing an *\*interactive \*text*, including the rules controlling what happens in response to the actions of *\*readers* or *\*users* (Murray). **2.** *\*Videogame* design through the creative *\*modding* of code *\*algorithms* by players. This offers a degree of ‘*\*authorship*’ lacking in many other available forms of recreation. *See also* HACKER ETHIC; MODDING; TRANSCODING.

**process model** *See* TRANSMISSION MODELS.

**process-oriented communication (process-centred communication)** In contexts such as *\*organizational communication*, specialist-client relationships, and *\*conflict* management, a *\*communication style* which pays particular attention to *how* an outcome is achieved and/or stresses *\*interaction* (as distinct from purely *\*instrumental communication*). It can be seen as a form of *\*receiver-oriented communication*. *Compare* ANALOGIC COMMUNICATION; INTERACTION-ORIENTED COMMUNICATION.

**producer** **1. (creator, maker)** Someone who creates or makes something (especially where this is *\*commodified* as a **product** ); conventionally distinguished from a *\*user* or *\*consumer*, though the concepts of *\*produser* and *\*prosumer* blur these *\*roles* and relationships (*see also* USER-GENERATED CONTENT). **2. (encoder)** In *\*communication theory*, the *\*source* of *\*messages*; *see also* ENCODER; SENDER. **3. (author)** The creator of a *\*text*; *see also* AUTHOR; TEXT–READER RELATIONS. **4.** In *\*advertising*, *\*film*, *\*radio*, theatre, and *\*television*, a person who oversees a *\*production* from beginning to end and has ultimate responsibility for it, particularly in the areas of logistics and finance. In television, usually the most important member of the crew (above the director) who is also involved in making many of the creative decisions.

**producer choice** A controversial policy introduced at the BBC in the 1990s that ran the organization's internal facilities as a marketplace in which BBC *\*radio* and *\*television* staff had to compete with outside companies to win *\*contracts* from *\*programme* *\*producers*.

**product-image format** *See* IMAGE-ORIENTED ADVERTISING.

**product-information format** *See* PRODUCT-ORIENTED ADVERTISING.

**production** **1.** Broadly, the generation of a *\*sign*, *\*text*, *\*utterance*, *\*message*, or artwork (*see also* TEXTUAL PRODUCTION), often distinguished from *\*reception* but in some cases applied even more broadly to the generation of *\*meaning*. **2.** The process of making a media product or text, typically

undertaken within the constraints of a fixed time-limit and budget: *compare* **POST-PRODUCTION**; **PRE-PRODUCTION**. **3.** The creation or *\*performance* of a pre-existing text associated with a particular director, company, and/or place. **4.** A generic term for a media product which is forthcoming or is in the process of being made. **5.** *See* **CULTURAL PRODUCTION**. **6. (mass production)** *See* **ECONOMIES OF SCALE**; **FORDISM**; **MECHANICAL REPRODUCTION**. **7. (means of production)** *See* **BASE AND SUPERSTRUCTURE**.

**production company** A business that specializes in developing and producing *\*media content* (typically *\*films* or *\*television programmes*) to be commissioned and/or financed by other companies. The production company oversees the entire *\*production* process from *\*pre-production* to *\*post-production*, hiring the staff and facilities. *Compare* **DISTRIBUTION**; **MARKETING**.

**production still** *See* **STILL FRAME**.

**production values** A judgement of quality preceded by the adjectives ‘high’ or ‘low’, which represents an *\*evaluation* of how much care and money has been spent in the realization of a media product or *\*text*.

**productivity (creativity)** (linguistics) The ability to create new *\*messages* by combining existing words (or signs): one of the *\*design features* of human *\*language*, in this case a feature shared with bee dancing, the ‘language’ of bees (Hockett).

**product-oriented advertising (information-oriented advertising, product-information format)** A style of *\*advertising* that focuses primarily on *\*information* about the product and stresses its utility. This includes *\*description*, characteristics, benefits, price, performance, design, and construction. It tends to be text heavy: illustration is primarily used to visualize the product and packaging. This utilitarian style was dominant in the late 19th and early 20th century but has been in steady decline since then. *See also* **ADVERTISING FORMATS**; **CENTRAL ROUTE**; **CONTENT MESSAGE**; **INFORMATION APPEALS**; **REASON-WHY ADVERTISING**; **UTILITARIAN**

APPEALS; *compare* IMAGE-ORIENTED ADVERTISING; SOCIALLY ORIENTED ADVERTISING; USER-ORIENTED ADVERTISING.

**product placement** The promotion of a particular product or *\*brand* through its visible inclusion as part of the set or scenery in a *\*film* or *\*television \*production*.

**product-symbol format** *See* IMAGE-ORIENTED ADVERTISING.

**produser** [*producer* + *user*] The blurred or merged roles of *\*producer* and *\*user* in *\*participatory media* and *\*networked* environments. Produsers engage in **produsage**: collaborative *\*content \*production* and *\*modding*. *See also* COLLABORATIVE PRODUCTION; CONVERGENCE CULTURE; CYBER-UTOPIANISM; NETWORKED JOURNALISM; NETWORKED PARTICIPATION; OPEN SOURCE; PARTICIPATORY CULTURE; PARTICIPATORY JOURNALISM; PEER-TO-PEER INTERACTION; POST-MEDIA; PROSUMER; USER-GENERATED CONTENT; WEB 2.0.

**profile** 1. (social media profile, social profile, user profile) The *\*information* that a *\*user* provides about themselves when setting up a *\*social networking* account. 2. (consumer profile) A characterization of a *\*target audience* on the basis of shared interests and purchasing habits. *See also* MICRO-TARGETING; ONLINE BEHAVIOURAL ADVERTISING; PREDICTION ENGINE; RECOMMENDATION ENGINE.

**profiling** *See* ONLINE PROFILING.

**pro-filmic (pro-filmic event)** Everything placed in front of the camera that is then captured on *\*film* and so constitutes the film *\*image*. *See also* MISE-EN-SCÈNE.

**program, computer** *See* SOFTWARE.

**programme (US program)** 1. *n.* In *\*radio* and *\*television*, a discrete presentation typically lasting half an hour or an hour (in commercial stations

interrupted by ad breaks), produced as a stand-alone entity: for example, as an *\*episode* of a *\*series* or as a *\*news* bulletin: *compare* **NON-PROGRAMME MATERIAL**. *See also* **TELEVISION PROGRAMME**. **2. n.** A plan for a series of *\*events*, such as for an *\*advertising campaign*. **v.** To draw up such a plan. **3. n.** A brochure or sheet given or sold to the *\*audience* of a production such as a theatrical or musical event, including relevant *\*information* and often *\*advertisements*. **4. n.** In the UK until the 1970s, a term for a *\*broadcast* service, synonymous with *\*network* in the USA: for example, the ‘National Programme’ was a radio service broadcast from London in the 1930s. *See also* **PROGRAMMING**.

**programme schedule** A menu of *\*television \*content* for a certain period of viewing: for example, daytime, *\*prime time*, or a forthcoming season. In commercial stations, *\*programme* schedules are designed to maximize *\*audience* numbers and consequently emphasize entertainment (*see* **ENTERTAINMENT FUNCTION**). The Reithian approach to *\*public service broadcasting* favoured deliberately mixing popular programmes with ‘high-minded’ content devised to inform and educate audiences (*see* **REITHIANISM**). *See also* **AUDIENCE FLOW**; **BLOCKING**; **HAMMOCKING**.

**programming** **1.** The selection and scheduling of *\*television* or radio *\*programmes*; *see also* **PROGRAMME SCHEDULE**. **2. \*Content** produced for television or radio; *see also* **MEDIA CONTENT**. **3.** The process of developing and testing sets of coded instructions, or computer programs. **4.** A *\*metaphor* for whatever may be seen as contributing to predetermining particular patterns of thought or *\*behaviour* (e.g. *\*culture* or the *\*mass media*); *see also* **SOCIALIZATION**; *compare* **CONDITIONING**.

**progressive scanning** A method of producing *\*television* pictures where all of the lines in one *\*frame* of video are displayed in a continuous vertical scan, unlike *\*interlace scanning* where they are divided into two *\*fields*.

**progressive segmented frame (PSF)** A *\*digital* high-definition video *\*format* in which both *\*fields* of video are encoded with an *\*image* that represents the same instant of time. This creates a *\*filmic* look to the motion

of video which, unlike *\*film* mode, does not reduce the vertical *\*resolution* of the image. *See also* *FRAME*.

**projection** 1. In *\*psychoanalytic theory*: *see* *EXTERNALIZATION*. 2. Casting a magnified *\*image* onto a screen using bright light. 3. An estimate or forecast of current trends.

**prolepsis** *See* *FLASHFORWARD*.

**promotional culture** The extensive and intensive permeation of social life and *\*institutions* by a multiplicity of practices and *\*discourses* focused on the processes of attracting *\*attention* and generating publicity as an integral part of *\*cultural \*commodification*. Although the term is closely associated with commercially driven promotion, it can also refer more broadly to the pervasive *\*influence* of *\*advertising*, *\*marketing*, *\*targeting*, and design on broader cultural patterns of *\*communicative behaviour*, *\*self-presentation*, and *\*consumption*. The competitive *\*circulation* of promotional *\*messages* constitutes a *\*symbolic* world (or *\*sign system*): a web of interrelated signs (*see also* *RELATIONAL MEANING*). The term is sometimes used pejoratively. *See also* *ADVERTISING APPEALS*; *ADVERTISING CULTURES*; *AESTHETICIZATION*; *BRAND IMAGE*; *BRANDING*; *CELEBRITY CULTURE*; *CONSUMER CULTURE*; *IMAGE-ORIENTED ADVERTISING*; *IMPRESSION MANAGEMENT*; *MARKETING AESTHETICS*; *MEANING TRANSFER*; *PERIPHERAL ROUTE*; *PSEUDO-EVENT*; *PUBLICITY MODEL*; *PUBLIC RELATIONS*; *SELF-BRANDING*; *SELFIE*; *SELF-PROMOTION*; *SOCIAL MEDIA CELEBRITY*; *STATUS SYMBOLS*; *USER-ORIENTED ADVERTISING*; *VISUAL MERCHANDIZING*; *VISUAL PERSUASION*.

**propaganda** [Latin ‘propagation’] Persuasive *\*mass communication* that *\*filters* and frames the issues of the day in a way that strongly favours particular interests; usually those of a government or corporation (*see also* *FRAMING*; *compare* *AGENDA SETTING*). Also, the intentional manipulation of *\*public opinion* through lies, half-truths, and the selective re-telling of history. *See also* *DISINFORMATION*; *MANUFACTURE OF CONSENT*; *PROPAGANDA MODEL*; *PUBLIC RELATIONS*.



<http://www.historyisaweapon.com/defcon1/bernprop.html>

- *Propaganda*: Edward Bernays

**propaganda model** A *\*dominance* model of mass *\*media* power in the USA, outlined by Herman and Chomsky, in which the constraints of institutional *\*structures* (especially *\*media* ownership and the *\*power* of advertisers) lead the mainstream media to serve the interests of the rich and powerful. The political and economic elite which funds and owns the US commercial *\*news* media controls the selection and presentation of news, making the media a *\*propaganda* machine (*see also* AGENDA SETTING). While operating ostensibly within the *\*neoliberal* *\*ideology* of a pluralist *\*market* model claiming to *\*represent* diverse *\*points of view*, the mass media actually offer the general populace only a limited, ‘filtered’ range of views within a broad elite *\*consensus*, denying *\*access* to alternative views which would lead to opposition. Such *\*filtering* is unconsciously embedded in news routines and self-censorship (*see also* NEWS FRAMES; NEWS VALUES; NEWSWORTHINESS). This systemic *\*bias* helps to perpetuate gross inequalities of wealth and power and the *\*marginalization* of dissidence. *See also* COMMERCIALISM; COMMERCIALIZATION; COMMERCIAL MODEL; CONSENSUS FUNCTION; CROSS-MEDIA OWNERSHIP; DEREGULATION; DOMINANT IDEOLOGY; GATEKEEPING; GLOBAL MEDIA; IDEOLOGICAL STATE APPARATUS; INCORPORATION; INSTITUTIONAL BIAS; LEGITIMATION; MANIPULATIVE MODEL; MANUFACTURE OF CONSENT; MEDIA HEGEMONY; POLITICAL ECONOMY; PRIMARY AND SECONDARY DEFINERS; SELECTIVE REPRESENTATION.



<https://www.youtube.com/watch?v=9RPKH6BVcoM>

- Interview with Noam Chomsky

**proposition** 1. Loosely, a statement or assertion. *See also* UNIQUE SELLING PROPOSITION. 2. In *\*linguistics* (specifically *\*semantics*), the *\*ideational*

**meaning** \*expressed by a declarative sentence. Compare **LITERAL MEANING**. **3.** (logic) An assertion, in the form of a \*subject (what the assertion is about) and a predicate (what is asserted about it). A proposition is either true or false. Gombrich argues that ‘pictures cannot assert’ and ‘statements cannot be \*translated into \*images’. See also **APORIA**; **ARGUMENT**; **COHERENCE**; **CONTENT**; **FACT**; **HYPOTHESIS**; **INTRINSIC MEANING**; **MODALITY**; **MODEL**; **POSITIVISM**; **THEORY**; **TRUTH**. **4.** (narratology) One of the basic units of \*meaning to which plots can be reduced (e.g. Hero kills dragon).

**propositional meaning** (philosophy) \*Truth-conditional \*meaning: the reduction of a sentence to a logical \*proposition that could be expressed by different sentences and in different \*languages. Sentences may contain ‘referring \*expressions’, but they can be meaningful without being \*propositions. Propositional meaning requires the identification of a \*referential \*subject—the object denoted—(see **INDEXICAL**; **INDEXICALITY**), the \*meaning being a way of thinking about it. See also **CONTENT**; **MODALITY**; **REALITY**; **TRUTH**; compare **IDEATIONAL MEANING**.

**propositional representation** See **MENTAL REPRESENTATION**.

**proprioception** [Latin *proprius* ‘own’ + ‘receptive’] Internal reflex reactions to the sensed presence of external \*objects located nearby: for example, the looming reflex. Proprioception can be stimulated by \*virtual reality. Although often synonymous with \*kinaesthesia, proprioception focuses more on interior sense \*perceptions and the particular instances where these are experienced.

**prosody** **1.** Meaningful vocal variations accompanying \*speech, including stress or emphasis, \*intonation, \*pitch variation, pausing, rhythm, tempo, and loudness. See also **BACK-CHANNEL**; **DISCOURSE ANALYSIS**; **VOCAL CUE**. **2.** In \*sound design, vocal \*expressions that sound like the cadences of a spoken \*language: for example, the growls of Chewbacca in *Star Wars*.

**prosumer** A *\*consumer* who is also a *\*producer*. **Internet prosumers** (including **social media prosumers** ) are *\*online \*content* generators. *See also* CONVERGENCE CULTURE; MODDER; NETWORKED PARTICIPATION; PARTICIPATORY CULTURE; PARTICIPATORY MEDIA; POST-MEDIA; PRODUSER; PROSUMER COMMODITY; PROSUMPTION; USER-GENERATED CONTENT.

**prosumer commodity** The treatment of the *\*prosumer* as a product. However actively productive they may be, *\*internet* prosumers are commodified as *\*target audiences* by *\*corporate social media*. *See also* COMMODIFICATION; *compare* AUDIENCE COMMODITY.

**prosumption** [*production + consumption*] **1.** A blurring of the *\*roles* of *\*consumer* and *\*producer* (into that of a *\*prosumer*) and of distinctions between work and leisure. *See also* MODDING; NETWORKED PARTICIPATION; PARTICIPATORY CULTURE; USER-GENERATED CONTENT. **2.** The outsourcing of labour by corporations, exploiting those who work without payment or for little reward, driving down labour costs and undermining job security (Christian Fuchs).



<https://cstonline.net/who-invented-the-prosumer-by-toby-miller/>

- Who invented the prosumer?

**protagonist** The leading character in a story, play, or *\*film*; usually the *\*hero* or heroine. A character with whom they are engaged in *\*conflict* is the *\*antagonist*.

**prototype theory** *See* CATEGORIZATION.

**proxemics** A branch of *\*nonverbal communication* concerned with the study of the social and *\*cultural* use of *\*personal space* and of spatial issues in *\*interaction* (E. T. Hall). It explores issues such as *\*territoriality*, crowding, and *\*privacy*. *See also* INTERPERSONAL ZONES; PROXIMITY.



<https://www.youtube.com/watch?v=pw3FZ3xOBVo>

- Proxemics: the study of personal space

**proximity** 1. One of the *\*gestalt laws* of *\*perceptual organization*, being the principle that, in visual patterns, features that are close together are grouped together *\*perceptually* as units. This principle has a practical application in text design (*see also* *GESTALT LAWS*). 2. In relation to *\*news* values and *\*newsworthiness*, the factor of closeness, both literal and *\*metaphorical*, as a basis for the selection of *\*news* items. *\*Ethnocentrism* is evident in Western news coverage in the featuring of countries which are *\*culturally*, economically or politically close, regardless of size or proximity. There is a general *\*bias* in favour of things ‘close to home’. The so-called **McLurg’s Law**, named after a legendary British news editor, is that 1 dead Briton is worth 5 dead Frenchmen, 20 dead Egyptians, 500 dead Indians, and 1,000 dead Chinese. 3. In *\*nonverbal communication*, physical closeness of *\*interactive* partners: proximity is seen as an important *\*cue* for liking (*\*affiliation*). *See also* *HIGH-CONTACT CULTURES; INTERPERSONAL DISTANCE; INTERPERSONAL ZONES; LOW-CONTACT CULTURES; MANSREADING; PROXEMICS*. 4. Psychological or phenomenal proximity: *see* *PSYCHOLOGICAL DISTANCE*. 5. In *\*network* analysis, the relative closeness of two individuals to each other within a *\*communication* network, based on the shortest path, or **geodesic distance**; *see also* *SIX DEGREES; SMALL WORLD THEORY*.

**PSB** *See* *PUBLIC SERVICE BROADCASTING*.

**pseudo-communicator** *See* *COMMUNICATOR*.

**pseudo-event** Boorstin’s pejorative term for occurrences staged for the *\*mass media* to report. The *\*production* and promotion of such *\*events* makes them more dramatic than spontaneous events. Writing in 1961, Boorstin argued that *\*news* is increasingly ‘packaged’, having become ‘news making’ rather than ‘news gathering’ (*see also* *FICTION VALUES*;

SENSATIONALISM; STORY MODEL; TABLOIDIZATION). ‘Synthetic’ celebrities and stars who are ‘famous for being famous’ are part of the same phenomenon (*compare* PROMOTIONAL CULTURE). *See also* AESTHETICIZATION; DUMBING DOWN; IMAGE; MEDIA EVENTS; PUBLICITY MODEL; SPECTACLE; SPECTACULARIZATION; VISUAL IMPERATIVE.

**PSF** *See* PROGRESSIVE SEGMENTED FRAME.

**PSI** *See* PARASOCIAL INTERACTION.

**psychical distance** *See* AESTHETIC DISTANCE.

**psychoanalytic theory (psychoanalytical theory)** Psychological *\*models*, *\*hypotheses*, and *\*propositions* concerning the unconscious *\*motivations* of human *\*behaviour*. Freud, who introduced the term **psychoanalysis**, defined it in 1922 as ‘a procedure for the investigation of mental processes which are almost inaccessible in any other way.’ Freud argues that unconscious and repressed desires and anxieties could be revealed by skilful *\*interpretation* of the *\*symbolism* and *\*imagery* in dreams, and by extension, in works of art (*see also* CONDENSATION; DISPLACEMENT; DREAMWORK; LATENT MEANING; MANIFEST CONTENT; REPRESSION). Psychoanalytic *\*theory* has been most influential in relation to the notion of the *\*constitution of the subject*, especially gendered *\*subjectivity* (*see also* CINEMATIC APPARATUS; GAZE), although the Freudian conception of the Oedipus complex has been repeatedly contested and retheorized (particularly in relation to *\*feminist* criticisms). Lacan, who sees the unconscious as structured ‘like a *\*language*’ and dreams as a form of *\*discourse* (*see also* DEEP STRUCTURE; STRUCTURALISM), emphasizes the role of *\*language* in structuring subjectivity (*see* SYMBOLIC). Psychoanalytic theory has been particularly influential in *\*cultural studies* in the *\*representation* of the *\*subject* not as unitary and centred but as fragmented and riven by inner *\*conflicts* (*see also* DECENTRED SELF). In *\*Marxist theory*, *\*critical theorists* draw on psychoanalytic theory in order to account for subjectivity, while Althusser uses Lacanian psychoanalysis to explore how *\*ideology*

operates (see **INTERPELLATION**). Psychoanalytic theory has been criticized in particular for ignoring the social, political, and historical **\*context** and for failing to account for **\*class**, **\*race**, and **\*age**. *See also*

**EXTERNALIZATION**; **FANTASY**; **FETISHISM**; **GAZE**; **IDENTIFICATION THEORY**; **IMAGINARY**; **JOUISSANCE**; **LACK**; **OEDIPAL TRAJECTORY**; **OVERDETERMINATION**; **PARAPRAXIS**; **REAL**; **SUTURE**; **VOYEURISM**.

**psychographics (psychographic segmentation)** [*psychological + demographics*] (marketing) The classification of **\*target audiences** according to psychological rather than **\*demographic** factors: primarily **\*values**, **\*attitudes**, **\*opinions**, interests, personality, and lifestyles. Often a synonym for **\*lifestyles**. *See also* **BIG FIVE**; **SEGMENTATION**.



<http://www.strategicbusinessinsights.com/vals/presurvey.shtml>

- The VALS™ Survey

**psycholinguistics** The psychology of **\*language**: a branch of **\*linguistics** and of psychology concerned with the mental processes involved in linguistic **\*communication**, including language acquisition and the **\*production** and **\*comprehension** of **\*speech** and **\*writing**. *See also* **LANGUAGE PROCESSING**; **SAPIR–WHORF HYPOTHESIS**; **SEMANTIC DIFFERENTIAL**; **SPEECH PERCEPTION**; **SPEECH RECOGNITION**; *compare* **SOCIOLINGUISTICS**.

**psychological distance** In mediated **\*interpersonal communication**, a **\*phenomenological** feeling of the other person not ‘being there’ (as opposed to **psychological closeness** or **\*proximity**). Rutter argues that the key **\*difference** between the media used in interpersonal **\*communication** is the extent to which they encourage psychological distance or closeness. This can have various consequences for **\*communication** styles, depending on other factors, such as tasks, **\*roles**, and **\*social relationships**. *See also* **CUELESSNESS**; **IMMEDIACY**; **PRESENCE**.

**psychological effects** 1. Any psychological changes in individuals or groups attributed to specific causes. 2. In relation to media, psychological \*influences or implications of the \*mass media or \*new media of \*communication—a focus of academic media research within the \*effects tradition: *see also* ATTITUDINAL EFFECTS; BEHAVIOURAL EFFECTS; COGNITIVE EFFECTS; MEDIA PRIMING; VIOLENCE DEBATE; *compare* SOCIAL EFFECTS.

**psychological media dependency** *See* DEPENDENCY THEORY.

**psychologism (psychological reductionism)** Typically a pejorative term for the reduction of phenomena to purely psychological explanations. *Compare* MENTALISM; SOCIOLOGISM.

**PTC** *See* PIECE-TO-CAMERA.

**P2P** *See* PEER-TO-PEER NETWORK.

**public access television** *See* COMMUNITY BROADCASTING.

**publication** Making \*content widely available in any \*medium. *See also* PUBLISHING.

**public broadcasting service** Any \*radio or \*television institution wholly or partly financed through taxation, grants, or donations, being variously state-run, publicly owned, or charities. Such services are typically intended to have a democratic function, independent of government but subject to government \*regulation seeking to maintain the public service ideal (*see also* PUBLIC OWNERSHIP; PUBLIC SERVICE BROADCASTING; REITHIANISM; SPECTRUM SCARCITY). However, there are pressing commercial and \*technological challenges to such regimes (*see also* COMMERCIALIZATION). Notable public broadcasters are the BBC in the UK, ABC in Australia, CBC in Canada (partly funded by \*advertising), SABC in South Africa, TVNZ and RNZ in New Zealand, and PBS in America.

**public distance** *See* INTERPERSONAL ZONES.

**public domain** **1.** A category of *\*media content* not subject to *\*copyright* restrictions. *See also* OPEN CONTENT; *compare* COPYLEFT. **2.** A *\*metaphorical* area or repository in which *\*information* is placed to which members of the public have unrestricted *\*access*.

**public interest** Whatever is seen as being in the best interests of the general populace, which of course is often hotly contested. It variously refers to ‘the common good’, public welfare, and ‘the **national interest**’. The modern sense arises from the *\*Enlightenment*, when it was seen as a normative political goal. The *\*mass media* often insist that they are acting in the public interest (*see also* FOURTH ESTATE; WATCHDOG), but critics note that such actions often reflect vested interests. ‘The public interest’, of course, is not necessarily what interests the public (*see* LIBERTARIAN MODEL). *See also* FREEDOM OF INFORMATION; PUBLIC SERVICE BROADCASTING; SOCIAL RESPONSIBILITY MODEL.

**public interest model** *See* SOCIAL RESPONSIBILITY MODEL.

**publicity model** A *\*metaphor* used by McQuail for the primary *\*function* of the *\*mass media* being to catch and hold *\*attention* (*see also* COMMERCIAL MODEL). This involves more emphasis on *\*form* and technique than on *\*message* *\*content* (*see also* MEDIATIZATION). It is a focus which meets the immediate goal of attracting *\*audiences*, which, in commercial media, can be sold to advertisers (*see also* AUDIENCE SHARE; RATINGS; REACH). In such media, *\*broadcast* *\*programmes*, for instance, can be said to exist to support *\*commercials* (*see also* COMMERCIALISM; COMMERCIALIZATION; CONSUMER CULTURE; INFOMERCIAL; LIFESTYLE TELEVISION; PRODUCT PLACEMENT). The publicity factor can thus be seen as underlying the competitiveness of the media. The audience is seen as relatively passive, seeking diversion or entertainment (*see* DIVERSION FUNCTION; ENTERTAINMENT FUNCTION). The goal of attracting audiences has led to the accusation of *\*dumbing down*, such as in the dominance of

**\*fiction** values (*see also* **PSEUDO-EVENT**; **SENSATIONALISM**; **STORY MODEL**; **TABLOIDIZATION**) and an emphasis on **\*spectacle** (*see also* **AESTHETICIZATION**; **IMAGE**; **SPECTACULARIZATION**; **VISUAL IMPERATIVE**). In **\*ideological \*framings**, this also facilitates **\*agenda setting**. *Compare* **DOMINANCE MODEL**; **MANIPULATIVE MODEL**; **MARKET MODEL**; **PROMOTIONAL CULTURE**; **RECEPTION MODEL**; **RITUAL MODEL**; **TRANSMISSION MODELS**.

**publicness** *See* **PUBLIC SPHERE**.

**public opinion** Views about issues or **\*events** of social concern that are **\*expressed** openly at a particular time by a significant percentage of the population, as distinct from the private **\*opinions** of individuals or those expressed within small circles. Since the advent of ‘opinion polls’, the term is widely taken to refer to the results of **\*surveys**. In **\*theories** of political liberalism, public opinion is seen as involving free debate leading to the possibility of a rational **\*consensus** (*see also* **PUBLIC SPHERE**). Critics argue that it can be manipulated by governments and powerful **\*institutions** (*see also* **DOMINANCE MODEL**; **DOMINANT IDEOLOGY**; **MANIPULATIVE MODEL**; **MANUFACTURE OF CONSENT**; **MEDIA HEGEMONY**; **PROPAGANDA MODEL**). The **\*mass media** play a key role in the dissemination (and **\*filtering**) of views and many argue that they are central in generating a consensus (*see also* **AGENDA SETTING**; **GATEKEEPING**; **IMAGINED COMMUNITY**; **NEWS VALUES**; **SPIRAL OF SILENCE**). However, this tends to homogenize **\*media content** (*see* **MARKET MODEL**) and underestimate the active **\*interpretive** role of **\*audiences** (*see* **ACTIVE AUDIENCE THEORY**; **ENCODING–DECODING MODEL**; **RECEIVER SELECTIVITY**; *see also* **J-CURVE**; **TWO-STEP FLOW**). Despite popular usage, public opinion does not reflect a general consensus. In democratic societies there are multiple opinions and **\*publics**. On any controversial issue, public opinion is divided between several alternative and inconsistent viewpoints.



<http://onlinebooks.library.upenn.edu/webbin/gutbook/lookup?num=6456>

- *Public Opinion*: Walter Lippmann

**public ownership** In a democracy, the ownership of *\*public service broadcasting* by an independent body (acting in the *\*public* interest and accountable to an independent, but state-appointed, regulator) rather than by the state or private owners: a *\*model* which is generally argued to protect the independence of journalists from private and commercial interests. In some countries, public broadcasters are government-controlled. The oldest national *\*broadcasting* organization in the world, the BBC, is a statutory body licensed by the government and primarily funded by a public licence fee (classified as a tax), which leads some to refer to it as (effectively) ‘state-owned’ and a ‘state broadcaster’. However, it is publicly owned and not run by the state; although (like most broadcasters) it is subject to a state-approved regulator, it insists on its editorial independence and *\*impartiality*—and, of course, it is not a monopoly. *See also* **MEDIA OWNERSHIP**; **PUBLIC BROADCASTING SERVICE**; **REGULATORY MODELS**; *compare* **STATE MEDIA**.

**public relations (PR)** *See also* **MEDIA RELATIONS**; **PRESS RELEASE**; **PROMOTIONAL CULTURE**; **VIDEO NEWS RELEASE**. **1.** Any enterprise seeking to generate free media coverage (forfeiting the control over the *\*message* that is offered by *\*advertising*). **2.** Creating, *\*framing*, and/or shaping *\*news* stories to favour the interests of those who are represented: *see also* **AGENDA SETTING**; **ANGLE**; **BURYING**; **SELECTIVE REPRESENTATION**; **SPIN**.

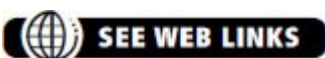
**publics** (sociology) Loose, transitory, and heterogeneous social collectivities (not normally termed ‘groups’) unified by shared interest in particular public *\*events* or issues (*compare* **EPISTEMIC COMMUNITY**). The members of such collectivities may not necessarily have any direct contact with each other and may be personally unknown to each other. In this sense, any public issue or event has its own public as long as that issue is a matter of widespread *\*public interest*, and ‘the public’ does not exist. *See also* **NETWORKED**

PUBLICS; NETWORKED PUBLIC SPHERE; PUBLIC SPHERE; PUBLIC OPINION; WEAK TIES.

**public service broadcasting (PSB)** Any *\*broadcasting* regime with the ideal of giving priority to the collective needs of the general public rather than to commercial interests (*compare* **COMMERCIAL MODEL**; **MARKET MODEL**; **PUBLICITY MODEL**), often framed as giving the public what it needs rather than what it wants, offering a forum for disseminating *\*information* impartially within the *\*public sphere* (*see also* **BALANCED PROGRAMMING**; **IMPARTIALITY**; **JOURNALISTIC ETHICS**; **PUBLIC BROADCASTING SERVICE**; **PUBLIC INTEREST**; **SOCIAL RESPONSIBILITY MODEL**; *compare* **MARKET MODEL**). It is seen as primarily serving the needs of society as a whole rather than those of the individual. In such conceptions, PSB is seen as having an inclusive, democratic function (*see also* **ACCESS**), information and education being more important than *\*entertainment*, and the quality of *\*programme* *\*content* being a high priority (*see also* **QUALITY TELEVISION**; **REITHIANISM**). It also makes a major contribution to shaping a sense of *\*national identity*, partly through a focus on indigenously produced programmes (*see also* **CULTURAL TRANSMISSION**; **IMAGINED COMMUNITY**; **RITUAL MODEL**). PSB has been increasingly eroded by commercial pressures, and some argue that it is no longer a tenable *\*model* (*see also* **AUDIENCE FRAGMENTATION**; **COMMERCIALIZATION**; **DUMBING DOWN**; **FICTION VALUES**; **SPECTRUM SCARCITY**). In the UK, the Broadcasting Act of 1954 led to the break-up of the BBC monopoly and to Independent Television (*see* **DUOPOLY**), the Broadcasting Act of 1982 recognized the needs of *\*minority* audiences and led to Channel 4, and those of 1990 and 1996 accommodated the ‘free market economics’ of satellite *\*television* and *\*digital* broadcasting (*see also* **DEREGULATION**).

**public sphere** *See also* **PUBLIC VS. PRIVATE**; *compare* **PRIVATE SPHERE**. 1. For Habermas, a *\*discursive* arena or ‘*\*network*’ for open, rational, and critical discussion of common concerns and collective social interests, on which the development of informed *\*public opinion* and public policy

depends in a democracy (*see also* [ENLIGHTENMENT](#)). Changes in [\\*communication](#) technologies have transformed the nature of **publicness** (*see also* [PUBLICS](#)). The traditional public sphere was dominated by the [\\*mass media](#) (*see also* [FOURTH ESTATE](#)), but the boundaries of the public and private spheres have shifted and become blurred. Modern anxieties over the alleged decline of the public sphere and the deterioration of rational [\\*discourse](#) about public affairs attribute this to such factors as [\\*individualization](#) (*see also* [BALKANIZATION](#); [TRAGEDY OF THE COMMONS](#)). Market forces have undermined the role of [\\*public interest](#) [\\*broadcasting](#) as a forum for the impartial dissemination of [\\*information](#) (*see also* [COMMERCIALIZATION](#); [PRIVATIZATION OF INFORMATION](#)). [\\*Audience](#) fragmentation and the pressures of popularization have been held responsible for diminishing the public sphere and degrading political debate (*see also* [FICTION VALUES](#); [MEDIATIZATION](#); [STORY MODEL](#); [TABLOIDIZATION](#)). Widespread public distrust of the [\\*mainstream](#) media has been a feature of the [\\*post-truth](#) era which followed the financial crisis of 2008. Some have argued that the [\\*internet](#) has expanded the public sphere, being open to wider democratic participation and dialogue than the mass media (*see also* [NETWORKED PARTICIPATION](#); [NETWORKED PUBLIC SPHERE](#); [PARTICIPATORY DEMOCRACY](#)). However, in [\\*social media](#) the [\\*echo chamber](#) [\\*effect](#) has been criticized for undermining the public sphere (*see also* [FILTER BUBBLE](#); [HOMOPHILY](#); [IMAGINED COSMOPOLITANISM](#)). [\\*Mobile media](#) may also have contributed to the withdrawal of [\\*users](#) from the immediate public sphere; *see also* [WEAK TIES](#). 2. An [\\*ideological](#) construct in which the domain of politics, public [\\*institutions](#), and paid employment is traditionally represented as ‘a man’s world’, [\\*naturalizing](#) a gendered dichotomy between home and work.



<https://www.youtube.com/watch?v=1PzTyNe4tP4>

- Habermas and the Public Sphere

**public vs private** Beyond the distinction between the [\\*public](#) and [\\*private spheres](#), a sociological distinction between phenomena which serve either

collective or individual interests. Multiple *\*connotations* are associated with the public–private split (e.g. culture–nature, production–reproduction, work–consumption, reason–emotion, and instrumentality–expressivity). This *\*alignment* *\*naturalizes* a gendered dichotomy between home and work (men being defined by what they are paid to do and women being associated with nurturing relationships). Historians often trace the separation to *\*modernity*, industrialization, urbanization, and the gendered division of labour, though in classical Greece there was also a division between the public world of politics and the private world of family and economic relations. While in many contexts the public sphere has traditionally been privileged, *\*romanticism* (and especially Rousseau) associated the public sphere with *\*conformity* and falsity and the private sphere with *\*authenticity* and intimacy. *\*Feminists* argue that this split is a *\*myth* masking women’s subordination and perpetuating *\*gender* inequality since both domains are both personal and political. In the *\*discourse* of *\*postmodernism* the public and private spheres are not fixed but fluid (*compare* *BACK STAGE*). Meyrowitz argues that ‘*\*electronic media* have tended to...blur the dividing line between private and public *\*behaviours*.’ In mapping social and psychological phenomena, *\*social constructionists* such as Harré have sought to transcend *\*Cartesian dualism* by treating public vs private and individual vs collective as intersecting axes. *See also* *GENDER ROLES*; *PERSONA*; *PRIVACY*.

**pull-down (3:2 pull-down)** A method used to transfer *\*film* running at 24 frames per second via a *\*telecine* for transmission on *\*NTSC* *\*television* systems running at 30 frames per second. The first *\*frame* of film occupies three television *\*fields*; the next, two fields, and so on.

**pull focus** A technique in *\*cinematography* of shifting focus between two subjects placed at different distances in front of the camera and filmed using a long lens that restricts the *\*depth of field*. The result is that one subject goes out of focus as the other comes sharply into focus. This creates a shifting of emphasis: for example between two characters. *Compare* *SELECTIVE FOCUS*.

**pull quote** *See* *CALLOUT*.

**pulse, pulseband** *See* [DIGITAL TRANSMISSION](#).

**punctum** (*pl.* **puncta**) [Latin ‘puncture’ or ‘wound’] A term used by Barthes to refer to an incidental but personally poignant detail in a [\\*photograph](#) which ‘pierces’ or ‘pricks’ a particular [\\*viewer](#), constituting a private [\\*meaning](#) unrelated to any [\\*cultural](#) [\\*code](#).

**pupil dilation** The expansion of the opening in the iris of the eye. Pupil dilation is involuntary, and usually merely an adjustment to darker conditions, but it can also communicate [\\*emotional](#) [\\*arousal](#) (*see also* [LEAKAGE](#)). Even with [\\*photographs](#), [\\*viewers](#) express more interest in an attractive model when the pupils are retouched to appear larger. In [\\*face-to-face interaction](#) this kind of nonverbal [\\*signal](#) is neither deliberately intended nor consciously noticed, so if we count it as an act of [\\*communication](#) then it reminds us that neither of these is a necessary condition for communication.

**pure communication** *See* [PERPETUAL CONTACT](#).

**purity** *See* [SPECTRAL PURITY](#).

**purposes** **1.** Broadly, the intentions, aims, or goals of an individual which motivate their [\\*behaviour](#) on any particular occasion (*see also* [COMMUNICATIVE PURPOSE](#); [INTENTIONAL COMMUNICATION](#); [THEORY OF MIND](#)). [\\*Communication](#) relies upon compatible purposes (*see also* [COMMUNICATIVE RELATIONSHIPS](#)). [\\*Behaviouristic](#) psychologists reject the concept altogether. In sociology, especially in social action theory and [\\*symbolic](#) interactionism, purposes, along with beliefs, are a key focus of attention in understanding the behaviour of [\\*social actors](#). *See also* [USES AND GRATIFICATIONS](#). **2.** Loosely, broad [\\*categories](#) of use or social [\\*functionality](#) for a tool or [\\*medium](#). In social science, this is normally termed a [\\*function](#) (e.g. [\\*media](#) functions, [\\*linguistic](#) functions)—except in the [\\*rhetoric](#) of [\\*technological determinism](#) where [\\*technologies](#) may be treated as if they have purposes of their own.

# Q

**qualifiers** (linguistics) Words and phrases that signify uncertainty or tentativeness, used to soften the impact of *\*utterances* or to avert negative reactions. For instance, ‘perhaps’, ‘probably’, ‘possibly’, ‘maybe’, ‘seems’. It is often argued that women tend to use qualifiers more than men, and their use is seen as *\*stereotypically \*feminine*, although any such *\*differences* are dependent on *\*context* and mitigated by *\*age* (see also **GENDERLECT**). Often used synonymously with ‘hedges’ (see **HEDGING**).

**qualitative research (qualitative analysis)** Methods of investigating phenomena which do not involve the collection and analysis of numerical *\*data*. Any *\*interpretive* method which focuses on understanding *\*meanings*. This typically includes *\*phenomenology*, *\*psychoanalytic theory*, *\*critical theory*, *\*semiotics*, *\*hermeneutics*, *\*discourse analysis*, *\*conversation analysis*, *\*focus groups*, *\*interviews*, *\*symbolic interactionism*, *\*ethnomethodology*, *\*participant observation*, and *\*ethnography*. *\*Positivistic* critics see such methods as ‘soft’, unscientific, and of no value beyond the formulation of *\*hypotheses*. Some regard qualitative and quantitative methodologies as *\*epistemologically* incompatible; however, there need be no necessary contradiction in employing both methods in the same research study. Compare **QUANTITATIVE RESEARCH**.

**quality press** See **BROADSHEET**.

**quality television** See also **CULTURAL CAPITAL**; **NARROWCAST CODES**; compare **DUMBING DOWN**; **FICTION VALUES**; **LEAST OFFENSIVE PROGRAMMING**; **STORY MODEL**; **TABLOIDIZATION**; **TASTE**. **1.** For *\*television* academics in the UK, a notion associated with the Reithian

\*values of \*public service broadcasting delivering impartial \*news reporting and educational \*documentaries or traditional high-cultural \*forms like theatre, art, and literature \*targeting middle-class \*audiences: *see also* REITHIANISM. 2. Negatively, an oxymoron, particularly in comparison to popular commercial television. R. J. Thompson claims that quality TV is best defined by what it is not: it is not standard television \*content. 3. For cultural critics, an \*evaluative judgement focusing on \*textual features and relating a \*programme's perceived pedigree, prestige, and cultural \*influence to other \*high culture forms. Such judgements vary over time and across \*cultures.

**quantitative research (quantitative analysis)** Methods of investigating phenomena which involve the collection and analysis of numerical \*data. Such methods are particularly associated with \*surveys and \*experiments. *Compare* QUALITATIVE RESEARCH.

**quantization** In \*digitization, the process of mapping a continuous stream of \*data such as an \*analogue signal into a series of discrete points. A quantize error is the amount a value has to be rounded up or down in order to be quantized.

**queer theory** A critical \*discourse developed in the 1990s in order to deconstruct (or 'to queer') sexuality and \*gender in the wake of gay \*identity politics, which had tended to rely on \*strategic essentialism. Opposed to \*gender essentialism, queer theorists see sexuality as a \*discursive social construction, fluid, plural, and continually negotiated rather than a natural, fixed, core \*identity (*see also* CONSTRUCTIONISM). 'The \*representation of \*gender is its construction,' declares de Lauretis, who coined the term 'queer theory' in 1990. Butler, seeking to destabilize \*binary oppositions such as gay-straight, introduced the key concept of \*performativity. Queer theorists \*foreground those who do not neatly fit into \*conventional \*categories, such as bisexuals, transvestites, transgendered people, and transsexuals (*see also* TRANSGENDER). Existing movements which have been significant influences are \*feminism and \*poststructuralism (particularly the methodology of \*deconstruction). Foucault's influence has also been of central importance, particularly his argument that homosexuality (and indeed heterosexuality) as an \*identity emerged only in the late 19th century. Queer theory has itself been a significant influence on \*cultural and literary theory,

**\*postcolonialism**, and sociology, and ‘queering’ is now applied also to the ‘boundaries’ of academic disciplines.

**query types (search query types)** Some general-purpose **\*search** engines categorize each **\*search** query as an **\*informational query**, a **\*navigational query**, or a **\*transactional query**.

**questionnaire** A document designed to be completed by selected respondents, containing a list of questions—some eliciting **\*demographic \*information**, others pertaining to a particular research **\*topic**. Questionnaires are widely used in **\*marketing** surveys and also a standard method of **\*data-gathering** in the social sciences, where they are **\*ethically** subject to **\*informed consent**. *See also* ATTITUDE MEASUREMENT; CLOSED QUESTIONS; CONSENT FORM; OPEN-ENDED QUESTION; QUANTITATIVE RESEARCH.

**race** A classification of human beings into distinct groups according to supposedly ‘natural’ biological *\*differences* related to genetic inheritance (such as skin colour or facial features). Scientifically discredited since the 1950s, the concept often features in *\*common-sense* *\*discourse*. Race is thus *\*ideologically* established as a fundamental and essential *\*identity* (*see also* BIOLOGICAL ESSENTIALISM), and differences in *\*values*, aptitudes, *\*behaviour*, and personality are subsequently ‘explained’ by race (*see also* BIOLOGICAL DETERMINISM). However, all human beings belong to the same species. The *\*anti-essentialist* view is that race does not explain differences: it is the result of the creation of differences through *\*representation* (*see also* RACIAL STEREOTYPES; STEREOTYPING). In social science and *\*cultural studies*, race is seen as a *\*cultural*, *\*discursive*, and *\*performative* construction rather than a natural or *\*objective* *\*fact*: the terms *\*ethnicity* and ethnic group are usually preferred; where the term is used (as for instance, when *\*social actors* themselves employ the term), it is often placed within inverted commas. In the UK, immigrants from the Indian subcontinent are called black, but in the USA this term is reserved for those of African descent. What counts as ‘race’ has changed throughout the history of the concept. ‘Race’ is a fiction, but it is still a potent concept (or a ‘necessary fiction’) in some people’s *\*narratives* of experience. *\*Strategic* essentialism is a part of *\*identity politics*. Differences of perspective are revealing: in the USA, blacks are far more likely than whites to see race as a central issue (*see also* EXNOMINATION; WHITENESS).

**racial stereotypes** Generalizations about the shared characteristics of a particular group, supposedly based on the biological basis of ‘*\*race*’ but actually based on perceived cultural *\*differences* from a dominant *\*culture*.

Such generalizations lead to the **\*racist** assumption that any individual who is a member of a particular 'race' must have characteristics which are part of that racial stereotype. The **\*mass media** frequently draw upon such **\*stereotypes** as convenient shorthand but regardless of intention, as agents of **\*socialization**, they tend to reinforce them as **\*common sense**. There can be no **\*depiction** of what any group is 'really like', but it is possible to broaden the range of ways in which **\*representations** are constructed and to focus more often on specificities rather than generalizations. *See also* **ETHNIC STEREOTYPES; OTHER**.

**racism** Prejudiced **\*attitudes**, **\*ideologies**, practices, or policies based on an irrational belief in the inherent inferiority of those seen as belonging to other '**\*races**' (*see also* **ETHNOCENTRISM; EUROCENTRISM**). It involves '**\*othering**' in terms of specific negative **\*stereotypes** of **\*racial \*difference**, as well as the **\*exnomination** of the definers. It reflects ignorance, dislike, hatred, or fear, and serves to privilege one group while justifying the exclusion, subordination, or exploitation of others. Racism is not a monolithic and unchanging phenomenon and some commentators prefer to refer to **racisms** (e.g. the different forms it takes in the UK and the USA). It may be overt or covert, conscious or unintentional, individual, **\*cultural**, or institutional (*see also* **INSTITUTIONAL BIAS**). It has been argued that racism depends less on intentions than on consequences. *See also* **ESSENTIALISM; ETHNIC STEREOTYPES; EUROCENTRISM; EXOTICISM; RACIAL STEREOTYPES; WHITENESS**.

**radical media or press** *See* **ALTERNATIVE MEDIA**.

**radio** **1.** The first electronic mass medium of **\*communication**, involving an audio **\*signal \*broadcast** wirelessly in the form of **\*radio waves** from a high-power **\*transmitter** to a low-power **\*receiver (radio set)**. Radio shares many of its **\*representational** and institutional characteristics with **\*television**. *See also* **LIVE; RADIO GENRES**. **2.** A means of **\*interpersonal communication** over short distances which uses transmitter/receiver devices that use a low-power **\*half-duplex radio \*signal**.



<http://genome.ch.bbc.co.uk/>

- BBC *Radio Times* archive

**radio genres** The kinds of programming that make up *\*radio* *\*broadcasts*. Most commonly, music interspersed with DJ chat. *\*Genres* such as *\*soap operas* and quiz shows were pioneered by radio; others include *\*sitcoms*, sketch shows, *\*serials*, *\*plays*, concerts, *\*documentaries*, talk shows, sports reports, and *\*news* bulletins.

**radio waves** The part of the *\*electromagnetic spectrum* characterized by longer *\*wavelengths*, which have the ability to pass through solid objects and are therefore used as a transmission *\*medium* for *\*radio*, *\*television*, *\*mobile phones*, and WiFi applications. The Institute of Electrical and Electronics Engineers (IEEE) defines radio waves as those having a wavelength of 1,000 kilometres to 1 millimetre. More commonly these are measured as in cycles per second, or hertz. **AM radio** uses wavelengths of 300 kHz to 30 MHz. **FM radio** and some TV *\*signals* use frequencies in the range of 30 to 300 MHz, which are known collectively as **very high frequency (VHF)**. TV, mobile phone, WiFi, and Bluetooth signals are in the **ultra-high frequency (UHF)** range of 300–3,000 MHz. These are at the very edge of the radio spectrum and because of the gradated nature of electromagnetic radiation, they may also be characterized as belonging to the microwave spectrum. At higher frequencies than radio waves, signals tend to get disrupted or even blocked by atmospheric disturbances. *See also* [ELECTROMAGNETIC SPECTRUM](#); [SPECTRUM SCARCITY](#).



[https://science.nasa.gov/ems/05\\_radiowaves](https://science.nasa.gov/ems/05_radiowaves)

- NASA page about radio waves

**ragged margin** *See* [LETTERSPPACING](#).

**rasterization** [Latin *rastrum* ‘rake’, specifically, the lines left in the soil by a rake] 1. A process of producing a picture on a *\*television* screen or computer monitor by dividing up the picture information into a series of

hundreds or thousands of different coloured lines or squares, in an analogous way to an artist creating a mosaic picture out of hundreds of different coloured tiles. **2. Raster scan:** the pattern of horizontal lines that make up the pictures on a television set. **3. (computer graphics)** A method of *\*encoding* picture information and mapping it onto a grid consisting of thousands of small squares of light called *\*pixels*.

**rate card** A single sheet or a brochure detailing media costs for *\*advertising*: such as the current cost per 30 seconds in a given *\*day* part on a particular *\*television channel* or for a page or a double-page spread in a range of strategic locations within a particular *\*magazine*. *See also* MEDIA BUYING.

**ratings (audience ratings)** *See also* AUDIENCE MEASUREMENT. **1.** An independent measure of the relative popularity of particular *\*television* or *\*radio* programmes in terms of the number of *\*viewers* and the *\*audience* share (based on a representative *\*audience* sample). In *\*media* buying, a rating is the percentage of a particular *\*demographic* group constituting the audience for a specific TV or radio *\*programme* on average per minute; accumulated ratings are called **gross rating points (GRP)**, used to calculate *\*reach* and frequency. Ratings are particularly important for commercial broadcasters, who charge more for *\*advertisement* slots during high-rated programmes. **2.** Weekly tables of the most popular *\*television programmes* in rank order made available for the general public (e.g. in listings *\*magazines*). **3. (appreciation index)** Audience scores relating to their *\*evaluation* of the relative quality of particular radio or television programmes. **4. Rating systems** for classifying *\*films* according to their suitability for audiences: *see* CERTIFICATION.

**rational appeals (logical or factual appeals)** In persuasive *\*communication* such as *\*advertising* and *\*political communication*, *\*rhetorical* strategies based on *\*information* or *\*argument* (*see also* EVIDENCE; FACT; PRODUCT-ORIENTED ADVERTISING; REASON-WHY ADVERTISING). In advertising, this includes *\*utilitarian appeals*, *\*price appeals*, and *\*value appeals*. These may stress a product's attributes (feature *\*appeals*) or practical benefits (e.g. convenience, economy, performance, efficiency, efficacy, reliability, or

durability). They may also involve comparisons with competitors (*see* **UNIQUE SELLING PROPOSITION**). Some involve a problem-solution **\*format**, where the product is presented as a logical solution to some problem which **\*consumers** can readily recognize. Advertisers' choices between **\*emotional and rational appeals** are influenced by whether the product or service is seen as being likely to entail high or low **\*cognitive involvement** (*see also* **CENTRAL ROUTE**; **ELABORATION**; **ELABORATION LIKELIHOOD MODEL**). Products such as computers are amenable to rational appeals. *See also* **ADVERTISING APPEALS**; **HARD SELL**; **HIGH AND LOW INVOLVEMENT**; **IDEATIONAL FUNCTION**; **IDEATIONAL MEANING**; **INFORMATION APPEALS**; **MESSAGE SIDEDNESS**; **OVERT APPEALS**; **PERSUASION**; **UTILITARIAN APPEALS**; *compare* **EMOTIONAL APPEALS**.

**rationalization** **1.** A psychological **\*defence mechanism** whereby an individual retrospectively justifies their actions by inventing a plausible logical explanation, repressing the true **\*motivation**. **2.** (sociology) For Weber, the master process whereby **\*everyday life** and interpersonal relations in modern capitalist society are transformed by the application of the 'iron cage' of **\*instrumental rationality** (*see also* **MODERNIZATION**). Weber saw bureaucratic **\*regulation**, creeping managerialism, and government **\*surveillance** as increasingly restricting individuality (*compare* **FORDISM**). This perspective influenced the **\*Frankfurt school**; while agreeing with the general condemnation of narrowly instrumental reason, Habermas retains an **\*Enlightenment** faith in reason.

**RE** *See* **RECOMMENDATION ENGINE**.

**reach (audience reach)** *See also* **AUDIENCE MEASUREMENT**; **COVERAGE**. **1.** (broadcasting) Daily, weekly, quarterly, or yearly estimates of the total number of **\*viewers** or listeners for a **\*television channel** or a **\*radio** station. Broadcasters pay particular attention to the overall pattern of rises and falls in such figures, particularly on a yearly basis. The full dataset includes **\*demographic** subsets. **2.** For **\*newspapers** and **\*magazines**, variously, the number of copies sold (*see* **AUDITED CIRCULATION**) or an estimate of the

number of actual **\*readers** (publications may be passed around). These figures include demographic subsets. **3.** Either the estimated number of people or households using the **\*internet** or of those who have internet **\*access** (sometimes indicating regularity and/or **\*demographics**). **4.** (advertising) The percentage of the **\*target audience** exposed at least once to a specific ad over a period (normally four weeks). This is combined with **frequency**: the average number of times that the target audience has the **opportunity to see (OTS)** the ad. These two figures are then multiplied to produce **gross rating points (GRP)** representing the value of a **\*broadcast** slot or publication space (*see also* **EFFECTIVE REACH**). **5.** Sometimes simply a shorthand reference to reaching as many people as possible: e.g. 'Minister Tells BBC: Go For Audience Reach, Not Just Share'. *See also* **AUDIENCE SHARE**.

**reaction shot** In **\*film** and video, typically but not exclusively a **\*close-up** of a person (or any other entity capable of emoting) responding to an ongoing or recently completed action, **\*event**, or situation. Such **\*shots** tend to be used as **\*cutaways** but they also communicate **\*information** about the **\*meaning** and **\*context** of a **\*scene**. For example, a fight has a different meaning if the reaction is one of laughter rather than horror, but this also depends upon whose reaction is **\*depicted**.

**readability** The relative ease of **\*comprehension** of written texts in relation to perceived levels of difficulty in **\*content** and written **\*style**. *Compare* **LEGIBILITY**.

**reader** Any individual **\*decoder** or **\*interpreter** of a **\*message** or **\*text**: a real reader as distinct from an **\*implied** reader.

**readerly (readable)** An English rendering of Barthes' use of the word *lisible* (literally 'legible'), a term he applied to **\*realist** texts that he sees as undemanding of the **\*reader**, employing familiar **\*conventions** or **\*codes** and thus 'closed' rather than open to diverse **\*interpretations** (*see also* **BROADCAST CODES; CLASSIC REALIST TEXTS; CLOSED FORMS; NARRATIVE CLOSURE**), in contrast with those which are **\*writerly**. However, as Barthes' own analysis of Balzac's story *Sarrasine* shows,

rather than being an inherent quality of a particular text, it depends at least partly on the way in which it is read. Compare OPEN AND CLOSED TEXTS.

**reader-oriented** 1. In the process of written *\*composition*, a stage at which the *\*style* and *\*structure* of a *\*text* is subordinated to the needs of the *\*reader* rather than to those of the writer; also drafts of a text which reflect this feature. For instance, compared to an earlier *\*writer-oriented* phase, a reader-oriented text might include more *\*signposting*. 2. **Reader-oriented theory**: see READER-RESPONSE THEORY; RECEPTION THEORY.

**reader-response theory** (reader-response criticism, reader-oriented or audience-oriented theory or criticism) In literary and *\*cultural* theory, various approaches since the late 1960s exploring the *\*role* of the *\*reader* as an active participant in making sense of *\*texts* (see also ACTIVE AUDIENCE THEORY; BEHOLDER'S SHARE). Reader-response theorists reject *\*textual* determinism: they do not assume that *\*meaning* resides within the text (in contrast to *\*formalists* and *\*literalists*; see also AFFECTIVE FALLACY), or that meaning is determined by *\*authorial intention* (see also INTENTIONAL FALLACY). Some see such *\*readings* as 'guided' by the text (e.g. Fish, Iser, Booth); subjectivists draw on *\*psychoanalytic theory*, seeing readings as driven by deep psychological needs—e.g. Holland's **transactive criticism**, emphasizing the '*\*identity* theme'. Reader-response theory is *\*phenomenological* in its location of meaning in the act of reading. Iser's approach is based on the idea that a text contains 'gaps' which a reader has to fill in subjectively, but the text sets limits to this creative role (see also IMPLIED READER). Some texts set more limits than others (see also CLOSED FORMS; OPEN AND CLOSED TEXTS; OPEN FORMS; READERLY; WRITERLY). *\*Structuralist* theories emphasize that the reader has to draw upon relevant *\*codes* in order to make sense of texts (see also ABERRANT DECODING; READING POSITIONS). In the late 1970s Fish argued that readers draw on reading strategies shared with particular *\*interpretive* communities (this more social rather than individual focus tends to be called **reader-oriented theory**, though Fish refers to his own approach as **affective stylistics**). Literary theories tend to focus on ideal readers, ignoring both actual individuals and *\*subjectivity* (e.g. gendered ways of reading); they

also tend to focus on *\*cognitive* processes. A related approach focusing on the historical *\*context* as an *\*influence* on readers' *\*interpretations* is termed *\*reception* theory. For empirical approaches in social science, *see* AUDIENCE RESEARCH. *See also* NEGOTIATED READING; OPPOSITIONAL READING.

**readership** Those who read a particular publication (e.g. an issue of a *\*newspaper* or *\*magazine*), regardless of whether they purchased a copy: non-purchasers being **pass-along readers** (*see* SECONDARY AUDIENCE). In the case of periodicals, this is likely to be far higher than the *\*audited* circulation.



<https://pamco.co.uk/>

- Audience measurement for publishers

**reading** The process of making sense of a *\*text*. While the term 'reading' appears to be *\*graphocentric* and *\*logocentric* beyond its application to written verbal texts, it is applied more broadly in *\*semiotics* to *\*texts* in any *\*medium*. Semioticians refer to 'reading' visual media such as *\*photographs*, *\*television*, and *\*film*: this is intended to emphasize that, however *\*transparent* such *\*representations* may seem to be, *\*viewers* actively *\*interpret* them with *\*reference* to *\*representational codes* and *\*social codes*. *See also* ACTIVE AUDIENCE THEORY; BEHOLDER'S SHARE; COMPREHENSION; DECODING ABILITY; HEGEMONIC READING; INTERPRETATION; INTERPRETIVE CODES; NEGOTIATED READING; OPPOSITIONAL READING; PREFERRED READING; RECEIVER SKILLS; RECEPTION STUDIES; RECEPTION THEORY.

**reading against the grain** *See* OPPOSITIONAL READING.

**reading direction** The sequential *\*flow* of the *\*writing* system of a particular *\*language* (e.g. for English, left to right; for Arabic or Hebrew, right to left). Linguists Ting Ting Chan and Benjamin Bergen (2004) have offered experimental evidence that 'the location where a *\*writing* system starts is

where speakers attend first in their visual *\*field*'. Other factors play a part of course: for most people the right hemisphere is dominant for visuo-spatial tasks, giving an *\*attentional \*bias* to the left visual field (*see also* [HEMISPHERIC LATERALIZATION](#)). The pattern of the *\*saccade* varies depending on what the brain needs to know (*see also* [EYE MOVEMENTS](#)). However, Wölfflin argues that Westerners tend to read pictures from left to right. In European art, movement tends to enter from the left, and photographic manuals often recommend this direction of action. Before-and-after *\*formats* follow this pattern and even within a single *\*frame*, figures 'facing the future' face right. Several theorists have argued that Westerners tend to identify with figures on the left, seeing it as 'our' side. In *\*cultures* where the reading direction is right to left, these principles are reversed, as can be seen by looking at cartoon strips versioned for Western *\*readers*. *See also* [DIAGONALITY](#); [FLIPPED IMAGE](#); [GLANCE CURVE](#); [LATERALITY](#).



<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.646.2146&rep=rep1&type=pdf>

- Writing direction influences spatial cognition

**reading positions** *See* [HEGEMONIC READING](#); [NEGOTIATED READING](#); [OPPOSITIONAL READING](#).

**reaggregation** *See* [DISAGGREGATION](#).

**real** **1.** *adj.* Actual rather than *\*imaginary*; physical rather than mental; *\*objective* rather than *\*subjective*. **2.** *adj.* Empirical, as opposed to theoretical. **3.** *n.* In the *\*psychoanalytic theory* of Lacan, 'the Real' is a primal, homogeneous realm where there is no absence, loss, or *\*lack*. Here, the infant has no centre of *\*identity* and experiences no clear boundaries between itself and the external world. It is not what we understand as '*\*reality*' because it cannot be known: it is excluded from the *\*symbolic* (it resists *\*representation*) and from the *\*imaginary* (it is unimaginable).

**realism** 1. In everyday usage, a *\*common-sense* recognition of practical realities (often contrasted with *\*idealism*). 2. (**aesthetic realism**) Sometimes synonymous with *\*naturalism* or *\*illusionism*. The usage of this term varies in relation to the *\*aesthetic* movements, theoretical frameworks, and media with which it is associated—so there are many different ‘realisms’, though a common realist goal is ‘to show things as they really are’. Realism tends to be defined in *\*opposition* to other terms (especially *\*romanticism*, *\*idealization*, artifice, abstraction, *\*stylization*). Realist art purports to *\*represent* without *\*transformation* a world existing prior to, and independently of, the act of *\*representation* (see also *MIMESIS*). ‘Realistic’ *\*texts* even in media such as photography, *\*film*, and *\*television* involve *\*representational codes* which are historically and *\*culturally* variable but which are experienced as natural (see also *NATURALIZATION*). Familiarity (from repetition) leads experienced *\*viewers* of such media to take these *\*codes* for granted (see *TAKEN-FOR-GRANTEDNESS*), so that they retreat to *\*transparency* (see *PHOTOGRAPHIC CODES*). Realism involves an *\*instrumental* view of the *\*medium* as a neutral means of representing *\*reality*. Realist representational practices tend to mask the processes involved in producing texts, as if they were unmediated *\*slices of life* ‘untouched by human hand’ (see also *CLASSIC REALIST TEXT*; *MEDIATION*). Aesthetic realism leaves a compelling sense that ‘the camera never lies’, that television is a ‘window on the world’ and so on. Anti-realist *\*aesthetics* involves the principle that ‘progressive’ texts should *\*reflexively* *\*foreground* their own construction, their own processes of *\*signification*. Compare *NATURALISM*. 3. (**psychological realism**) The perceived coherence and plausibility of characters and their *\*motivations* within *\*narratives*. In everyday usage ‘realistic’ representations are those which are interpreted as being in some sense ‘true to life’. See also *EMOTIONAL REALISM*. 4. (**philosophical realism**) An *\*epistemological* stance on ‘what is real?’ in which an *\*objective* and knowable reality exists indisputably ‘outside’ us and independently of our means of apprehending it—there are well-defined *\*objects* in the world which have inherent properties and fixed relations to each other at any instant. Realists usually acknowledge that ‘social reality’ is more *\*subjective* than ‘physical reality’ (which is seen as objective). They argue that *\*truth* (in the form of *\*facts*) can be generated by testing beliefs or *\*theories* against external reality, which involves physical

constraints on the *\*idealism* of reality as a purely mental construction. Naïve realists assume the possibility of *\*direct perception* of the world. Realism involves an assumption that the accurate *\*description* of reality is possible. It is reflected in the routine assumptions of *\*common sense*. *\*Marxist \*materialism* is a version of *\*epistemological* realism. Realists tend to refer to their critics as antirealists or *\*conventionalists* (*see also* CONSTRUCTIONISM). *See also* CRITICAL REALISM; OBJECTIVISM.

**reality** *See also* EPISTEMOLOGY; FACT; ONTOLOGY; REALISM; TRUTH. **1. (objective reality)** Things which have an *\*objective* existence, independently of how they are apprehended or *\*represented*. Philosophers dispute what these might include. What is real depends upon our *\*frame of reference*, and *\*languages* differentiate differently (*see also* CATEGORIZATION; LINGUISTIC RELATIVISM; SAPIR–WHORF HYPOTHESIS). However objective we may try to be, our experience of reality is unavoidably *\*subjective*—dependent on a *\*point of view*. *See also* OBJECTIVISM; *compare* PERSPECTIVISM. **2. (external reality, material reality, physical reality)** The *\*perceptible* world (including the *\*body*) that we routinely experience as directly, immediately, unmediatedly ‘given’ by *\*sensory data* (rather than as *\*cognitively* mediated by *\*inference*). We may acknowledge that we are always dealing with conceptual representations rather than ‘naked reality’ without denying the existence of a physical, *\*material* world. *See also* REPRESENTATIONALISM. **3. (actuality)** How things actually are rather than how they appear to be (*see also* MIMESIS; REFLECTIONISM). The distinction is problematic since we have immediate access only to *\*appearances*. The concept is not limited to *\*visual* illusions: for instance, *\*Marxist theorists* seek to ‘unmask’ social reality (*see* DENATURALIZATION; FALSE CONSCIOUSNESS; IDEOLOGY). **4. (phenomenal reality, psychological reality)** The psychologically subjective ‘*\*lived experience*’ of individuals (‘how things seem to me’—which, in the *\*natural* attitude, is typically assumed to be universally shared and equivalent to ‘the ways things are’). *See also* EMOTIONAL REALISM. **5. (intersubjective reality, social reality)** The *\*symbolic* world in which we dwell, which is constructed in social *\*interaction* through *\*discourse* and *\*ideology* and which becomes our primary *\*frame of reference* for

*\*interpreting* experience. *See also* CONSTITUTIVE MODELS; CONSTRUCTIONISM; INTERSUBJECTIVITY; LINGUISTIC RELATIVISM; NATURALIZATION; REALITY CONSTRUCTION; SYMBOLIC INTERACTIONISM; THOMAS THEOREM. **6. (perceived reality)** (psychology) In what respects something is *\*evaluated* as real; *see* PERCEIVED REALITY. **7.** *See* VIRTUAL REALITY. **8.** *See* TELEVISUAL REALITY.



[http://www.newworldencyclopedia.org/entry/Appearance\\_and\\_Reality](http://www.newworldencyclopedia.org/entry/Appearance_and_Reality)

- Appearance and reality

**reality construction** While *\*common sense* suggests that *\*reality* exists prior to, and outside *\*signification* (*see also* REALISM), according to *\*constructionists* (who refer to the **construction of reality**), ‘reality has *\*authors*’ and what we experience as reality is a set of *\*codes* which *\*represent* the world; realities are made, not given or ‘discovered’. ‘Reality’ is constructed in *\*representations* and *\*interaction* (*see also* UNIVERSE OF DISCOURSE). Some semioticians, following Barthes, refer to reality as an ‘*\*effect*’ of the *\*sign*. Many pluralize the term or bracket it with quotation marks to emphasize their rejection of the *\*realist* notion of a single, *\*objective*, knowable, external reality. Not all realities are equal, and *\*texts* are *\*sites of struggle* in which realities are contested. Everyday interaction functions as **reality maintenance** (*see also* INTERSUBJECTIVITY; REFLEXIVITY). *See also* CONSTITUTIVE MODELS; MEDIA LOGIC; PHENOMENOLOGY; SYMBOLIC INTERACTIONISM.



<https://plato.stanford.edu/entries/social-construction-naturalistic/>

- Naturalistic approaches to social construction

**reality television (reality TV)** *See also* DOCUMENTARY; DOCUSOAP; FACTUAL GENRES; FICTION VALUES; LIFESTYLE TELEVISION;

TELEVISION GENRES; TELEVISUAL REALITY. **1.** A *\*hybrid* genre combining *\*fly-on-the-wall* *\*documentary*, quiz show, and popularity contest which involves *\*television* *\*broadcasts* supported by *\*internet* *\*content* such as webpages and streamed media in which selected members of the public spend time together in the same location. A notable example is *Big Brother*, which first aired in the UK in 1992. **2.** Broadly, any documentary *\*programme* from the 1990s onwards which is designed primarily to entertain rather than inform.

**real motion** *See* APPARENT MOTION.

**real time** *n. (adj. real-time)* **1.** The normal speed and timeframe of everyday *\*events*. **2.** A *\*perceptual* timeframe where a computer's processing time is expressed as synchronous with the hours, minutes, and seconds experienced by a human operator. Real-time computing permits dynamic *\*interaction* with the computer, as opposed to periods where the computer's performance is either too fast or too slow for this kind of seamless operation to take place: e.g. when the computer is performing billions of calculations a second, or when it is rendering a large file.

**rearrangement** *See* TRANSPOSITION.

**rear-view mirror** *See also* MCLUHANISM; MEDIA ECOLOGY; *compare* PREMEDIATION; REMEDIATION. **1.** Broadly, the notion that we drive into the future looking backwards, and consequently the present cannot be revealed until it has become yesterday. **2.** A *\*metaphor* employed by McLuhan to refer to the tendency to frame new *\*technologies* in terms of those from the recent past: for example, the *\*telephone* was first called the 'talking telegraph'.

**reason-why advertising** Persuasive *\*communication* featuring reasons for purchasing a product or service: what makes a *\*brand* different and/or better (product benefits). Time limitations make this strategy more appropriate in printed *\*advertisements* than in *\*broadcast media*. Often contrasted with *\*image-oriented advertising*. *See also* ADVERTISING APPEALS; ARGUMENT; CENTRAL ROUTE; MESSAGE SIDEDNESS; ONE-SIDED

MESSAGE; PERSUASION; PRODUCT-ORIENTED ADVERTISING; RATIONAL APPEALS; UNIQUE SELLING PROPOSITION; UTILITARIAN APPEALS.

**receiver** 1. In *\*transmission models* of *\*communication* (in which a *\*sender* transmits a *\*message* to a receiver), a person who receives the message, or more broadly the *\*audience* for the message. This is the most common meaning of references to receivers in communication contexts (listeners, *\*readers*, *\*viewers*). Sometimes distinguished from **addressee** (*see ADDRESSER AND ADDRESSEE*) on the basis that the receiver is not necessarily the intended one (*see also IDEAL READER*). The term is often criticized for connoting passivity. *See ACTIVE AUDIENCE THEORY; RECEPTION THEORY.* 2. In *\*Shannon and Weaver's model* of communication (1949), the element which changes the transmitted *\*signal* into a message that it forwards to the *\*destination*. Weaver notes that in *\*speech communication* the receiver would be the ear and the nerve which transmits *\*sound* from the inner ear to the brain of the listener. In subsequent *\*information* theory, whatever converts a physical signal into a usable form. 3. (communications technology) A device that detects and decodes an electromagnetic signal from a *\*transmitter* which is modulated to carry encoded *\*information*: e.g. a *\*telephone*, a *\*radio*, or a *\*television* set (*see also DECODER*).

**receiver bias** *See RECEIVER SELECTIVITY.*

**receiver factors (reception factors)** In *\*models* of *\*communication* or *\*persuasion*, specific *\*variables* associated with the *\*receiver(s)* that research has identified as among those that can affect the effectiveness of the *\*message*. These might include: *\*age*, *\*sex*, level of education, *\*self-esteem*, resistance to persuasion, level of involvement, incentives for participation, and so on. For instance, those most vulnerable to persuasion are those with low self-esteem; an existing deep involvement with an issue (**ego involvement**) makes people less vulnerable to persuasion unless the *\*argument* is consistent with the individual's current position (*see also SELECTIVE EXPOSURE*). *See also AUDIENCE FACTORS; DECODING ABILITY; RECEIVER SKILLS; YALE MODEL; compare CHANNEL FACTORS;*

CONTEXT FACTORS; MESSAGE FACTORS; SENDER FACTORS; SOURCE FACTORS.

**receiver-oriented communication (receiver-centred)** \*Communication which takes account of \*receiver factors and makes allowances for their \*frame of reference (*compare* SENDER-ORIENTED COMMUNICATION). Sometimes called \*interaction-oriented communication and in \*speech communication, **listener-oriented communication**. *See also* CONATIVE FUNCTION; PROCESS-ORIENTED COMMUNICATION.

**receiver selectivity (receiver bias, screening)** The attentional \*filtering of \*message \*content or \*information by \*audiences according to \*perceptual and \*interpretive \*biases. In \*informational communication, for instance, the most important factor is that individuals favour information which they perceive as being important to them: that is, reflecting its personal relevance to their interests, priorities, and current concerns (*see also* ATTENTION; ELABORATION; INFORMATION FUNCTION). In relation to people's processing of \*news items, Graber notes that other key factors include \*emotional appeal, human interest, societal importance, and job relevance, while key reasons for rejecting items are disturbingness, remoteness (*see* PROXIMITY), and complexity. Receiver selectivity is sometimes subdivided into \*selective exposure, \*selective attention, \*selective perception, and \*selective recall. *See also* SALIENCE.

**receiver skills (decoder skills)** The abilities of individuals to \*interpret verbal and \*nonverbal communication (involving listening, \*reading, and/or viewing). These range from simple \*comprehension to empathy, and include the ability to infer the \*preferred reading of nonliteral \*messages and to detect deception. J. Hall found that, in relation to \*decoding nonverbal \*cues, women tend to be more accurate and faster than men, particularly in relation to facial cues. *See also* COMMUNICATION COMPETENCE; DECODING ABILITY; RECEIVER FACTORS; *compare* SENDER SKILLS.

**recency effect (law of recency, principle of recency) 1.** (cognitive psychology) The tendency in free recall for individuals to be better able to recall the last items in a series or the tendency to remember better

**\*information** that was more recently learned. Applying this to persuasive **\*communication** would favour ‘climax order’ (see also **MESSAGE-SIDEDNESS**). However, the **\*effect** is not consistent: for instance, it can be negated by distractions between presentation and recall. Compare **PRIMACY EFFECT**. **2.** (social psychology) In **\*impression formation**, a tendency under some circumstances for later information about people to supplant earlier information (compare **GIVEN AND NEW**). This is less common than the **\*primacy** effect.

**reception** **1.** How **\*messages**, **\*texts**, or artworks are received and interpreted. See also **ACTIVE AUDIENCE THEORY**; **BEHOLDER’S SHARE**; **CONTEXT OF RECEPTION**; **RECEPTION MODEL**; **READER-RESPONSE THEORY**; **RECEPTION THEORY**. **2.** The **\*role** of the **\*receiver** or **\*audience** in **\*communication** and in the **\*interpretation** of **\*texts** and artworks, typically distinguished from **\*production**: see **AUDIENCE FACTORS**; **RECEIVER FACTORS**; **RECEPTION FACTORS**.

**reception factors** **1.** A general reference to the importance of **\*audience** factors in making sense of **\*texts** in any **\*medium**; see also **RECEPTION MODEL**. **2.** (interpersonal communication) See **RECEIVER FACTORS**.

**reception model (audience reception model)** **1.** Any conceptualization of the process of **\*communication** which emphasizes the active role of **\*audiences** in meaning-making, or the uses to which they put the **\*mass media** (see also **USES AND GRATIFICATIONS**). An overemphasis on the audience’s **\*interpretive \*role** is seen by critics as a form of **\*cultural** populism. See also **ACTIVE AUDIENCE THEORY**; **RECEIVER SELECTIVITY**; **RECEPTION THEORY**; **SELECTIVE EXPOSURE**; compare **MANIPULATIVE MODEL**; **PUBLICITY MODEL**; **RITUAL MODEL**; **TRANSMISSION MODELS**. **2.** S. Hall’s **\*encoding–decoding** model of **differential decoding**, which outlines three ‘**\*reading positions**’: see **HEGEMONIC READING**; **NEGOTIATED READING**; **OPPOSITIONAL READING**.

**reception studies** Compare RECEPTION THEORY. **1.** Loosely, a synonym for \*audience studies, \*reader-response theory, or \*reception theory. **2.** (film theory) An approach associated with the work of Staiger, involving the analysis of the \*meaning of individual \*films in relation to the various historical \*discourses that circulated at the time of their release.

**reception theory** Compare RECEPTION STUDIES. **1.** [German *Rezeptionsästhetik* ‘reception \*aesthetics’] (literary theory) Jauss’s historically oriented approach in which the \*interpretation of \*texts is seen as dependent on the reading public’s \*horizon of expectations in a given period. The interpretation of texts thus changes over time (*see also* AESTHETIC DISTANCE). The term is also often applied to the work of Iser and more broadly to the European tradition as distinct from North American theorists. Compare HERMENEUTICS. **2. (audience reception theory)** More generally, any explanatory approach to how \*audiences interpret texts, such as \*active audience theory and \*reader-response theory, as distinct from \*textual analysis; *see also* RECEPTION MODEL. **3.** (film theory) A term sometimes applied to interpretive (especially psychoanalytical) frameworks concerning cinematic \*spectatorship, as distinct from empirical studies of audience members: *see* CINEMATIC APPARATUS; GAZE THEORY; SPECTATOR; SUTURE.

**reciprocal delimitation (mutual delimitation or definition)** [French *délimitation réciproque*] (semiotics) In Saussure’s \*semiology, the semiotic articulation or correlation of the \*signifier and the \*signified. These are inseparable elements of the \*sign: neither one pre-exists the other, so there can be no ‘\*stand-for’ \*sign relation (in contrast to traditional semiotic \*models). They exist in a symbiotic or bi-directional relation, as part of a relational \*sign system (the Saussurean conception of the \*language system is independent of \*extralinguistic reference). *See also* PHILOSOPHY OF LANGUAGE; RELATIONAL MODEL; RELATIONAL THINKING; VALUE.

**reciprocity 1. (mutuality)** In \*functionalism and \*exchange theory, the basis of most social \*interaction in mutual give-and-take: a norm of responding in ways which are similar in kind in **reciprocal relationships** (with **reciprocal roles** and **reciprocal behaviour**) and without which \*communication would

break down. It can also be seen as a means of reflecting and constructing *\*social relations* and *\*social identity* through bonding and *\*differentiation*. *See also* BONDING BEHAVIOUR; COMPLEMENTARY RELATIONSHIPS; CONSTITUTIVE MODELS; CONVERGENCE MODEL; COOPERATIVE PRINCIPLE; DISCLOSURE; EXCHANGE THEORY; INTERACTION MODEL; JOHARI WINDOW; PARALLEL RELATIONSHIPS; RELATIONAL COMMUNICATION; RELATIONAL MODEL; ROLE TAKING; SOCIAL GRAPH; SYMMETRICAL RELATIONSHIPS; SYMBOLIC INTERACTIONISM.

**2. (reciprocity of perspectives)** In *\*interpersonal communication*, for Cicourel, the extent to which the participants share *\*taken-for-granted* *\*common-sense* assumptions about the *\*framing* of a particular communicative situation. *See also* CONTEXT OF SITUATION; CONTEXTUAL EXPECTATIONS; CONTEXTUAL MEANING; CONVERGENCE MODEL; COOPERATIVE PRINCIPLE; ETHNOMETHODOLOGY; FRAME OF REFERENCE; INTERSUBJECTIVITY; RELEVANCE THEORY; SITUATIONAL KNOWLEDGE; STOCK SITUATIONS; SYMBOLIC INTERACTIONISM; THOMAS THEOREM. **3.** In relation to social systems, the interdependence of parts of the system, as distinguished from the degree of *\*functional* autonomy of these parts: *see also* FUNCTIONALISM. **4.** In *\*network* analysis, the proportion of relations that *\*flow* both to and from an individual; *see also* COMMUNICATION NETWORK; COMMUNICATION STRUCTURE; DIRECTIONAL RELATIONS; LEADER; NETWORK COHESION; SOCIAL TIES. **5.** A normative *\*expectation* in *\*netiquette* that *\*links* deserve ‘backlinks’ (reciprocal links). **6.** In *\*social media*, the issue of whether the function of establishing a new connection involves two-way *\*friending* (regardless of who made the connection) or is based on *\*following*.

**recommendation engine (RE, content recommendation engine, recommender system)** An information filtering system designed to present individual *\*users* with *\*content* matching their interests, bringing to their *\*attention* things that they might not have found by themselves. Familiar applications are found in e-commerce sites (such as Amazon) and music sites (such as Spotify). Such systems draw upon *\*data* in an individual’s recorded *\*profile* (such as browsing activities and *\*preferences*), combining this

**\*information** with other **\*data**. **\*Content filtering** algorithms recommend items similar to those that the user has previously liked or is currently examining (based on **\*keyword** **\*metadata** about types of items). **Collaborative filtering algorithms** predict what the user will like based on their similarity to others (using **\*online** **\*behavioural** data about large groups). Hybrid systems (such as in Netflix) combine these two approaches. *See also* **ALGORITHM**; **CONTENT FILTERING**; **ECHO CHAMBER**; **FEEDBACK**; **FILTER BUBBLE**; **MATTHEW EFFECT**; **ONLINE BEHAVIOURAL ADVERTISING**; **PERSONALIZATION FILTERS**; **PREDICTION ENGINE**.

**recommender system** *See* **RECOMMENDATION ENGINE**.

**recontextualization (reframing)** *Compare* **CONTEXTUALIZATION**; **DECONTEXTUALIZATION**; **FRAMING**. **1.** Changing the **\*interpretive** **\*frame of reference**, or applying a concept associated with, or developed in, one **\*context** to other situations. **2.** Taking something from its usual context and resituating it in an unfamiliar one: a **\*bricolage** technique used in visual and **\*sound** collage (*see* **MONTAGE**). Musical collage has generated **\*copyright** controversies (e.g. Negativland's *U2*). In surrealism, recontextualization serves the function of 'making the familiar strange and the strange familiar', in the words of Novalis; *see* **ESTRANGEMENT**. **3.** The process in which any **\*representation** changes the **\*meaning** of what it ostensibly merely represents by reframing it in a different context: notable examples include **\*mass-media** **\*news** coverage and **\*advertisements**.



[http://www.negativland.com/news/?page\\_id=19](http://www.negativland.com/news/?page_id=19)

- Negativland interviews U2's The Edge

**recording (RX in television** **\*post-production)** Broadly, any activity which converts transient **\*information** into a more enduring form, or the product of this activity (a storage **\*medium** such as a stone tablet, scroll, book, **\*photograph**, **\*film**, vinyl disc, audio or video tape, computer disc, or **\*datafile**). Separating the material from its makers enables it to be

distributed, published, or **\*broadcast** (see also **WRITING**). See also **ELECTRONIC RECORDING**.

**recuperation** See **INCORPORATION**.

**recursive communication theory** Krippendorff's critical stance that **\*communication** can only be studied from the perspective of the **\*discourse** produced by it. Compare **CONSTITUTIVE MODELS**.

**redtop (red top tabloid)** In Britain, a **\*tabloid \*newspaper**, named after the colour of the **\*masthead**. In terms of **\*communicative functions**, the redtops generally focus more on the **\*entertainment function** than on the **\*information function**. See also **SENSATIONALISM**; **TABLOIDIZATION**.

**reductionism (reductivism)** Limiting the explanatory factors involved in some phenomenon to a single primary **\*function** or cause. For instance, **\*nomenclaturism** reduces **\*language** to the purely **\*referential function** of naming things; **\*technological determinism** reduces social change to a single cause; **\*transmission models** of **\*communication** reduce **\*meaning** to **\*content**. It is typically a negative term (though **\*structuralist analysts** use deliberate reduction). **\*Realists** criticize what they see as the reduction of **\*reality** by **\*conventionalists** to nothing more than **\*signifying practices**. **\*Materialists** criticize **\*formalism** as an **\*idealist** reduction of referential content and material substance to abstract systems, but materialists are also accused by their critics of being reductionist. Disciplinary perspectives are often attacked as reductionist: sociologists tend to criticize **\*psychologism** (reduction to individual psychology) while psychologists tend to criticize **\*sociologism** (**\*social determinism**). Some other 'isms' which have been criticized as reductionist include **\*economism** (economic determinism), biographism (reduction of textual meaning to **\*authorial biography**), and **\*communicationism**.

**redundancy** 1. Most broadly, the state of being **\*functionally** inessential in some system. For example, in **\*perception**, there is always more **\*sensory data** than we need to be aware of—we don't need to see much to fill in the gaps. In **\*communication** generally, redundancy helps to compensate for **\*noise**. Such redundancy facilitates **\*selective perception**. Compare

**OVERDETERMINATION. 2.** In *\*information* theory, the percentage of a *\*message* or *\*text* which could be eliminated without loss of *\*information*. Up to 50% of the letters in most *\*conventional* written prose messages could be randomly removed and the original could still be reconstructed by a native speaker of that *\*language* because of *\*contextual \*cues* such as *\*semantics*, *\*syntax*, and *\*morphology*, all of which function to reduce uncertainty: such messages have a redundancy of 50%. *\*Texts* using *\*broadcast* codes have a high degree of redundancy—being structurally simple and repetitive (*\*overcoded*).

**re-embedding** (sociology) New forms of *\*social relations*, communities, and politics (see **GLOCALIZATION**) arising alongside a decline in traditional forms of social *\*cohesion* (Giddens). Compare **EMBEDDING**.

**reference** What a *\*sign* ‘*\*stands for*’ (i.e. its *\*referent*)—as distinct from its *\*sense* (Frege). *\*Propositions* are unavoidably referential (about something), but since they have *\*meaning* only in the *\*context* of a *\*universe of discourse*, such reference cannot be wholly *\*extralinguistic*. See also **REFERENTIALITY**.

**reference group 1.** In sociology and social psychology, any social collectivity functioning as a *\*frame of reference* in relation to which an individual *\*evaluates* their actions and circumstances or which *\*influences* their *\*behaviour* and *\*attitudes*. It may or may not also be a **membership group** to which the individual belongs (a peer group). It may include aspirational, negative, and even *\*imaginary* reference groups. See also **GENERALIZED OTHER; GROUP IDENTIFICATION; IN-GROUP. 2.**

**(consumer group)** (marketing) A category of *\*consumers* which an individual identifies with, respects, or aspires to join, or of which they are already a member and which influences their attitudes and behaviour. These may constitute a *\*target audience*.

**referent** (semiotics) What a *\*sign* ‘*\*stands for*’: a ‘thing’ about which something can be said. In the *\*Peircean model* of the sign this is called the *\*object*. Referents can include ideas and *\*events*, as well as material objects. Anti-realist theorists reject the concreteness of referents, regarding them as

products of language. In the **\*Saussurean model** of the **\*language** system a referent in the world is not explicitly or directly featured—only the **\*signified**—a concept in the mind. This is sometimes referred to as **\*bracketing** the referent, although Saussure was well aware that language is used to refer to the world (*see also* **USE THEORY**).

**referential communication** *See* **INFORMATIONAL COMMUNICATION**.

**referential fallacy (referential illusion)** (semiotics) The assumption that it is either a **\*necessary condition** of a **\*sign** that the **\*signifier** has a **\*referent** (an **\*object** beyond the sign system), or that the **\*meaning** of a sign lies purely in its referent. Such assumptions are flawed because many signifiers do not have referents (e.g. a connective such as ‘and’ in **\*language**). The existence of a sign is no guarantee of the existence in the world of a corresponding referent. The reference in **\*texts** is primarily—**\*poststructuralists** say that it can only be—to other texts (*see* **INTERTEXTUALITY**) rather than to the world.

**referential function** *See also* **COMMUNICATIVE FUNCTIONS**. **1.** (for Bühler, the **representative function**) A key linguistic or **\*communicative function**, the role of which is to impart **\*information** (*see also* **IDEATIONAL FUNCTION**; **IDEATIONAL MEANING**; **INFORMATIONAL COMMUNICATION**; **INFORMATION FUNCTION**; **LINGUISTIC FUNCTIONS**). **2.** In **\*Jakobson’s model** of linguistic **\*communication**, a **\*function** oriented towards the **\*context** or **\*referent** (*see also* **CONTEXT OF SITUATION**; **CONTEXTUAL MEANING**; **INDEXICAL**; **LINGUISTIC FUNCTIONS**; **REFERENTIALITY**).

**referentiality (referential meaning)** **1.** **\*Reference** to the external world (rather than to oneself, to **\*language**, or to a **\*text**). In language this is exemplified in **\*description**; in visual media, **\*depiction**. *See also* **DENOTATION**; **MEANING**. **2.** The issue of what is being referred to.

**referential language** *See* **INFORMATIONAL COMMUNICATION**.

**referential meaning** *See* REFERENTIALITY.

**reflectance** *See* COLOUR.

**reflectionism (reflection theory)** The notion that a **\*representation** in any **\*medium** reflects, or ought to reflect, ‘the way things are’ in everyday **\*reality**. It is based on the **\*metaphor** of the mirror: the goal of art, as Hamlet observes, is ‘to hold...a mirror up to nature’. Certainly, from a **\*phenomenological** perspective, people do seek, and psychologically seem to need, reflections in the media of people like themselves, of familiar experiences, and of their world (*see also* PERSONAL IDENTITY FUNCTION). The concern of **\*constructionist** critics is to avoid the assumption of naïve **\*realism** that reality is wholly independent of, and pre-existing, its representation rather than as in any way constructed by it. On this basis, reflectionism is often dismissed as a fallacious assumption in relation to fictional literary **\*genres**. However, this does not invalidate a concern for examining relationships between the world and its representations. For instance, the reflectionist **\*rhetoric** of accuracy and **\*distortion** is wholly understandable in **\*evaluating \*news** coverage (if at times naïve about **\*news** values). Reflectionist assumptions are unavoidably embedded in criticisms of **\*stereotyping**; more loosely, they figure also in the stance that the **\*mass media** reflect dominant contemporary **\*values**. Here the concern is not the extent to which ‘reality’ is ‘reflected’ in a representation, but whose realities or values are represented and whose are erased. *See also* MAGIC WINDOW; MIMESIS.

**reflectivity–impulsivity (reflection–impulsivity)** (psychology) A **\*cognitive style** in problem-solving related to whether the individual tends to make quick decisions or instead weighs up alternatives before deciding. This was identified in 1958 by Kagan.

**reflexiveness** (linguistics) The feature of **\*language** whereby it can be used to refer to, or **\*describe**, itself, as in ‘This is a sentence’. One of the basic **\*design features** of human language identified by Hockett. *See also* METALINGUAL FUNCTION.

**reflexivity** 1. A process of self-consciousness where an individual *\*subject* or group becomes the *\*object* of its own scrutiny, sometimes called **self-reflexivity**: *see also* PREREFLEXIVE. It is sometimes distinguished from **reflectivity** as a deeper level of critical self-reflection that is relatively uncommon. *Compare* CRITICAL ATTITUDE. 2. An *\*aesthetic* practice which *\*foregrounds* the signs of a *\*text*'s *\*production* (the materials and techniques used)—thus reducing the *\*transparency* of its *\*style*. Anti-realist aesthetics (for example, Brechtian theatre) involves the principle that texts should *\*reflexively* foreground their own construction (*see also* ALIENATION EFFECT; CONSTRUCTEDNESS). *\*Postmodernism* often involves a highly reflexive *\*intertextuality*. 3. (ethnomethodology) The concept that routine conversations create the situations to which they refer, and that it is through such means that social *\*reality* is created and sustained: *see also* CONSTITUTIVE MODELS; CONVERSATION ANALYSIS. 4. In the mass media, a phenomenon at the level of the text or of the mediated subject. In the former the *\*medium* becomes part of the presentation: the opening *\*shot* of a *\*news programme* often takes the form of a *\*long shot* which shows the cameras and lighting equipment in the studio. Self-consciousness on behalf of the televised subject (for example, in a celebrity *\*interview*) can create a reflexive effect in an otherwise *\*naturalistic* presentation.

**reframing** *See* RECONTEXTUALIZATION.

**register (discourse genre)** In *\*linguistics* (specifically *\*sociolinguistics* and *\*stylistics*), any particular variety of a *\*language* (**language variety**) defined according to the *\*context* of use. It concerns issues of appropriateness in relation to *\*stylistic* and *\*formal* features and degrees of *\*formality*. The extent of an individual's repertoire of registers is a feature of their *\*communicative competence*. The choice of an appropriate register is based on *\*subject* matter or domain, *\*linguistic* function, *\*medium*, social *\*context*, and relationships between the participants (*see also* COMMUNICATIVE RELATIONSHIPS). In relation to the *\*mass media*, examples would include *\*journalese* and the language of *\*advertising*.

**regression models** A statistical method in *\*data analytics* for converting various dimensions of *\*data* to a probability (e.g. the probability of voting

being *\*age*-dependent). It can be used to predict the future *\*behaviour* of a target group on the basis of existing data about a subset of such a group. Often applied to the results of *\*principal component analysis*. *See also* *ALGORITHM*; *CORRELATION*; *PREDICTIVE ANALYTICS*.

**regulation (governance) 1. (institutional regulation)** Control and supervision of organizations exercised by external authorities through the application of rules. **2. (media regulation, media controls)** Laws and guidelines concerning *\*media content* and the conduct of *\*media industries*, which vary by country and *\*platform* (though *\*broadcasting* tends to be most heavily regulated). Media regulation can be divided into **economic regulation, technical regulation**, and *\*content* regulation. Formal controls include government regulation of the *\*mass media industries* and self-regulation by the industries themselves (e.g. in the UK by the Press Complaints Commission and the Advertising Standards Authority). Government regulation includes direct government intervention and the actions of government-appointed regulators such as Ofcom in the UK and the Federal Communications Commission (FCC) in the USA (*see also* *REGULATORY MODELS*). Informal controls include editorial standards, codes of *\*ethics*, content ratings, *\*press* councils, and pressure groups. In Western democracies, regulation is justified on the basis of the *\*public interest* and the protection of the *\*consumer* (*see also* *SOCIAL RESPONSIBILITY MODEL*). Government regulation is typically seen as taking the form of the imposition of restrictions, but it can also include measures designed to stimulate domestic *\*production*, diversity of content, public benefit, or *\*programme* quality. *\*Ideological* and moral factors shape media content (*see also* *AGENDA SETTING*; *WATERSHED*). The mass media are seen as essential to the free *\*flow* of *\*information* within a democracy, offering adequate *\*access* for all citizens to a range of alternative views (*see also* *INFORMATION FLOW*; *MARKET MODEL*; *PLURALISM*). The coverage of *\*news* and *\*current affairs* in *\*public service broadcasting* (though not in *\*newspapers*) is expected to be impartial (*see also* *BALANCE*; *BIAS*; *IMPARTIALITY*; *OBJECTIVITY*). Regulatory transparency is essential since actions perceived as involving state intervention constitute a threat to the goal of media *\*neutrality*. The regulation of media content was originally greatest in the *\*broadcast media* (as compared with *\*print* media and

*\*telecommunications*) but *\*convergence* is reducing this difference; *see also* CENSORSHIP; COPYRIGHT; DEFAMATION. Broadcasting was originally regulated primarily to allocate scarce resources and to avoid monopolies. Technical regulation still relates to issues such as *\*spectrum* scarcity and economic regulation to issues of ownership and *\*competition*. Issues such as licensing fees, concentration of ownership, and *\*cross-media ownership* continue to generate political debate. *See also* ALGORITHMIC ACCOUNTABILITY; DEREGULATION; MEDIA OWNERSHIP; MEDIA PLURALISM; MEDIA POLICY; POLITICAL ECONOMY; PUBLIC SERVICE BROADCASTING. 3. (internet regulation) *See* INTERNET REGULATION. 4. (social media governance) *See* SOCIAL MEDIA GOVERNANCE.

**regulative uses** *See* STRUCTURAL USES.

**regulators** 1. In *\*nonverbal communication*, visual or audible *\*signals* functioning to regulate the *\*flow* of speech in conversational *\*turn taking*. These include *\*head* nods, *\*posture* shifts, and *\*eye contact*, and they are *\*culturally* variable. One of five types of nonverbal acts according to Ekman and Friesen (the others being *\*adaptors*, *\*affect* displays, *\*emblems*, and *\*illustrators*). 2. Supervisors of *\*regulation*.

**regulatory function (regulative function)** In *\*media* systems, the role of supervisory bodies.

**regulatory models** Normative *\*paradigms* for the supervision and control of the *\*mass media* and *\*media content*. In an influential early classification (*Four Theories of the Press*, 1956), these *\*models* were labelled (in order of decreasing government control) authoritarian, communist, social responsibility, and libertarian (*see also* LIBERTARIAN MODEL; SOCIAL RESPONSIBILITY MODEL; STATE MEDIA). From the perspective of the ‘social responsibility’ model, seen as characterizing Western liberal democracies, the authoritarian regimes referred to included those of the Nazis and fascists in World War II. The communist regimes were the paternalistic systems of the then Eastern Bloc, with mostly state-owned media. Libertarian regimes subject only to market forces were largely hypothetical. Some reduce regulatory models to the two basic poles of this

framework: authoritarian and libertarian (the other two being seen as derivative). In practice, there is almost always some *\*regulation* of the mass media: state regulation, in which either government or some public authority manages and enforces a regulatory framework; self-regulation, in which the *\*media industries* set up their own regulatory body; or some form of co-regulation by the state and the media industries acting together. Differences between national regulatory models reflect different political systems, different *\*attitudes* towards *\*media* ownership, and differences in emphasis on the relative needs of society and the individual. *See also*

*DEREGULATION; FREEDOM OF THE PRESS; MEDIA PLURALISM; MEDIA POLICY.*

**reification** 1. The treatment of a relatively abstract concept (e.g. *\*technology*, mind, or self) as if it were a single, bounded, undifferentiated, fixed, and unchanging thing, the essential nature of which could be *\*taken for granted* (see *ESSENTIALISM*). It is a *\*representational* practice which functions to establish the self-evident *\*reality* of the concept in question, treating it as if it has the *\*ontological* status of a specific physical thing in an *\*objective*, material world. Reification suppresses the human intervention involved in the defining process as if the *\*sign* were neutral and had been an integral part of a pre-existing thing in the world. This makes no allowance for the cultural and *\*ideological* frameworks which produced it. Just because we have a word for something such as the self or the mind does not make it a 'real' entity, and yet the widespread and routine use of a sign can appear to validate the existence of what it signifies as a *\*taken-for-granted* thing in itself. *\*Perception* itself involves reification. *\*Technological* determinists are often criticized for reifying *\*technology* in general or a particular *\*medium* such as *\*television* or the computer. Reification is a difficult charge to avoid, since any use of linguistic *\*categorization* (including words such as 'society' or '*\*culture*') could be attacked as reification. 2. (Marxist theory) The conversion of the *\*subject* to an *\*object*, as when the worker becomes a *\*commodity*: *see also* *COMMODITY FETISHISM*; *compare* *OBJECTIFICATION*.

**reinforcement** *See* *CONDITIONING*.

**reinscription** In \*cultural and literary theory, the re-establishment of an existing concept in a different \*form or \*context from its \*conventional one but without any radical \*transformation. A \*transgressive reinscription would subvert the concept.

**Reithianism** A vision of \*public service broadcasting associated with John Reith, who became director-general of the BBC in 1927, and his declaration that it should aim to inform, educate, and entertain (very much in that order). For him, PSB should be based on four principles: firstly, it should be protected from commercial pressures; secondly, it should serve the whole nation, not just urban centres; thirdly, it should be under the control of a single unified body; and fourthly, it should be a monopoly. *See also* PUBLIC BROADCASTING SERVICE; QUALITY TELEVISION; *compare* COMMERCIALIZATION; FICTION VALUES.

**relational communication 1. (relationship-oriented or -centred)** In \*interpersonal communication, a \*communication style or an act of \*communication in which the primary focus, or a key aspect, is the relationship between the participants (*see also* COMMUNICATIVE RELATIONSHIPS; INTERACTION-ORIENTED COMMUNICATION; PHATIC; RELATIONAL MODEL; ROLE-ORIENTED COMMUNICATION; *compare* INTERPERSONAL FUNCTION). Particularly in \*intercultural communication, a normative style or focus associated with \*collectivistic cultures and typically contrasted with \*task-oriented communication (*see also* ROLE-ORIENTED COMMUNICATION). \*Gender stereotypes often frame relational communication primarily as a \*feminine style (*see also* DIFFERENCE MODEL; DOMINANCE MODEL; EXPRESSIVE COMMUNICATION; *compare* INFORMATIONAL COMMUNICATION; INSTRUMENTAL COMMUNICATION). \*Constitutive models stress the role of communication in the dynamic construction and maintenance of relationships. **2.** Sometimes a synonym for a \*relational model of communication. **3.** In communication research, a field concerned with the study of \*verbal and \*nonverbal communication in personal relationships. *See also* AFFILIATION; COMMUNICATIVE RELATIONSHIPS; COMPLEMENTARY RELATIONSHIPS;

CONVERSATION ANALYSIS; FAMILY COMMUNICATION; PARALLEL RELATIONSHIPS; POWER RELATIONS; SYMMETRICAL RELATIONSHIPS.

**relational editing** *See* ASSOCIATIVE EDITING.

**relational meaning (differential meaning)** In *\*semiotics*, how a *\*sign* signifies, which for Saussure is based on how it is distinguished from other signs within some *\*sign system* or *\*code*. This notion is reflected in *\*brand positioning*, but it can also be applied to human *\*identity*—our sense of who we are depends partly on what we are not. *See also* ALIGNMENT; ASSOCIATIVE MEANING; DIFFERENCE; MARKEDNESS; PARADIGM; PARADIGMATIC AND SYNTAGMATIC AXES; POSITIONING; POSITIONING GRID; RELATIONAL MODEL; VALUE).

**relational message** A *\*message* *\*expressing* a *\*social relationship* between the communicators. *See also* RELATIONAL COMMUNICATION; RELATIONAL MODEL; *compare* CONTENT MESSAGE.

**relational model 1. (transactional models, transactive models, transactional communication)** A nonlinear *\*framing* of *\*communication* as a process geared to mutual understanding and *\*influence* in the *\*context* of the relationships between the participants (*see also* CONVERGENCE MODEL; POWER RELATIONS; RELATIONAL COMMUNICATION), in particular contrast to linear *\*transmission models*. Writing in 1974, Schramm argues that normative *\*expectations* regarding the *\*function* of the relationship (*see* COMMUNICATIVE FUNCTIONS; COMMUNICATIVE PURPOSE; COMMUNICATIVE RELATIONSHIPS) determine the *\*roles* played by the participants, and that *\*performances* are governed by an implicit *\*contract*. Social psychologists stress the involuntary *\*behavioural* coordination involved (rather than individual *\*purposes*), and see relationships as dynamic systems. Within the *\*constitutive model*, relational forms (relationships) and processes (patterns of communicative acts) can be seen as mutually constitutive. *See also* COMMUNICATION GAME; *compare* INTERPERSONAL FUNCTION. **2. (semiotics)** Saussure's conception of *\*meaning* as dependent on the relation between *\*signs*. A word makes sense

as part of a formal, generalized and abstract system of *\*language* rather than having an inherent *\*value* in and of itself or an intrinsic (*\*extralinguistic*) relationship to a *\*referent* in the world (*see also* *ARBITRARINESS*). Language, for Saussure, is a system of *\*functional* *\*differences* and *\*oppositions*. *\*Advertising* furnishes a good example of this notion, since what matters in *\*brand* positioning is not the relationship of advertising *\*signifiers* to real-world referents, but the *\*differentiation* of each *\*sign* from the others to which it is related. Saussure's concept of the relational identity of signs is at the heart of *\*structuralism*. *See also* *BRACKETING THE REFERENT*; *RELATIONAL MEANING*; *SAUSSUREAN MODEL*.

**relational thinking** 1. The identification of meaningful patterns in phenomena, through making *\*inferences* about *\*similarity* and/or *\*difference* with reference to prior *\*knowledge* and experience (*see also* *CATEGORIZATION*). Examples include the organization of *\*sensory data* in *\*perception* in order to identify *\*objects*, attributes, and *\*events* and their relations and, more broadly, the *\*interpretation* of any *\*data* in order to derive *\*information* relevant to some *\*frame of reference* (such as a *\*theory*), as in *\*comprehension*. *Compare* *ANALOGICAL THINKING*. 2. A perspective which focuses on the connections between units of any kind, especially within systems, as in *\*network theory* (including *\*social network theory*) and the Saussurean conceptualization of *\*language* as a relational *\*sign system*. *See also* *RELATIONAL COMMUNICATION*; *RELATIONAL MEANING*; *RELATIONAL MODEL*.

**relational uses** The various ways in which individuals make use of *\*television* for *\*purposes* of social *\*interaction* (Lull). This includes: facilitating *\*communication*, constructing opportunities for *\*affiliation* and avoidance, as a social learning resource, and demonstrating competence or *\*dominance*. *See also* *SOCIAL FUNCTIONS*; *SOCIAL UTILITY FUNCTION*; *USES AND GRATIFICATIONS*; *compare* *STRUCTURAL USES*.

**relationship-centred or -oriented communication** *See* *RELATIONAL COMMUNICATION*.

**relative arbitrariness (relative conventionality)** (semiotics) The concept that the relationship between a *\*sign vehicle* and a *\*referent* varies in its degree of *\*arbitrariness* or *\*conventionality* from being wholly arbitrary (*\*symbolic*, as in *\*language*), through being based on some *\*resemblance* (*\*iconic*, as in paintings), to being directly or causally connected (*\*indexical*, as in *\*photographs*). It is a concept primarily associated with Peirce.

**relative autonomy** 1. In Althusserian *\*Marxist theory*, the relative independence of the ‘superstructure’ of society (including *\*ideology* and *\*culture*) from the economic (or techno-economic) ‘base’ (in contrast to the stance in classical Marxism that the latter determines the former—a stance similar to that of *\*technological determinism*). Indeed, Althusser refers also to ‘the reciprocal action of the superstructure on the base’, a stance reflected in *\*cultural materialism*. He insisted that the economic ‘base’ is determinant only in the ‘last instance’. *See also* **BASE AND SUPERSTRUCTURE**. 2. In *\*structuralist semiotics*, the non-*\*referential basis* of the *\*language* system: although language is used to refer to the world, there is no essential bond between words and things (*see also* **ARBITRARINESS**). In *\*poststructuralist theory* the levels of the *\*signifier* and of the *\*signified* are treated as relatively autonomous (contrary to Saussure’s notion of *\*reciprocal delimitation*).

**relative size** 1. The use of scale to signify relative importance, as in the representation of figures in **hierarchical perspective**. 2. Scale as a distance *\*cue*; *see* **DWINDLING SIZE PERSPECTIVE**; **SIZE CONSTANCY**.

**relativism (epistemological relativism)** Frequently either a pejorative term used by critics of *\*constructionism* (notably *\*realists*, for whom it may refer to any *\*epistemological* stance other than *\*realism*) or by constructionists themselves referring to a position whereby ‘anything goes’ with which they do not want to be associated. Critics associate relativism with an extreme *\*idealism* or nihilism denying the existence of a real material world—which it does not necessarily entail. Since few theorists choose to label themselves relativists it is difficult to define the term adequately. One characterization is the stance that there are numerous alternative versions of *\*reality* which can only be assessed in relation to each other and not in relation to any absolute, fixed, and universal *\*truth*, *\*reality*, *\*meaning*, *\*knowledge*, or certainty (*see*

also **PERSPECTIVISM**). Such **\*categories** are **\*contingent**—temporary, provisional, and dependent on **\*context** and circumstances. Relativism is an **\*anti-essentialist** position. The defence of absolutes is denounced as **\*metaphysics**. There can be no **\*value-free** facts. Critics often object to what they see as a sidelining of **\*referential** concerns which are foundational in realist **\*discourse**—such as truth, **\*facts**, accuracy, **\*objectivity**, **\*bias**, and **\*distortion**. Even in relation to the **\*interpretation** of a **\*text**, the stance that **\*meaning** depends on how **\*readers** interpret it rather than residing within the text has been criticized by **\*literalists** as relativism (see **AFFECTIVE FALLACY**). Compare **CULTURAL RELATIVISM**; **HISTORICAL RELATIVISM**; **LINGUISTIC RELATIVISM**; **POSTMODERNISM**.

**relevance theory** (linguistics) A critical perspective in **\*pragmatics** that is based on the principle that it is a **\*necessary condition** for **\*communication** that all **\*utterances** generate **\*expectations** of relevance to the situational **\*context** (see also **CONTEXT OF SITUATION**; **CONTEXTUAL EXPECTATIONS**; **COOPERATIVE PRINCIPLE**; **REPRESENTATIONAL CONTEXT**; **SCHEMA THEORY**; **SITUATIONAL KNOWLEDGE**; **TAKEN-FOR-GRANTEDNESS**). The **relevance maxim** (Grice) facilitates the **\*inference** of **\*intended meaning** (see also **COMMUNICATIVE PRESUMPTION**). Somehow it must be established which relationships between an **\*utterance** and other **\*discourse** or **\*events** are **\*interpretively** productive. Sperber and Wilson distinguish their 1980s **\*inferential \*model** of **\*comprehension** from ‘the code model’ (based on **\*decoding** a shared **\*code**). See also **FRAME OF REFERENCE**; **IMMANENT REFERENCE**; **PHILOSOPHY OF COMMUNICATION**.

**remediation 1.** A practice of **\*mediation** in which **\*new** media mediate the past by borrowing and reworking (rather than replacing) previous **\*forms** of media and **\*communication** technologies (compare **REAR-VIEW MIRROR**). Bolter and Grusin argue that from the last decade of the 20th century the **\*representational codes** and practices employed have been characterized by a ‘double logic’ of **\*immediacy** or **\*transparency** (‘erasing’ mediation) and **\*hypermediacy** (spawning multiple forms). **\*Virtual reality** reflects the former; the web reflects the latter. Compare **MEDIATIZATION**;

**PREMEDIATION.** **2.** The process by which new media are developed to represent more fully human *\*perceptual* and communicational faculties (Levinson): for example, stereo is an improvement on mono *\*sound* because humans have two ears. **3.** The processes by which humans compensate for the unforeseen consequences of their *\*technological* innovation (Levinson). For example, the problem of not being able to see through a wall is solved by a window and the problem of the window destroying *\*privacy* is solved by blinds. **4.** A ritual whereby a *\*social actor* offers some remedy to offended parties for perceived wrongdoing—such as saying ‘excuse me’ when accidentally bumping into a passer-by (Goffman).

**remixing** Combining items of existing *\*online* *\*content* in new ways. *See also* MASHUP.

**reportage** In *\*news* and *\*current affairs* media, the retelling of newsworthy *\*events* to those who did not witness them first-hand.

**repositioning** Adjusting the *\*brand* *\*identity* of a product or service in relation to its competitors in a shifting market to maximize market share. *See also* BRAND POSITIONING; FOUR PS; TARGET AUDIENCE; UNIQUE SELLING PROPOSITION.

**representamen** One of the three elements of the *\*Peircean model* of the *\*sign*, referring to the *\*form* which the sign takes (not necessarily material): the *\*sign vehicle*. *See also* INTERPRETANT; OBJECT.

**representation** [Latin *repraesentare* ‘to make present or manifest’] **1.** *\*Depicting* or ‘making present’ something which is absent (e.g. people, places, *\*events*, or abstractions) by *\*translating* it into a different *\*form*: as in paintings, *\*photographs*, *\*films*, or *\*language*. *See also* DESCRIPTION; *compare* ABSENT PRESENCE. **2.** The *\*function* of a *\*sign* or *\*symbol* of ‘*\*standing for*’ that to which it refers (its *\*referent*). **3.** The relation of a sign or *\*text* in any *\*medium* to its *\*referent* (*see also* ICONIC REPRESENTATION; INDEXICAL REPRESENTATION; SYMBOLIC REPRESENTATION). In *\*reflectionist* *\*framings*, the *\*transparent* re-presentation, reflection, recording, transcription, or reproduction of a pre-existing *\*reality* (*see also*

IMAGINARY SIGNIFIER; MIMESIS; REALISM). In \*constructionist framings, the \*transformation of particular social realities, \*subjectivities, or \*identities in processes which are ostensibly merely re-presentations (*see also* CONSTITUTIVE MODELS; INTERPELLATION; REALITY CONSTRUCTION). Some \*postmodern theorists avoid the term representation completely because the \*epistemological assumptions of \*realism seem to be embedded within it. 4. A \*sign system underlying a signifying practice. 5. The various processes of \*production involved in generating representational texts in any medium, including the \*mass media (e.g. the filming, \*editing, and \*broadcasting of a \*television \*documentary). 6. A text (in any medium) which is the product of such processes, usually regarded as amenable to \*textual analysis ('a representation'). 7. What is explicitly or literally \*described, \*depicted, or \*denoted in a sign, text, or \*discourse in any medium as distinct from its \*symbolic meaning, \*metaphoric meaning, or \*connotations: its manifest \*referential \*content, as in 'a representation of...' *See also* MIMESIS; NATURALISM. 8. How (in what ways) something is depicted. However 'realistic' texts may seem to be, they involve some form of \*transformation. Representations are unavoidably selective (none can ever 'show the whole picture'), and within a limited \*frame, some things are \*foregrounded and others \*backgrounded: *see also* FRAMING; GENERIC REPRESENTATION; SELECTIVE REPRESENTATION; STYLIZATION. In \*factual genres in the mass media, critics understandably focus on issues such as \*truth, accuracy, \*bias, and \*distortion (*see also* REFLECTIONISM), or on whose realities are being represented and whose are being denied. *See also* DOMINANT IDEOLOGY; MANIPULATIVE MODEL; STEREOTYPING; SYMBOLIC ERASURE. 9. A cycle of processes of textual and \*meaning \*production and \*reception situated in a particular sociohistorical \*context (*see also* CIRCUIT OF COMMUNICATION; CIRCUIT OF CULTURE). This includes the active processes in which \*audiences engage in the \*interpretation of texts (*see also* ACTIVE AUDIENCE THEORY; BEHOLDER'S SHARE; PICTURE PERCEPTION). \*Structuralist semiotics highlights \*representational codes which need to be decoded (*see also* ENCODING–DECODING MODEL; PHOTOGRAPHIC CODES; PICTORIAL CODES; REALISM), and related to a relevant \*context

(see also [JAKOBSON'S MODEL](#)). **10.** (narratology) Showing as distinct from telling ([\\*narration](#)). **11. (mental representation)** The process and product of encoding [\\*perceptual](#) experience in the mind: see [MENTAL](#)

[REPRESENTATION](#). **12.** A relationship in which one person (a representative) acting on behalf of another (as in law), or a political principle in which one person acts on behalf of a group of people, normally having been chosen by them to do so (as in representative democracies). **13.** In [\\*quantitative research](#), the principle of a (representative) cross-section reflecting, in relevant ways, a larger population: see also [SAMPLING](#).



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

- Representation and the media: Stuart Hall

**representational art** See [FIGURATIVE ART](#).

**representational codes (textual codes)** (semiotics) Recognized [\\*conventions](#) of [\\*form](#), [\\*style](#), and [\\*content](#) for [\\*texts](#) or [\\*genres](#) in any [\\*medium](#). These are drawn upon in both [\\*production](#) and [\\*interpretation](#) (for instance, guiding [\\*expectations](#)). Texts employing representational codes which are perceived as ‘realistic’ (especially in [\\*film](#) and [\\*television](#)) can be experienced as if they were recordings or direct reproductions of [\\*reality](#) rather than as [\\*representations](#) in the form of [\\*codes](#): this is partly a function of the familiarity of such codes (see also [CONSTRUCTEDNESS](#); [MAGIC WINDOW](#); [REALISM](#); [SUSPENSION OF DISBELIEF](#)). While some semioticians treat many semiotic codes as ‘textual’ codes (see [SOCIAL TEXT](#)), representational codes can be seen as forming one major group of codes, alongside [\\*social codes](#) and [\\*interpretive codes](#). See also [ADVERTISING CODES](#); [ADVERTISING FORMATS](#); [AESTHETIC CODES](#), [BROADCAST CODES](#); [CODE](#); [ENCODING–DECODING MODEL](#); [FILM GENRES](#); [FORMAT](#); [GENRE](#); [ICONIC REPRESENTATION](#); [INDEXICAL REPRESENTATION](#); [NARRATIVE CODES](#); [NARROWCAST CODES](#); [PHOTOGRAPHIC CODES](#); [PICTORIAL CODES](#); [RADIO GENRES](#); [READING](#); [REALISM](#); [STORY GRAMMAR](#); [STYLE](#); [SYMBOLIC REPRESENTATION](#);

TELEVISION GENRES; *compare* REPRESENTATIONAL CONTEXT;  
REPRESENTATIONAL KNOWLEDGE; REPRESENTATIONAL SCHEMATA.

**representational context** Interrelated factors for the analytical  
\*contextualization of a particular \*text in any \*medium (*see also*  
CONTEXTUAL MEANING). What is included depends on the definitions of  
\*representation and \*context adopted, but common elements are: a) the  
represented situation or \*referential \*content; b) the situation of use and the  
\*purposes and \*expectations of makers and \*users (*see also*  
COMMUNICATIVE PURPOSE; CONTEXT OF RECEPTION; CONTEXT OF  
SITUATION; CONTEXT OF USE; CONTEXTUAL EXPECTATIONS); and c) the  
relation of a particular representation to other representations (by content as  
well as \*genre or \*form) (*see also* INTERTEXTUALITY). This third  
contextual dimension overlaps with \*representational codes. Semioticians  
and communication theorists often pair context and \*code within a  
representational \*frame of reference.

**representationalism** (representationism, representative theory,  
representative realism, indirect realism) A philosophical perspective on  
\*perception in which the mind is argued to apprehend \*objective material  
\*reality through internal \*mental representations constructed from immediate  
sense \*data from which the corresponding existence of \*objects in the  
physical world can be inferred. *See also* EPISTEMOLOGY.

**representational knowledge** (textual knowledge) Familiarity with a range  
of media, \*genres, and \*representational codes and \*conventions of \*form  
and \*content. Along with \*social knowledge, this is an essential resource for  
inferring the \*preferred reading of \*texts. In \*schema theory it is seen as  
mentally represented in \*representational schemata. *See also* ADVERTISING  
CODES; ADVERTISING FORMATS; AESTHETIC CODES; FILM GENRES;  
FORMAT; FRAME OF REFERENCE; INTERPRETIVE REPERTOIRE;  
LITERARY GENRES; NARRATIVE CODES; PHOTOGRAPHIC CODES;  
PHOTOGRAPHIC GENRES; PICTORIAL CODES; RADIO GENRES;  
READING; REPRESENTATIONAL CODES; STORY GRAMMAR; TACIT  
KNOWLEDGE; TELEVISION GENRES; VIDEOGAME GENRES.

**representational media** *See* MEDIUM.

**representational schemata (textual schemata)** Mental templates that help individuals to make sense of the *\*form* and *\*content* of new *\*representational* experiences, so that *\*reading* and *\*interpretation* involve reference to *\*expectations* established by previous experience of *\*media*, *\*texts*, and *\*genres*. *See also* ADVERTISING FORMATS; FILM GENRES; FORMAT; LITERARY GENRES; RADIO GENRES; SCHEMA; SCHEMA THEORY; TELEVISION GENRES; *compare* REPRESENTATIONAL CODES; REPRESENTATIONAL KNOWLEDGE; SOCIAL SCHEMATA; STORY GRAMMAR.

**representationism** *See* REPRESENTATIONALISM.

**representative function** *See* REFERENTIAL FUNCTION.

**representative realism, representative theory** *See* REPRESENTATIONALISM.

**repression** **1.** (psychoanalytic theory) The principal unconscious *\*defence mechanism*, in which memories or impulses which would induce anxiety or guilt are excluded from consciousness. Such feelings persist in the unconscious and return in the *\*symbolic* form of dreams (*see* CONDENSATION; DISPLACEMENT), *\*parapraxis*, and so on (often referred to as ‘the return of the repressed’). **2.** The political imposition of restrictions on an individual or group’s *\*freedom* of speech or action.

**reproduction** *See* CULTURAL REPRODUCTION; MECHANICAL REPRODUCTION.

**repurposing** Using in one *\*medium* the *\*content* originally produced for another medium.

**re-recording mix (final mix)** In *\*post*-production, the process where various recorded audio elements (*\*atmos*, *\*Foley*, dialogue) are blended together,

balanced, and polished to produce the definitive soundtrack that *\*audiences* hear. *See also* [SOUND DESIGN](#); *compare* [PREMIX](#).

**research** *See* [AUDIENCE RESEARCH](#); [MARKET RESEARCH](#); [METHODOLOGY](#); [QUALITATIVE RESEARCH](#); [QUANTITATIVE RESEARCH](#).

**resemblance** An inferred or imputed relationship of *\*similarity* between different things based on some common property or quality: in *\*semiotics*, a relation between a *\*sign vehicle* and a *\*referent* based on *\*iconic* representation. Some commonality can always be found between different things (*see* [JUXTAPOSITION](#)), but one thing can be said to resemble another only in certain respects (*see also* [ANALOGY](#); [METAPHOR](#)). Resemblance is ‘in the eye of the beholder’: it reflects a particular way of seeing things. It depends on the *\*frame of reference* employed, and this form of *\*representation*, traditionally described as ‘natural’, is a *\*conventional*, *\*symbolic* construction (*see also* [CONSTRUCTIONISM](#); [REALITY CONSTRUCTION](#); [SYMBOLIC INTERACTIONISM](#)). The concept is commonly applied to *\*appearance* (*see also* [DEPICTION](#); [IMAGE](#)), but perceived resemblances need not be limited to visual similarities. *See also* [MIMESIS](#).

**resharing** *See* [CONTENT SHARING](#).

**residual code** A synonym for Williams’s concept of a *\*residual form*. Adopted as a concept in *\*marketing* fashion trend-spotting. *See also* [DOMINANT CODE](#); *compare* [EMERGENT CODE](#).

**residual forms (residual formations)** One of three categories of *\*cultural forms* or *\*codes* that coexist within a society at any particular moment in history (Williams), the residual form reflecting previously dominant cultural *\*institutions*, traditions, *\*styles*, movements, social forces, *\*values*, practices, and *\*identities* that are in decline and have lost their cultural legitimacy, but which, unlike **archaic forms**, still persist. Residual *\*cultures* *\*express* enduring *\*structures* of feeling that have come to be neglected, ignored, marginalized, denied, opposed, or repressed by the dominant

**\*culture.** *See also* CULTURAL MATERIALISM; DOMINANT FORMS; EMERGENT FORMS.

**resistive readings** *See* NEGOTIATED READING; OPPOSITIONAL READING; SAVVY CONSUMER.

**resolution** **1.** In **\*digital \*images**, the number of **\*pixels** per inch (ppi) on a screen or printable dots per inch (dpi). The standard screen resolution is 72 ppi. **2.** (television) The number of horizontal lines: for example, **\*PAL** has a resolution of 625 lines, **\*NTSC** has 525 lines, and HDTV has 1080 lines: *see* HIGH-DEFINITION TELEVISION. **3.** In digital audio, the **\*sound** quality determined by number of samples and the audio bit depth. CD audio is sampled 441,000 times a second (44.1 kHz). **4.** (narrative) *See* CLASSICAL NARRATIVE STRUCTURE; DÉNOUEMENT.

**respondent** A person replying to questions in a **\*survey** or **\*interview**. In social science, usually in formal **\*questionnaires** or **\*structured** interviews. *Compare* INFORMANT.

**restricted code** **1.** The relatively informal, concrete, and **\*context**-bound (**\*indexical**) linguistic patterns to which (in the 1960s) Bernstein argued the working **\*class** is confined, disadvantaging them in the schooling system (*see also* HIGH-CONTEXT COMMUNICATION; IMPLICIT MEANING; *compare* ELABORATED CODE). Labov attacked this as **linguistic deficit theory**. These **\*codes** have never been proven to be **\*sociolects**. **2.** (cultural theory) Any of the formulas which Fiske suggests are employed in **\*popular culture \*texts** aimed at a wide **\*audience**: *see* BROADCAST CODES.

**retargeting** **\*Online behavioural advertising** that uses recent **\*searches** to select which product or service, or which version of an ad, best matches the **\*user's** interests. *See also* A/B TESTING; TARGETING.

**retention** *See* AD RETENTION.

**retinal disparity (binocular disparity)** The difference in optical \*perspective between the two retinal \*images, which acts as a binocular \*depth cue. *See also* BINOCULAR VISION.

**reverse cut** *See* CROSSING THE LINE.

**reverse shot** *See* OVER-THE-SHOULDER SHOT.

**reverted image** *See* FLIPPED IMAGE.

**RGB (red, green, blue)** 1. An \*additive colour \*model derived from three \*primary colours which reproduces a broad array of the spectrum and is used in video graphic array (VGA) computer monitors and electronic cameras: *see also* COLOUR; PIXELS; *compare* COMPONENT; COMPOSITE. 2. In the physiology of human vision, ‘red’, ‘green’, and ‘blue’ are loose terms for three different types of visual receptor cones in the retina with peak sensitivities to particular ranges of \*wavelengths within the visible band of the \*electromagnetic spectrum. The sensitivities of these differently specialized cones (and consequently their ability to absorb light) actually overlap.

**rheme** *See* THEME.

**rhetoric** 1. The art of \*persuasion and the techniques of effective \*expression, traditionally primarily in oratory, but also in written \*composition; additionally, the study of this \*topic. ‘Modern rhetoric’ has concerned itself more broadly with effective \*communication and the poststructuralist ‘new rhetoric’ has focused on the rhetorical construction of all \*discourse. Classical rhetoric is \*receiver-oriented insofar as it is concerned with influencing \*audiences using both \*rational and \*emotional appeals. The traditional subdivisions were: invention (the construction of valid \*arguments), disposition (arrangement), expression, \*memory, and delivery. Rhetoricians catalogued the various \*figures of speech: rhetoric is particularly concerned with the relation between \*metaphoric and \*literal meaning and between \*form and \*content. *See also* VISUAL RHETORIC. 2. In loose usage, a pejorative term for insubstantial or even deceptive \*language, as in ‘mere rhetoric’ and ‘empty rhetoric’, a usage underestimating the

unavoidably figurative basis of language. **3.** The specific kind of *\*discourse* employed in a particular domain, with its own distinctive features and implicit *\*ideological \*functions*, as in ‘the rhetoric of nationalism’ in the popular *\*press*.



<http://www.uky.edu/~ngrant/CJT780/readings/Day%205/McQuarrieMick1996.pdf>

- Figures of rhetoric in advertising language

**rhetorical turn (discursive turn)** A change in emphasis in the *\*discourse* of the humanities and social sciences reflecting a recognition (outside the academic field of *\*rhetoric* itself) that rhetorical *\*forms* are deeply and unavoidably involved in the shaping of *\*realities*. *\*Form* and *\*content* are inseparable; *\*language* is not a neutral *\*medium* and our choice of words matters. To say that a glass is ‘half empty’ is not the same as saying that it is ‘half full’. *See also* **CLOAK THEORY**; **MOULD THEORY**. It has been distinguished from the *\*linguistic* turn primarily through its stronger anti-objectivism and its emphasis on the loadedness of language (*see also* **LOADED LANGUAGE**). Simons’ *The Rhetorical Turn* was published in 1990.

**rhizome** A botanical *\*metaphor* developed by Deleuze and Guattari for a non-hierarchical organizing *\*structure* based on a horizontal root that grows through the soil sprouting new plants. The rhizome is an alternative to a tree-like structure, because its radical asymmetry, random distribution, and interconnectedness means that it cannot be understood in terms of *\*binary oppositions*; consequently it resists *\*categorization* and *\*structural* analysis. *\*Distributed networks* like the early *\*internet* and nonlinear *\*writing* systems like *\*hypertext* are **rhizomatic**. *See also* **BOTTOM-UP PROCESSING**; **EMERGENCE**.

**rich media** *See* **MEDIA RICHNESS**.

**rising action** *See* **FREYTAG’S PYRAMID**.

**ritual interaction** A standardized form of social interpersonal *\*interaction* (either face-to-face or mediated), a primary *\*function* of which is to develop and maintain social *\*cohesion* and solidarity, sustaining *\*social relationships* and their definitions of *\*reality*. Durkheim (focusing on public *\*events*) and Goffman (focusing on the routines of everyday interpersonal interaction, or social *\*episodes*) see ritualized *\*face-to-face interaction* as a catalyst for social *\*cohesion*. Such routines also enable us to *\*background* that which can be *\*taken-for-granted*. *See also* BONDING BEHAVIOUR; CONSTITUTIVE MODELS; ETHNOMETHODOLOGY; HYPER-RITUALIZATION; INTERACTION MODEL; INTERACTION-ORIENTED COMMUNICATION; INTERACTION RITUALS; INTERCHANGE; PHATIC; REFLEXIVITY; RELATIONAL MODEL; ROLE-ORIENTED COMMUNICATION; SCRIPT; SITUATIONAL KNOWLEDGE; STOCK SITUATIONS.

**ritual model (expressive model)** A *\*metaphor* for the primary *\*function* of the *\*mass media* as the *\*representation* or celebration of shared understandings, *\*values*, and beliefs. It is based on a conceptualization of *\*communication* by Carey. Such communication is seen as drawing upon a common pool of *\*cultural imagery*, *\*symbolism*, and *\*codes*, bringing together those for whom these are familiar features of their *\*cultural* identity. *\*Audiences* are in this sense participants rather than *\*receivers* or *\*spectators*. It is seen as *\*expressive communication* for the pleasures of *\*performance* rather than as *\*instrumental* or *\*informational communication*, although it has the unifying *\*social function* of maintaining society over time (*see also* CULTURAL PRODUCTION; CULTURAL REPRODUCTION; CULTURAL TRANSMISSION; EXPECTATIONS; IMAGINED COMMUNITY; NATIONAL IDENTITY). *See also* CONSENSUS FUNCTION; INTEGRATION; SOCIALIZATION FUNCTION; TELEVISION CULTURE; *compare* PUBLICITY MODEL; TRANSMISSION MODELS.

**role 1. (social roles)** In sociology and social psychology, a relatively predictable pattern of individual *\*behaviour* adapted to the social *\*expectations* associated with a particular social position, *\*status*, situation, or relationship: for instance, a parental role (*see also* COMMUNICATIVE RELATIONSHIPS; RELATIONAL COMMUNICATION; ROLE-ORIENTED

COMMUNICATION). In several *\*theories*, including *\*Frankfurt school* perspectives, the *\*mass media* are seen as playing a part in the reproduction of social roles (*see also* CULTURAL REPRODUCTION; ROLE MODEL). Whereas in the **role theory** of *\*functionalist* sociology the emphasis is on the place of roles in the *\*social structure* and their determination by social *\*norms*, in social psychology roles are seen as part of a dynamic process of *\*interaction* (*see also* ROLE DISTANCE; ROLE PLAYING; ROLE TAKING). Roles are related (*see also* RECIPROCITY) and are the building blocks of *\*institutions* and social systems. Individuals have multiple roles (a role set) and this can lead to role conflict or role strain: *see also* GENDER ROLES. 2. Contributory *\*functions* involved the *\*production* and use (or *\*interpretation*) of things, *\*texts*, or ideas, conventionally seen as involving *\*complementary relationships* (such as *\*producer—\*consumer*, *\*author—\*reader*), though such roles have become blurred in some contexts (*see* PRODUSER; PROSUMER). *See also* TEXT—READER RELATIONS. 3. (narratology) Basic *\*narrative \*functions* performed by an actor or character: for instance, the *\*hero* or heroine, or the villain.

**role distance** The relative *\*subjective* detachment of an individual from a *\*role* they are playing that enables them to improvise. In contrast to the relatively deterministic conception of roles in *\*functionalism*, from this *\*dramaturgical* perspective the *\*social actor* always has scope for improvisation. The individual's *\*performance* projects a particular impression of the self. The concept derives from Goffman (1956). *Compare* HABITUS.

**role model** A real person or a fictional character whose *\*behaviour*, *\*attitudes*, and/or *\*values* are seen by individuals as worthy of *\*imitation* or emulation: in *\*social learning theory*, this is seen as a major mode of *\*socialization*. The *\*mass media* constitute a major source of such models. *See also* COPYCAT BEHAVIOUR; IDENTIFICATION; MODELLING; REFERENCE GROUP; SIGNIFICANT OTHER; SOCIAL LEARNING THEORY.

**role-oriented communication (role-centred communication)** A *\*communication* style that emphasizes the social *\*roles* of the participants. *\*Interaction* tends to be formal or even ritualistic. This style is common in

**\*high-context cultures.** *See also* COMMUNICATIVE RELATIONSHIPS; COMPLEMENTARY RELATIONSHIPS; INTERACTION-ORIENTED COMMUNICATION; INTERACTION RITUALS; RELATIONAL COMMUNICATION; RITUAL INTERACTION; ROLE PLAYING; ROLE TAKING.

**role playing** *See also* DRAMATURGY. 1. Playing a part, as in a play, or adopting the **\*role** of another person in a role-playing exercise or **\*game**. 2. Adapting one's patterns of **\*behaviour** to conform to **\*expectations** in some social position, situation, or relationship. *See also* COMMUNICATION GAME; COMMUNICATIVE RELATIONSHIPS.

**role taking** (social psychology) The dynamic process of imaginatively adopting the perspective of others in **\*interaction** in order to adjust one's own **\*role** **\*behaviour** to this (**role making**). In contrast to the conception of roles within **\*functionalism**, in **\*symbolic** interactionism, interaction can modify or create roles. For Mead, role taking is central in the development of the self. *See also* COMMUNICATIVE RELATIONSHIPS; INTERSUBJECTIVITY; RECIPROCITY; THEORY OF MIND.

**roll** The clockwise or anticlockwise rotation (around the front-to-back, or z-axis) of a viewpoint (for instance in a 3D-graphical environment such as a **\*virtual world**). *See also* PITCH; YAW; *compare* CANTED SHOT.

**rolling news (24-hour news)** (television) The style of presentation of a dedicated **\*news** **\*channel** (such as CNN and Al Jazeera) which typically consists of a **\*format** of continuous news coverage involving a mix of traditional studio-based presentation with news anchors talking to correspondents in the field (voiced over or intercut with live or roughly edited footage) and studio-based **\*interviews** and discussions. Short news bulletins every 15 minutes punctuate this **\*content** and news teams prepare for longer news **\*programmes**, typically at the top of each hour, in which new material, such as updated news reports, is introduced into the mix. In extraordinary circumstances (e.g. the aftermath of 11 September 2001) many

regular *\*television channels* also adopt these *\*conventions*. *See also* NEWS CYCLE.

**romance** 1. *n.* In contemporary usage, a popular literary and *\*film* genre, designed primarily for a female *\*target audience*, with a plot revolving around love, and often seen as a form of *\*escapism*. Medieval romances included the Arthurian tales, and by the late 18th century romances had become associated with improbable plots and high-blown *\*language*.

Romance is one of Frye's four main *\*literary genres*: *see also* COMEDY;

SATIRE; TRAGEDY. 2. A personal relationship involving both *\*emotional*

and sexual attraction; *see also* AFFILIATION. 3. **(Romance)** *adj.* Of a family of languages derived from Latin: French, Italian, Spanish, Portuguese, and Romanian.

**romanticism** 1. A Western artistic movement (c.1780–1850) in which artworks are primarily *\*expressive*. It is variously associated with *\*values* such as individuality, creativity, imagination, originality, spontaneity, organicism, *\*emotion*, *\*subjectivity*, nature, and the unconscious. It represents a direct contrast to both (neo-)*\*classicism* and *\*realism*. 2.

(philosophy) A movement which emerged with Rousseau, for whom civilization represented the corruption of the essential goodness of humankind, and who consequently idealized nature, childhood, and primal *\*cultures*. More broadly, it was associated with an emphasis on individual *\*identity* and freedom.

**rotary press** An industrial *\*printing* machine with plates mounted on one rotating cylinder that comes into contact with a roll of paper on another. This system suits high-volume print runs, and the steam-powered rotary press was a key factor in the proliferation of *\*newspapers* and *\*advertising* in the late 19th century.

**rotoscope** In *\*film* and *\*television* *\*special effects*, a technique in which the movements of live actors are filmed and their outlines traced *\*frame* by frame either to create *\*travelling mattes* or to become the basis of the movement of animated characters. *Compare* PERFORMANCE CAPTURE.

**rough cut** In *\*film* and video *\*editing*, an *\*edit* or first assembly of *\*shots* which approximates the look of the finished *\*scene* but typically needs more work: the equivalent of a first draft. *Compare* **FINAL CUT**.

**RPF (real person fiction)** Fan-written stories featuring public figures rather than fictional characters: for example, stories fictionalizing a romance between the actors Robert Pattinson and Kristen Stewart while they were playing the characters Edward Cullen and Bella Swan in the *Twilight* film series (2008–2012).

**RSS (Really Simple Syndication, RSS channel, RSS feed)** An automated subscription service which *\*emails* text-based updates from a website to registered *\*users*. *Compare* **NEWSFEED**.

**RSS reader** *See* **FEED READER**.

**running order** A chronological list of the items and their timings that makes up the *\*content* of a *\*radio* or *\*television programme*. For live *\*broadcasts*, it is the production assistant's job to ensure that the presenters adhere to the running order. Later items are dropped if certain items overrun.

**rushes** 1. Unedited videotape, files, or *\*film* reels shot for a particular project. 2. Broadly, any source material that is used in an *\*edit*.

**Russell's conjugation** *See* **EMOTIVE CONJUGATION**.

**RX** *See* **RECORDING**.

# S

**saccade** (**saccadic eye movement**) [/sa'ka:d/ French *saccade* ‘violent pull’] A rapid, unconscious movement of the eyes from one **\*fixation** point to another. These take place approximately three times per second and reflect the brain’s search for the **\*data** it needs for current **\*purposes**. If we were conscious of our rapid eye movements the world would seem highly unstable and confusing. *See also* **EYE MOVEMENTS**.

**safe area** The portion of an **\*image** that can be relied on to appear when it is shown on a **\*television** screen: the remaining border may be cut off. The **action** (or **picture**) **safe area** is roughly the central 90% of the image; the **caption** (or **title**) **safe area** is the central 80%. *See also* **ACTIVE PICTURE**; **VERTICAL INTERVAL**.

**safe space** **1. (safe zone)** A place where vulnerable individuals and marginalized groups can feel secure and respected. **2.** An academic environment where **\*free** speech is a priority and controversial ideas can be debated; *see also* **TRIGGER WARNING**; *compare* **NO-PLATFORMING**.

**salience** (**perceptual salience, saliency bias, salience effects**) In **\*perception** and **\*cognition**, what ‘stands out’ most prominently. This may involve both **\*bottom-up processes** driven by **\*sensory data**, and **\*top-down** processes driven by individual factors. All things being equal, our **\*attention** is drawn to intense stimuli such as bright lights, loud noises, saturated colours, and rapid motion. However, salience **\*effects** can also be less universal and physical and more individual and **\*contextual**. Top-down **\*cognitive**, **\*emotional**, and **\*motivational** factors include **\*knowledge**, task, mood, concerns, needs, **\*values**, **\*biases**, and **\*expectations**. We notice

whatever is most relevant to our current *\*frame of reference*. Our attention is also drawn to anything that dramatically flouts our expectations. *See also* CATEGORIZATION; FIELD DEPENDENCE; FIGURE AND GROUND; FOREGROUNDING; MARKEDNESS; RECEIVER SELECTIVITY; SELECTIVE ATTENTION; SELECTIVE PERCEPTION; *compare* AVAILABILITY HEURISTIC.

**sampling** 1. In research and statistics, the process of selecting individuals from a larger population: a **sample** designed to be representative in relevant respects as a basis for *\*inferences* about the larger population. **Sample size** refers to the number of people selected. *See also* DATA-GATHERING. 2. The act of *\*digitizing* *\*sound* information in a computer or **sampler**—a keyboard instrument which pitch-shifts sampled sounds to create musical intervals: *see also* BRICOLAGE; COPYRIGHT; MASHUP.

**sans serif** A *\*font* family of *\*typefaces* in which the main strokes are of consistent thickness and lack terminal ‘tails’ (*\*serifs*).

**Sapir–Whorf hypothesis (Whorfianism, Whorfian hypothesis)** A stance, loosely derived from the *\*theories* of Whorf and his teacher Sapir in the 1930s, that the *\*lexical* and *\*grammatical* *\*categories* of different *\*languages* represent different ways of understanding fundamental concepts such as space, time, change, and thus different *\*worldviews*. People who speak different *\*languages* perceive and think about the world differently (*see also* CONSTRUCTIONISM; CULTURAL RELATIVISM; FRAMING; INCOMMENSURABILITY; SYMBOLIC WORLD). This *\*psycholinguistic* perspective is best known in the distorted reformulation that *\*cultural* worldviews are determined by language (*see* LINGUISTIC DETERMINISM; LINGUISTIC RELATIVISM; PHILOSOPHY OF LANGUAGE). Most linguists reject this deterministic (and actually unWhorfian) claim, though it is often acknowledged that the ways in which we see the world may be *\*influenced* by (as well as reflected in) the kind of language in which we *\*conventionally* frame experiences (*see also* EMOTIVE CONJUGATION; EXNOMINATION; LABELLING THEORY; LOADED LANGUAGE; MARKEDNESS). *See also* METAPHOR; MOULD THEORY; PERSPECTIVISM.



<http://visual-memory.co.uk/daniel/Documents/short/whorf.html>

- The Sapir–Whorf hypothesis

**satellite broadcasting** The transmission of *\*television* and *\*radio* from communications satellites in geo-stationary orbit to Earth-based receivers.

**Satellite television (SATV)** can target individual nations (e.g. Sky in the UK) or international *\*audiences* (e.g. CNN or Al Jazeera). *See also*

**BROADCASTING**; *compare* **TERRESTRIAL BROADCASTING**.

**satire** A *\*genre* in literature, *\*film*, and other media which is used to deflate, ridicule, and censure the perceived folly or immorality of what is represented. Tools include *\*irony*, sarcasm, wit, caricature, exaggeration, *\*distortion*, and parody. Satire invites the *\*audience*'s moral indignation. One of Frye's four main *\*literary genres* (*see also* **COMEDY**; **ROMANCE**; **TRAGEDY**).

**saturation** (colour theory) The *\*subjective* psychological experience of the apparent purity, intensity, brilliance, strength, or vividness of a *\*colour* relative to a grey of the same *\*brightness* (the perceived quantity of *\*hue* in a stimulus). One of the three major psychological dimensions of colour, the others being *\*brightness* and *\*hue*. The corresponding physical dimension is *\*spectral purity*.

**SATV** *See* **SATELLITE BROADCASTING**.

**Saussurean model** In *\*semiotics* and *\*linguistics*, Saussure's *\*model* of *\*language* as a relational *\*sign system* in which each *\*sign* is an inseparable union of a *\*signifier* (in the form of *\*sound*) and the *\*signified* (an associated concept), neither pre-existing the other (*see also* **RECIPROCAL DELIMITATION**; **VALUE**). The term can also refer to his distinction between *\*langue* and *parole*, between *\*diachronic analysis* and *\*synchronic analysis*, or between *\*syntagm* and *\*paradigm*. *See also* **ARBITRARINESS**; *compare* **PEIRCEAN MODEL**.

**saving face** *See* FACE-SAVING.

**savvy consumer** A category of media-literate *\*consumers* who are knowledgeable about *\*marketing* and *\*targeting*, cynical about *\*advertising*, and who can see through traditional sales *\*pitches*. Critics argue that there is a ‘con’ involved in making *\*audiences* feel savvy and sceptical (*see also* CULTURAL POPULISM). *See also* CONSUMER CULTURE.

**SC** *See* SOCIAL COORDINATION.

**scalable systems** *\*Structures* or processes (such as *\*networks*, websites, software, or hardware) which adapt well to increased demand. *\*Social media* use highly scalable publishing techniques.

**scale-free network** A large, complex *\*network* having a few super-connected *\*hubs* (with multiple direct *\*links* to adjacent *\*nodes*) and many nodes with few links, unlike a random network in which most nodes have roughly the same number of links. The number of links connected to nodes in scale-free networks represents a long- and fat-tailed *\*power* law distribution. The ratio of superhubs to other nodes remains constant as the network changes in size. The Web and the *\*internet* (the network of computers on which it is built) are scale-free and relatively robust: able to survive the random loss of nodes though vulnerable if superhubs are lost. This type of network is also thought to arise in human social groups, in which the superhubs are the top *\*influencers*. Such networks are ‘small-world’ networks (*see also* SIX DEGREES). *See also* MATTHEW EFFECT; NETWORK TOPOLOGIES; SMALL WORLD THEORY.



<http://barabasi.com/f/124.pdf>

- Scale-free network

**scaling law** *See* POWER LAW DISTRIBUTION.

**scenario** 1. Most broadly, an outline of a possible sequence of *\*events*. 2. A brief written outline of a *\*screenplay*, or the screenplay itself. 3. (schema

theory) A synonym for a mental *\*script* (see also STOCK SITUATIONS).

**scene** 1. The physical location and *\*setting* of an incident in real life or *\*fiction*. 2. In a *\*narrative*, a sequence of actions in a single location and a single period of time; one of a series which together constitute the *\*plot*. Traditionally, in *\*drama*, a subdivision of an act. 3. In Burke's *\*dramaturgical* theory, the *\*context* of an act: where and when it takes place.

**sceptical viewers** See SAVVY CONSUMER.

**scheduling** See MEDIA PLANNING; PROGRAMME SCHEDULE; PROGRAMMING.

**schema (cognitive schema)** (*pl.* schemata, schemas) A mental *\*semantic* framework or *\*representation* built up from prior *\*knowledge* and experience that serves to guide our *\*expectations* and search for *\*data* in relevant *\*contexts* and which may in turn be modified by the actual data encountered (see also PERCEPTUAL CYCLE). In *\*perception*, schemata assist *\*interpretation* but *\*assimilation* can also lead to *\*distortion* (see LEVELLING AND SHARPENING). Schemata facilitate *\*cognitive* processes such as the generation of *\*inferences* and *\*hypotheses*. They are invoked both in relation to *\*events* in *\*everyday life* and in relation to *\*texts* in any *\*medium*. They enable us to *\*background* that which is *\*taken for granted* in any given context. See also KNOWLEDGE REPRESENTATION; SCRIPT; TAKEN-FOR-GRANTEDNESS; TOP-DOWN PROCESSING.

**schema theory** A psychological perspective, stemming from cognitive science, in which the *\*interpretation* of the world and of *\*texts* is seen as involving the application of relevant *\*social* and *\*representational* schemata (see also SCHEMA; SCRIPT). This simplifies *\*reality*, setting up *\*expectations* about what is probable in relation to particular *\*contexts* (see also CATEGORIZATION) and enabling *\*inferences*. Schema *\*theory* is consistent with the notion of both *\*perception* and recall as constructive and selective *\*cognitive* processes (see also CONSTRUCTIVISM; PERCEPTUAL CYCLE; SELECTIVE PERCEPTION). Compare PRIMING.



<http://visual-memory.co.uk/daniel/Documents/short/schematv.html>

- Schema theory and the interpretation of television programmes

**scheme** *See* FIGURE OF SPEECH.

**scholarly apparatus** *See* PARATEXT.

**Schramm's model** *See* INTERACTION MODEL.

**scientific attitude** *See* CRITICAL ATTITUDE.

**scopophilia (scopic drive)** Pleasure in looking; in Freudian **\*psychoanalytic theory**, an infantile instinct. In relation to the dominance of the **\*male gaze** in classical Hollywood cinema, Mulvey refers to scopophilia as the pleasure involved in looking at other people's bodies as (particularly, erotic) **\*objects** without being seen either by those on screen or by other members of the **\*audience**. She argues that cinema viewing conditions facilitate both the voyeuristic process of the **\*objectification** of female characters and also the **\*narcissistic** process of **\*identification** with an ideal ego seen on the screen. *See also* MALE GAZE; VOYEURISM; *compare* FETISHISM.

**screening** **1.** A showing of a **\*film** or video **\*production** to an **\*audience**; usage includes previews of films and **\*commercials**. **2.** (perception) **\*Filtering** out some stimuli or **\*data** (*see also* ATTENTION). In the related usage of communication, *see* RECEIVER SELECTIVITY. **3.** (psychoanalytic theory) Anything which functions to defend someone from becoming aware of the **\*latent** meaning of a **\*symbol**, dream, or **\*event**. **4. (call screening)** Checking the **\*identity** of phone callers before deciding whether to accept a call. This challenges the **\*sender-oriented** relationship of caller to called (*see* TELEPHONE), and is enabled by a built-in feature of **\*mobile phones**. **5.** (research) The preselection of a subset of participants or instances for a study or test, **screening out** others.

**screenplay (film script)** A written document in a standard *\*format* that tells the story of a film through dialogue and stage directions.

**screen time** The running time of a *\*film* as compared to the timespan of the story: for example, the story of *Citizen Kane* (1941) that presents sixty years in the life of Charles Foster Kane in a screen time of just under two hours.  
*See also* **FABULA**.

**script** 1. *n.* The written text of a play, *\*broadcast*, or *\*film* (*see* **SCENARIO**; **SCREENPLAY**); *v.* to produce such a text. 2. *n.* (**scenario**) (schema theory) A kind of *\*schema* representing a shared social understanding of a familiar, *\*stereotypical*, and predictable *\*event* or sequence of events and associated *\*roles* (*see also* **EPISODE**; **RITUAL INTERACTION**; **SITUATIONAL KNOWLEDGE**; **STOCK SITUATIONS**; *compare* **DRAMATURGY**). Scripts can be applied both to *\*everyday life* (*\*social schemata*) and to *\*narratives* in various media (*\*representational* schemata). Scripts help us to go ‘beyond the *\*information* given’ by making assumptions about what is usual in the situations they apply to, guiding *\*expectations* and allowing us to make *\*inferences* about aspects of the situation which are inexplicit: *see also* **SOCIAL COGNITION**. 3. *n.* Handwriting as opposed to *\*printing*, and a *\*font* family in which *\*typefaces* resemble handwriting. 4. *n.* In *\*internet* computing, a simple program executed within a web server.

**scriptible** *See* **WRITERLY**.

**scriptism (graphocentrism)** A *\*bias* in which *\*writing* is privileged over *\*speech*. In many literate *\*cultures*, text has a higher status than speech: written *\*language* is often seen as the standard. McLuhan, using a coinage of James Joyce, refers to ‘ABCEDmindedness’—an *\*unconscious bias* which he regards as ‘the psychological *\*effect* of *\*literacy*’. It reflects a scriptist bias to refer, as many scholars do, to ‘oral literature’, or to any *\*semiotic* systems, written or not, as a *\*text*. Scriptism is closely associated with *\*ocularcentrism*. Ong comments that ‘Because we have by today so deeply interiorized writing, made it so much a part of ourselves...we find it difficult to consider writing to be a *\*technology*.’ *Compare* **LOGOCENTRISM**; **PHONOCENTRISM**.

**scriptons and textons** Two categories of *\*sign* introduced by Aarseth to distinguish between what is ‘read’ and what is ‘read from’, especially in relation to *\*videogames* and *\*hypertext* novels. Textons are signs that actually appear in a *\*text*, while scriptons are how an *\*ideal* reader *\*interprets* them.

**SD** See SEMANTIC DIFFERENTIAL.

**search engine (internet search engine, web search engine)** A Web-based tool designed to enable *\*users* to locate *\*information*, documents, and other *\*content* on the Web, using ‘bots’ to create a searchable index and *\*content filtering* algorithms to identify and rank relevant results of *\*search* queries (primarily based on the use of *\*keywords*). Popular general-purpose search engines include Google, Yahoo!, and Bing, which employ different methods and so produce different results. E-commerce sites such as Amazon and eBay include special-purpose search engines. Amazon allows users to sort results by such criteria as relevance, popularity, price, and customer ratings. Special-purpose web search engines which focus on particular *\*topics* are called *\*vertical* search engines. *See also* BOOLEAN OPERATORS; MATTHEW EFFECT; METATAG; SEARCHES; SEMANTIC WEB.

**search engine algorithm** *See* CONTENT FILTERING ALGORITHM.

**searches (online searches, keyword searches)** Search queries which generate results in any form of *\*online \*search* engine (including on-site searches in websites such as e-commerce sites). Search engine *\*algorithms* are primarily designed around relevancy and may involve *\*categorization* (*see* QUERY TYPES). Searches are also personalized so that different *\*users* see different results. The promotion of popular results (which may include unreliable sources) has a *\*feedback* effect (*see also* CONTENT FILTERING ALGORITHM; MATTHEW EFFECT).

**searching (internet searching)** Using a *\*search engine* to locate *\*online \*content*, typically using *\*keywords* and phrases closely related to the *\*topic* of the *\*search query*.

**search query (query, web search query)** The string of words, phrases, and logical operators typed by the *\*user* in a *\*search* engine in order to locate *\*online \*content*. The search terms used are parsed for *\*keywords*, and there may also be some deeper *\*semantic* search (*see also QUERY TYPE*). Search engines have become increasingly effective at matching appropriate listings to questions, but they cannot understand what we mean (*see also TURING TEST*). *See also BOOLEAN OPERATORS; SEARCHES; SEARCHING.*

**secondary audience** 1. A *\*demographic* group to which an *\*advertising \*message* appeals beyond its *\*primary audience*: *see also DUAL AUDIENCE*. 2. An *\*audience* thought likely to *\*influence* the *\*behaviour* of the *\*target audience*. 3. (**pass-along readers**) Those who read but did not purchase a particular *\*magazine* or a particular issue of it: *see also READERSHIP*.

**secondary colour correction** In *\*post-production*, the specific adjustment of some part of an *\*image*: for example, the skin tones. *Compare PRIMARY COLOUR CORRECTION; see also COLOUR CORRECTION.*

**secondary colours** *See also COMPLEMENTARY COLOURS.* 1. (**subtractive secondaries**) In *\*subtractive* colouring (as in painting), any of the three *\*colours* produced by mixing pairs of *\*primary colours*: green (blue and yellow), orange (red and yellow), and violet (red and blue). 2. (**overprint colour**) (printing) A colour produced by overprinting two primary colours: red (magenta and yellow), green (cyan and yellow), and blue (magenta and cyan). 3. (**additive secondaries**) In *\*additive colouring* (as with TV and computer screens), a colour produced by mixing two *\*primary colours*: cyan (green and blue), yellow (red and green), and magenta (red and blue).

**secondary definers** *See PRIMARY AND SECONDARY DEFINERS.*

**secondary deviance** *See LABELLING THEORY.*

**secondary effects** *See PRIMARY AND SECONDARY EFFECTS.*

**secondary groups** *See PRIMARY AND SECONDARY GROUPS.*

**secondary involvement** *See* HIGH AND LOW INVOLVEMENT.

**second-person point of view (second-person narration)** A form of *\*narration* in which the *\*reader*, *\*viewer*, or listener is directly addressed (sometimes explicitly as ‘you’). The second-person *\*point of view* is rare in literary *\*fiction* and *\*films* but it is common in *\*advertisements*, *\*television programmes* with presenters, practical handbooks and guides, *\*role-playing games*, and musical lyrics. *See also* DIRECT ADDRESS; *compare* FIRST-PERSON POINT OF VIEW; THIRD-PERSON POINT OF VIEW.

**second screen** A secondary device (such as a smartphone or tablet) used while watching *\*television*, including the use of *\*social media* to chat about a shared viewing experience. *See also* DUAL SCREENING.

**seed group** A small subset of a larger community in a *\*social network* whose members are identified as most likely to propagate a viral *\*message* rapidly across the *\*network*. *See also* HIVE MIND; INFLUENCER; INFORMATION DIFFUSION; VIRAL CONTENT; VIRAL MARKETING.

**segmentation (market segmentation, segment marketing, market differentiation)** The division of a market into separate groupings of *\*consumers*, based on *\*consumption* patterns, *\*demographics*, or *\*lifestyles* (rather than treating it as an undifferentiated *\*mass market*). *See also* AUDIENCE FRAGMENTATION; DEMASSIFICATION; DEMOGRAPHIC VARIABLES; DISAGGREGATION; GEOGRAPHIC SEGMENTATION; NICHE AUDIENCE; POST-FORDISM; PSYCHOGRAPHICS; TARGET AUDIENCE.

**selection, axis of** *See* PARADIGMATIC AND SYNTAGMATIC AXES.

**selection bias** *See* FILTERING.

**selective attention** (psychology) A general tendency for human beings to focus on only some of the *\*sensory data* or *\*information* available to them at any given time. We cannot attend to everything: **selective inattention** (also called *\*perceptual defence*) is unavoidable. Selectivity is a key feature of *\*attention*; it is based on *\*salience*, which is generally conceptualized as a

mental ‘*\*filter*’. *See also* COCKTAIL PARTY EFFECT; FOREGROUNDING; MARKEDNESS; SELECTIVE PERCEPTION.

**selective exposure** A tendency for people both consciously and unconsciously to seek out material that supports their existing *\*attitudes* and beliefs and to actively avoid material that challenges their views (known in *\*marketing* as **selective distortion**). More broadly, *\*audiences* may seek congruence with their predispositions, including any aspect of their *\*identity*. Some psychologists have argued that individuals selectively screen out *\*information* to avoid *\*cognitive* dissonance. The concept derives from US *\*mass-media* research in the early 1960s, where it supported *\*theories* of *\*limited* effects and the rejection of the *\*hypodermic model*. In *\*interpersonal communication* it is reflected in **selective listening**. *See also* ASSIMILATION; CONFIRMATION BIAS; ECHO CHAMBER; EVIDENCE; FILTER BUBBLE; RECEIVER SELECTIVITY; SELF-SERVING BIAS; *compare* SELECTIVE ATTENTION; SELECTIVE RETENTION.

**selective focus (differential focus)** (photography) The use of a limited *\*depth of field* in order to focus sharply on a particular *\*object* while everything else is out of focus. This serves to *\*foreground* that object and to direct the *\*viewer*’s *\*attention* to it.

**selective influence (selective influence theory)** In mass-communication *\*effects* research, the critical perspective that rather than the *\*mass media* having direct and uniform effects on *\*audiences*, audience *\*attention*, *\*interpretation*, recall, and (*\*cognitive*, *\*affective*, and *\*behavioural*) responses to *\*messages* are *\*influenced* by the cognitive *\*differences*, *\*subcultural \*identities*, and *\*social relationships* of individuals. In 1938, a *\*radio* dramatization of *The War of the Worlds* included simulated *\*news* bulletins which caused a minor panic among listeners in the USA who tuned in part-way through the *\*broadcast*, leading them to believe that Martians were indeed landing on Earth. However, Cantril demonstrated that those who were not fooled drew both on *\*representational* knowledge to identify the *\*genre* as science fiction, and on *\*social knowledge* in checking for external *\*evidence*. *See also* LIMITED EFFECTS THEORY; RECEIVER SELECTIVITY.

**selective listening** *See* SELECTIVE EXPOSURE.

**selective perception (perceptual selectivity)** A feature of human \*perception in which we \*foreground certain \*sensory data and \*background the rest (*see also* SELECTIVE ATTENTION; MARKEDNESS). As Gombrich notes in relation to \*visual perception, ‘We can focus on something in our \*field of vision, but never on everything ... To see at all, we must isolate and select’ (*see also* CLOSURE). There is usually massive \*redundancy in sensory data and we can easily fill in the gaps (*see also* CATEGORIZATION). The selectivity of \*perception is primarily driven by the current \*purposes and needs of the individual (*see also* PERCEPTUAL SET; SALIENCE; *compare* SELECTIVE EXPOSURE). In the service of such \*motivation, several universal processes have a transformative (not merely a \*filtering) \*influence: \*addition, \*deletion, \*substitution, \*transposition (*see also* ASSIMILATION; LEVELLING AND SHARPENING). *See also* ATTENTION; CONFIRMATION BIAS.



<http://www.all-about-psychology.com/selective-perception.html>

- *They Saw a Game: a Case Study* by Albert Hastorf and Hadley Cantril

**selective recall** The unconscious \*distortions involved in human recollection. As with \*selective perception (from which it is difficult to separate recall), several standardizing processes have a transformative function: \*addition, \*deletion, \*substitution, \*transposition (*see also* ASSIMILATION; LEVELLING AND SHARPENING).

**selective reception** *See* RECEIVER SELECTIVITY.

**selective representation** The transformative processes and products involved in the ostensibly \*objective, \*factual, and \*informational reporting or \*depiction of phenomena in \*texts or \*discourse in any \*medium. These may variously be conscious or unconscious and include: \*addition, \*deletion, \*substitution, \*transposition, as well as \*framing, \*foregrounding, and

**\*backgrounding.** They can be seen as key factors in relation to issues of **\*representational** **\*bias** such as **\*stereotyping** and **\*symbolic** erasure. Although the apparent passivity of the underlying **\*filter** **\*metaphor** underplays active **\*agency** and tends to imply unavoidability, greater alertness to such processes among relevant professionals can reduce bias in **\*factual** genres. *See also* AGENDA SETTING; EMOTIVE CONJUGATION; LOADED LANGUAGE; MARKEDNESS; NEWS FRAMES; NEWS VALUES; REPRESENTATION.

**selective retention** The human tendency to remember **\*messages** that are consistent with the individual's existing **\*attitudes** and beliefs. *See also* CONFIRMATION BIAS; *compare* SELECTIVE EXPOSURE; SELECTIVE RECALL.

**selective sound** In **\*sound** design, emphasizing particular sounds over others because they are significant for the **\*narrative**: for example, amplifying the sound of a character's heartbeat to communicate tension.

**self-adaptors** *See* SELF-TOUCH.

**self-branding (personal branding)** The construction and promotion by an individual of their own public **\*image** through **\*social media**. *See also* DISCLOSURE; EDITED SELF; IMPRESSION MANAGEMENT; LIFESTREAMING; MICROCELEBRITIES; NARCISSISM; NETWORKED SELF; PROMOTIONAL CULTURE; SELFIE; SELF-PRESENTATION; SELF-PROMOTION.

**self-concept** *See* LOOKING-GLASS SELF.

**self-disclosure** *See* DISCLOSURE.

**self-esteem (self-evaluation)** The extent to which individuals value or respect themselves (termed high or low self-esteem). Self-evaluation is based primarily on such factors as: how we believe others **\*evaluate** us (*see* LOOKING-GLASS SELF); how we compare ourselves with others, especially **\*significant others** whom we perceive as similar to ourselves in some way

(**social comparisons**); and how we **\*interpret** our own **\*behaviour** (**self-perception**). It may also depend on the **\*status** of social groups to which one belongs (*see* **SOCIAL IDENTITY**).

**self-esteem appeals** *See* **EGO APPEALS**.

**self-fulfilling prophecy** *See* **THOMAS THEOREM**.

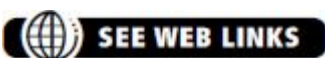
**selfie** A photographic self-portrait typically taken with a camera-phone or **\*digital** camera held at arm's length, or using a 'selfie-stick' or a mirror, and uploaded to **\*social media**. *See also* **EDITED SELF**; **IMPRESSION MANAGEMENT**; **MICROCELEBRITIES**; **NARCISSISM**; **PROMOTIONAL CULTURE**; **SELF-BRANDING**; **SELF-PRESENTATION**; **SELF-PROMOTION**.

**self-image** *See* **LOOKING-GLASS SELF**.

**self-monitoring** An individual's sensitivity and adjustability to social and interpersonal **\*cues** and **\*contextual** expectations as reflected in their **\*self-presentation** and **\*expressive behaviour** (termed high or low self-monitoring).

**self-perception** *See* **SELF-ESTEEM**.

**self-presentation** A form of **\*impression management** reflecting conscious or unconscious control by individuals of the impressions that their social **\*performances** are creating in particular **\*contexts** of **\*interaction** (situated **\*social identity**). A **\*dramaturgical** concept of **\*role** playing introduced by Goffman. *See also* **DISCLOSURE**; **EDITED SELF**; **HYPER-COORDINATION**; **IMPRESSION MANAGEMENT**; **MICROCELEBRITIES**; **NARCISSISM**; **NETWORKED SELF**; **PERSONA**; **PROMOTIONAL CULTURE**; **SELF-BRANDING**; **SELFIE**; **SELF-MONITORING**; **SELF-PROMOTION**.



<https://www.youtube.com/watch?v=M1LeOmcJT5M>

- The Presentation of Self: Erving Goffman

**self-promotion** \*Behaviour by individuals that publicizes themselves or their activities. The community guidelines for some \*online forums prohibit self-promotion, typically where this involves advertising one's own services or products. *See also* EDITED SELF; MICROCELEBRITIES; NARCISSISM; NETWORKED SELF; PROMOTIONAL CULTURE; SELF-BRANDING; SELFIE; SELF-PRESENTATION.

**self-reports** *See* INTROSPECTION.

**self-serving bias** 1. (egocentric bias) Any tendency to \*interpret or recall \*events in ways that favour the interpreter. Ideas that match our own perspective are easier to process and recall. *See also* ASSIMILATION; CONFIRMATION BIAS; SELECTIVE EXPOSURE. 2. (defensive attribution) (psychology) A tendency for individuals to attribute their own successes to personal strengths (such as talent) and their failures to external circumstances (such as bad luck).

**self-touch** In \*nonverbal communication, a conscious or unconscious \*gesture involving an individual contacting their own \*body: for instance, touching their hair, temple, nose, chin, or ear with a hand or finger. Some are conscious acts of self-grooming; others are deliberate gestures, such as putting a finger to the lips. Many are less deliberate gestures not consciously intended to communicate but which can be \*emotionally \*expressive. Sometimes self-touch seems to play a part in assisting concentration. Other forms include nervous mannerisms (such as wringing one's hands or biting one's lip). Some of those performed publicly \*allude to what they signify, such as partially covering the eyes or ears (as if closing communicative \*channels) or touching the forehead (as if reacting to a headache): self-touching is more uninhibited in private. Some public self-touching seeks to conceal feelings (as in covering the face). An increased rate of self-touching can variously suggest anxiety, stress, deception, guilt, suspicion, or hostility. Picking and scratching can reflect displaced aggression (*see* DISPLACEMENT). As relics of earlier \*behavioural adaptations they are called \*adaptors or self-adaptors. Some signify self-comfort through emulating contact by others: as in hugging one's own shoulders. Some self-

touching is mediated by *\*objects* (such as chewing a pencil). Children and women tend to engage in more self-touching than men do.

**Semantic Differential (SD)** A technique developed by Osgood and colleagues for mapping the various *\*connotations* or *\*affective meanings* *\*phenomenally* evoked in individuals by particular *\*cultural* phenomena. Osgood's Semantic Differential scale employs a series of seven-point bipolar rating scales. The three key factors underlying connotations are identified as activity (e.g. active–passive, fast–slow), potency (e.g. strong–weak, heavy–light), and *\*evaluation* (e.g. good–bad, beautiful–ugly). *See also* ASSOCIATIVE MEANING; BINARY OPPOSITION; COLOUR CONNOTATIONS; PSYCHOLINGUISTICS; SHAPE CONNOTATIONS; SURPLUS MEANING; TYPEFACE PERSONALITY.

**semantic network** A form of *\*knowledge* representation in *\*artificial intelligence* that represents relationships among concepts. *See also* INFERENCE ENGINE; ONTOLOGY; SEMANTIC WEB.

**semantics** **1. (philosophical semantics)** The study of *\*meaning*, including theories of 'the meaning of meaning': *see also* PHILOSOPHY OF LANGUAGE; SENSE; REFERENCE; *compare* GENERAL SEMANTICS; SEMIOTICS. **2. (semiotics)** The study of the meaning of *\*signs*, and of the relationship of *\*sign vehicles* to *\*referents*. **3. (linguistic semantics)** A branch of *\*linguistics* concerned with the meaning of words and sentences, distinguished from the study of *\*syntax* or *\*phonology*, and traditionally also from *\*pragmatics*—though contemporary theorists stressing the dependence of meaning on *\*context* have argued that semantics can only be understood in terms of pragmatics. *See also* AFFECTIVE MEANING; AMBIGUITY; CONNOTATION; DENOTATION; IDEATIONAL MEANING; POLYSEMY. **4. (logical semantics)** The study of logical principles determining the *\*truth* of *\*propositions*. **5.** In informal pejorative usage (as in 'that's just semantics'), *\*arguments* seen as based on 'playing word games'.

**semantic web** Berners-Lee's vision of the future World Wide Web as an intelligent *\*content* provider, in which software agents use a *\*semantic* network to *\*interpret* and tailor *\*information* to meet the needs of *\*users*. *See*

also ARTIFICIAL INTELLIGENCE; LANGUAGE PROCESSING; SEARCH ENGINE.

**semiology** [/,sɛmɪˈɒlədʒi/ via French *sémiologie* Greek *sēmeíon* ‘sign’] **1.** The study of \*signs, more commonly termed \*semiotics. **2.** The study of signs by those within the Saussurean (linguistic) tradition (e.g. Barthes and Lévi-Strauss). **3.** Semiotic \*textual analysis.

**semiosis** **1.** Broadly, the process of thinking or meaning-making as we experience it. For semioticians, this involves an exchange of signs whereby one thought prompts another and then another in a continuous chain of associations. **2.** For Peirce, the process of thinking in signs, which in his terminology can be described as a process of perceiving a \*representamen, which calls to mind an \*object through the actions of an \*interpretant, which itself functions as another representamen calling to mind another object through the actions of another interpretant—and so on and so forth, potentially indefinitely. See PEIRCEAN MODEL; UNLIMITED SEMIOSIS.

**semiosphere** For Lotman, ‘the whole \*semiotic space of the \*culture in question’—a semiotic ecology in which different \*languages and \*media interact (see also MEDIA ECOLOGY).

**semiotic** **1.** Adjectival form of the noun \*semiotics. **2. n. (semeiotic)** A rendering of a reference made in 1690 to *sēmeiōtikē* (or ‘the doctrine of signs’) by Locke—the first explicit mention of semiotics as a branch of philosophy. **3. n. (semeiotic)** For Peirce, the ‘formal doctrine of signs’ (which he sees as closely related to logic), deriving the term from its use by Locke. **4. n.** For Kristeva, a modality of the signifying process distinguished from, and existing in a dialectical relation with, the \*symbolic. Semiotic processes are pre-symbolic and are seen as unregulated, \*transgressive, instinctual, and maternal.

**semiotic economy** The infinite use of finite elements. The \*structural feature of double \*articulation within a \*semiotic system allows an infinite number of meaningful combinations to be generated using a small number of low-level units. This key \*design feature is held to be the basis of the productivity and creative economy of verbal \*language. The English language has only

about 40 or 50 elements of second articulation (**\*phonemes**) but these can generate hundreds of thousands of language signs.

**semiotic model** See ENCODING—DECODING MODEL.

**semiotics** [/,semi'ɒtiks/ or /,si:mi'ɒtiks/ Greek *sēmeîon* 'sign'] See also MARKETING SEMIOTICS; MEDIA SEMIOTICS; PICTORIAL SEMIOTICS; VISUAL SEMIOTICS. **1.** The study of **\*signs** (both verbal and nonverbal). Semiotics is widely assumed to be purely a **\*structuralist** method of **\*textual** analysis (see STRUCTURAL ANALYSIS), but it is much more broadly concerned with how things signify: with both **\*sign systems** (or **\*codes**) and **\*representational** practices. Different traditions in modern semiotic **\*theory** derive from the **\*Saussurean** and **\*Peircean models**, though in modern **\*cultural** and media theory the influence of Jakobson and Eco can be seen as bridging these traditions. **\*Social semiotics** represents another alternative to **\*structuralist semiotics**. **2.** As distinct from **\*semiology**, studies within the Peircean tradition, or philosophically oriented (rather than linguistically oriented) approaches.



<http://visual-memory.co.uk/daniel/Documents/S4B/>

- Semiotics for beginners

**semiotic square** A spatial **\*representation** of the logical relations of a **\*semantic** category. Greimas introduced the semiotic square as a means of mapping the logical conjunctions and disjunctions relating key semantic features in a **\*text**. If we begin by drawing a horizontal line linking two familiarly paired terms such as 'beautiful' and 'ugly', we turn this into a semiotic square by making this the upper line of a square in which the two other logical possibilities—'not ugly' and 'not beautiful'—occupy the lower corners. The semiotic square reminds us that this is not simply a **\*binary opposition** because something which is not beautiful is not necessarily ugly and that something which is not ugly is not necessarily beautiful. Occupying a position within such a framework invests a **\*sign** with **\*meanings**. The semiotic square can be used to highlight 'hidden' underlying **\*themes** in a text or practice.

**semiotic system** *See* CODE.

**semiotic triangle (triadic model)** Any three-part *\*representation* of relations within the *\*sign*, shown as a triangle. In a generic form, left to right on the base, the points include the *\*sign vehicle* as the first element and the *\*sense* as the second, with the *\*referent* at the apex as the third. Genuine triads involve *\*mediation*: here the referent is related to the sign vehicle via the mediation of the sense; consequently the baseline is usually represented as a dotted line. In the version produced in 1923 by Ogden and Richards, the terms are: *\*symbol*, thought or reference, and *\*referent*. *Compare* PEIRCEAN MODEL.

**sender** In *\*transmission models* of *\*communication*, the *\*source* of a *\*message* to the *\*receiver(s)*. In such *\*models* the message is seen as owned as well as originated by the sender (speaker/writer), who is also thought of as directing the act of communication and determining the *\*meaning* (or at least the *\*preferred reading*)—though *see also* INTENTIONAL FALLACY. It is not always clear who the sender is. For instance, in an *\*advertisement*, the sender may, from different *\*points of view* be: the advertiser whose product is being advertised, the *\*advertising* agency which produced the ad, or a celebrity endorsing the product. In a literary text, the *\*narrator* as well as the *\*author* could be seen as a sender. The sender is not always even aware of sending, as in meanings ‘given off’ by *\*body language*. *See also* SENDER-ORIENTED COMMUNICATION; *compare* ADDRESSER AND ADDRESSEE; COMMUNICATOR.

**sender factors (sender variables)** In *\*models* of *\*communication* or *\*persuasion*, specific *\*variables* associated with the *\*sender* of a *\*message* that research has identified as among those that can affect its effectiveness. In research within the *\*Yale model*, these are referred to as *\*source* factors. *Compare* CHANNEL FACTORS; CONTEXT FACTORS; MESSAGE FACTORS; RECEIVER FACTORS.

**sender-oriented communication (sender-centred communication, source-oriented communication)** *See also* EXPRESSIVE FUNCTION; *compare* INTERACTION-ORIENTED COMMUNICATION. 1. *\*Communication* in which

the primary focus is on the *\*purposes* of the *\*sender* and which tends to ignore *\*receiver* factors (*compare* RECEIVER-ORIENTED COMMUNICATION). This is a common feature of bureaucratic and managerial *\*downward communication* that alienates many of their *\*audiences*. It is typically associated with *\*complementary relationships* in which the sender is dominant and the *\*receiver* is subordinate and dependent. Such communication is within the framework set by the sender; the receiver must adjust to it. **2.** An inherent feature of *\*transmission models* of communication, in which the primary focus is on the sender's instrumental intentions and how effectively these can be achieved—rather than on communication as a dialogue or *\*interaction*. **3.** Often used pejoratively in contexts where communication skills trainers are trying to persuade senders to be more *\*receiver-oriented*. **4.** The dominant *\*communicative style* favoured in *\*individualistic cultures*.

**sender–receiver models** *See* TRANSMISSION MODELS.

**sender skills** (**sending skills, encoder skills**) In *\*transmission models* of *\*communication*, the competence of individuals in effectively communicating their *\*intended meanings* to *\*target audiences*, verbally and/or nonverbally, in a given *\*medium* and situational *\*context*. In *\*encoding–decoding* models this would include utilizing *\*codes* that are shared with the target *\*audience*. Sender skills are often reductively conceived in terms of *\*instrumental communication*. In relation to *\*affective* or *\*expressive communication*, expressive people tend to be *\*extraverts* and to be good at *\*self-monitoring*. In *\*nonverbal communication*, women tend to have better *\*encoding* skills than men. *See also* SENDER; *compare* COMMUNICATION COMPETENCE; RECEIVER SKILLS.

**sensation** As conventionally distinguished from *\*perception*, sensation is the initial physiological process of detecting an immediate external sensory stimulus prior to its *\*interpretation* and *\*categorization*. Such a distinction is purely analytical: many psychologists contend that any experience involves interpretation.

**sensationalism** In the *\*mass media*, a tendency in the reporting of *\*events* to dramatize and exaggerate in order to attract *\*attention* and increase *\*circulation* or *\*audience* share. Often associated with *\*dumbing down*. *See also* FICTION VALUES; INFOTAINMENT; STORY MODEL; TABLOID; TABLOIDIZATION.

**sense** 1. Loosely, *\*meaning*. 2. A distinct meaning of a word or *\*expression* as defined in a dictionary. 3. (**contextual sense**) The relation of a *\*sign* to the *\*context* of its use—as distinct from *\*reference* (Frege): *see* CONTEXTUAL MEANING. 4. (semiotics) The **conceptual meaning** of a *\*sign*. In *\*structuralist semiotics*, the *\*signified*; in the *\*Peircean model*, the *\*interpretant*: *see also* SEMIOTIC TRIANGLE; *compare* REFERENCE. 5. A *\*subjective* category of sensory impressions: a sensory *\*modality* (traditionally, sight, hearing, touch, taste, or smell); *see also* SENSORY DATA.

**sense data** *See* SENSORY DATA.

**sense ratio** McLuhan's *\*metaphor* for the relative dominance of the various human senses within the human 'sensorium'. He argues that different media extend different senses, and their 'interiorization' transforms mental processes. He *\*phonocentrically* romanticizes *\*oral cultures*, arguing that *\*writing* and *\*printing* led to an *\*ocularcentrism* which disrupted what he regards as the natural balance of the senses. However, *\*electronic media* restore this balance by 'stimulating all the senses simultaneously'. *See also* MCLUHANISM.

**sensitization** Within the media *\*effects tradition*, a *\*hypothesis* involving a sort of reverse *\*modelling* whereby *\*television \*viewers* react so strongly to some extreme example of realistic violence that they are less likely to imitate it. Where viewing of violence is 'light', sensitization may be more likely than *\*desensitization*. *See also* VIOLENCE DEBATE.

**sensory data (sense data)** The physical *\*effects* of the external world on our *\*subjective \*senses* (raw sensory stimuli) which are selectively *\*filtered* through *\*attention*. In *\*constructivist theory*, these are the basic building

blocks of our *\*perceptual* experience; for *\*positivism*, they are the only valid basis of *\*knowledge*. *See also* [BOTTOM-UP PROCESSING](#).

**sentence meaning** *See* [LITERAL MEANING](#).

**sentiment analysis, sentiment mining** *See* [OPINION MINING](#).

**sequence** 1. In *\*film* and video *\*editing*, a series of *\*shots* or *\*scenes* that have been edited together: *see also* [MONTAGE](#). 2. (semiotics) A temporal *\*syntagm*. 3. (narratology) A series of related *\*events* or *\*propositions*, or the overall *\*narrative* structure: *see also* [CLASSICAL NARRATIVE STRUCTURE](#); [FREYTAG'S PYRAMID](#).

**serial** On *\*television* or *\*radio*, a *\*drama* *\*series* consisting of sequential *\*episodes* of an ongoing *\*narrative* shown in a regular time slot: for instance, a *\*soap opera*.

**series** On *\*television* or *\*radio*, an ongoing *\*drama* in which the main characters and *\*format* remain the same from *\*programme* to programme but each *\*episode* is a self-contained plot (unlike a *\*serial*). *See also* [MINI-SERIES](#).

**serif** A *\*font* family of *\*typefaces* in which the main strokes have terminal strokes (serifs), normally at the top and bottom. The four main types of serif are bracketed (e.g. Times New Roman), hairline (e.g. Bodoni), slab (e.g. Rockwell), and wedge (e.g. Latin fonts). *Compare* [SANS SERIF](#).

**serious games** A *\*genre* of *\*games* designed not just for entertainment but for *\*purposes* of education or *\*persuasion*, including consciousness-raising about real-world situations or issues (*see also* [EDUTAINMENT](#)). The serious games 'movement' began in the 1950s. By the 1970s, educational games had become increasingly popular as pedagogical tools. *See also* [PLAY](#); [SIMULATION](#); [VIDEOGAME](#).



<https://www.hindawi.com/journals/ijcgt/2014/358152/>

- Serious games

**servomechanism** *See* [FEEDBACK](#).

**set** *See* [PERCEPTUAL SET](#).

**SET (social exchange theory)** *See* [EXCHANGE THEORY](#).

**setting** **1.** The historical period and geographical region forming the backdrop for a *\*narrative* in any *\*medium*. **2.** The *\*context* of a particular social *\*episode* in *\*everyday life*: *see also* [CONTEXT OF SITUATION](#). **3.** The *\*background* for a *\*depicted* figure or *\*subject* in a visual *\*representation*: *see also* [GROUND](#). **4.** One of three key elements in *\*advertising* formats; the others being product and person.

**set-top box** *See* [DIGITAL TELEVISION](#).

**setup** **1.** In *\*film* and video *\*production*, a way of defining an individual *\*shot* that stresses the preparation involved. In feature films this includes positioning the camera and actors (who must be appropriately costumed and made up), dressing the set, adjusting the lighting and *\*sound*, etc. Set ups that are not filmed are called rehearsals; when the camera is running they are *\*takes*. **2.** A *\*television* engineering term for the picture black level.

**sex** **1.** The classification of individuals as male or female on the basis of biological characteristics, commonly seen as a ‘natural’ foundation for *\*identity* and *\*difference* (*see also* [BODY](#); [INTERSECTIONALITY](#); [STRATEGIC ESSENTIALISM](#)). Social scientists distinguish between sex and *\*gender* (its *\*cultural* embodiment; *see also* [FEMININITY](#); [MASCULINITY](#)). However, these *\*categories* are often conflated (as in *\*biological essentialism*); *see also* [GENDER STEREOTYPES](#). *\*Feminist* theorists are divided over the necessity of the distinction between sex and gender: some emphasize their mutual articulation. *\*Poststructuralist* theorists have argued that it is based on an untenable *\*binary opposition* of nature vs culture (*see*

*also* [BINARISM](#); [DECONSTRUCTION](#); [DENATURALIZATION](#); [NATURALIZATION](#)). Butler argued in the early 1990s that sex, like gender, is culturally constructed (*see also* [CONSTRUCTIONISM](#)). The binary of male vs female as ‘givens’ is problematized by those who are intersexed, transsexual, or surgically reassigned. *See also* [CISGENDER](#); [GENDER IDENTITY](#); [SEXUAL DIFFERENCE](#); [SEXUAL IDENTITY](#); [TRANSGENDER](#). **2.** Sexual activity, often *\*stereotypically* gendered into active and passive *\*roles*; *see also* [GENDER ROLES](#). **3.** Sexual *\*motivation*; *see also* [FREUDIANISM](#).

**sex differences** *See* [GENDER DIFFERENCES](#); [SEXUAL DIFFERENCE](#).

**sex identity** *See* [SEXUAL IDENTITY](#).

**sexism** *See also* [HETEROSEXISM](#). **1.** Individual *\*attitudes*, beliefs, and/or *\*behaviour* reflecting prejudice against people on the basis of their biological *\*sex* and/or *\*gender* roles, typically that of males against females on the basis of their supposed inherent inferiority (a form of *\*gender essentialism*). **Male chauvinism** refers to the open *\*expression* of sexism by males (*see also* [STEREOTYPING](#)). The term dates from the 1970s. **2.** Social or institutional practices perceived as devaluing, denigrating, or discriminating against one sex (again typically women); *see also* [INSTITUTIONAL BIAS](#); [MALE ENTITLEMENT](#). Examples include the *\*depiction* of women as sex *\*objects* (*see* [OBJECTIFICATION](#)), *\*gender* stereotypes in the *\*mass media* (including the *\*representation* of *\*gender* roles), and the use of the *\*male norm* in *\*language*. *See also* [POLITICAL CORRECTNESS](#).

**sex object** *See* [OBJECTIFICATION](#).

**sex roles** *See* [GENDER ROLES](#).

**sex role stereotypes** *See* [GENDER STEREOTYPES](#).

**sex stereotypes** *See* [GENDER STEREOTYPES](#).

**sexual difference (sex differences)** The notion that there are inherent \*differences between males and females beyond the biological ones (a form of \*gender essentialism). It is found both in male \*sexism and in separatist forms of \*feminism. The everyday use of the phrase ‘the opposite sex’ reflects the apparent naturalness of the concept of the sexes being ‘opposites’. However, there are no opposites in nature. There is no universal category of ‘men’ and ‘women’ or universal \*opposition between them which is the same in every \*culture. Oft-cited psychological differences such as in relation to spatial skills or \*field dependence involve statistical overlaps rather than distinct differences between males and females. Compare GENDER DIFFERENCES.

**sexual identity (sex identity)** 1. The biological \*sex with which a person identifies, or is identified. The term is sometimes used to refer to \*gender identity (though note that \*postmodern theorists regard both gender and sex as constructed): *see also* BIOLOGICAL ESSENTIALISM; CISGENDER; IDENTITY; IDENTITY POLITICS; INTERSECTIONALITY; SEXUAL DIFFERENCE; STRATEGIC ESSENTIALISM; TRANSGENDER; *compare* SEXUAL ORIENTATION. 2. The roles of \*sex, \*gender, \*gender roles, and/or \*sexual orientation in an individual’s \*performance of \*social identity (*see also* PERFORMATIVITY).

**sexual orientation** An individual’s \*identity in relation to the \*sex to which they are attracted (heterosexual, homosexual, bisexual). Foucault and others have argued that homosexuality as a basis for identity (‘being homosexual’), as opposed to engaging in sexual activities with those of the same sex, is historically a very recent one: the term ‘homosexual’ was first devised only in 1869. To refer to sexual orientation as a \*preference implies that it is a matter of choice. Compare SEXUAL IDENTITY.

**SFX** *See* SPECIAL EFFECTS.

**shallow focus** *See* DEEP FOCUS.

**Shannon and Weaver’s model** The most well-known and influential formal \*model of \*communication, developed in 1949 by C. Shannon and W.

Weaver (see **COMMUNICATION MODELS**). It is a **\*transmission model** consisting of five elements: an **\*information \*source**, which produces a **\*message**; a **\*transmitter**, which encodes the message into **\*signals**; a **\*channel**, to which signals are adapted for transmission; a **\*receiver**, which decodes (reconstructs) the message from the signal; a **\*destination**, where the message arrives. A sixth element, **\*noise**, is a dysfunctional factor: any interference with the message travelling along the channel (such as static on the **\*telephone** or **\*radio**) which may lead to the signal received being different from that sent. For the telephone the channel is a wire, the signal is an electrical current in it, and the transmitter and receiver are the telephone handsets. Noise would include crackling from the wire. In face-to-face conversation, my mouth is the transmitter, the signal is the **\*sound** waves, and your ear is the receiver; noise would include any distraction you might experience as I speak. It is a very linear model; unlike later models it does not even include a **\*feedback** loop. Shannon and Weaver were mathematicians, and Shannon worked for Bell Telephone Laboratories. This work proved valuable for communication engineers in dealing with such issues as the capacity of various communication channels in **\*bits** per second, thus contributing to computer science. It led to very useful work on **\*redundancy** in **\*language**, and in making **\*information** measurable it gave birth to the mathematical study of **\*information** theory. Consequently it is hardly surprising that this model is information-centred rather than meaning-centred, but this points to its limitations as a general model of human communication.



<http://www.historyofinformation.com/detail.php?id=673>

- A Mathematical Theory of Communication

**shape** See **FORM**.

**shape connotations** That to which any external **\*form**, outline, or contour of something is **\*interpreted** as **\*alluding**—other than that which it explicitly **\*depicts** or **\*describes** or that which it is intended to ‘**\*stand for**’ within a relevant **\*code** (see also **ASSOCIATIVE MEANING**; **SURPLUS MEANING**). Many of these are associations within a particular **\*culture**, but some seem

more universal. **\*Connotations** are relational (*see* **BINARY OPPOSITION**; **DIFFERENCE**): when the choice is between circles and squares, circles have been found to generate cross-cultural associations such as ‘soft’, ‘mother’, ‘happy’, ‘good’, ‘love’, ‘alive’, ‘bright’, ‘light’, while squares have been associated with ‘hard’, ‘father’, ‘sad’, ‘evil’, ‘hate’, ‘dead’, ‘dark’, ‘heavy’. **\*Gender** connotations are commonly inferred. Most notably, curved shapes connote **\*femininity** while angular ones connote **\*masculinity** (*see also* **GENDER STEREOTYPES**; **TYPEFACE PERSONALITY**). By conceptual **\*alignment**, curvilinear shapes can also connote ‘natural’ or ‘organic’ (as well as ‘feminine’) while rectilinear shapes can connote ‘mechanical’ or ‘man-made’ (as well as ‘masculine’); jagged or angular **\*forms** seem not only ‘hard’ but also ‘active’ or ‘dynamic’ in comparison with the apparent (soft) ‘passivity’ of rounded forms. Such **\*stereotypical** associations of masculinity with activity and femininity with passivity are a key aspect of the gender **\*essentialism** tying **\*gender** to **\*sex**. In popular **\*Freudianism**, anything longer than it is wide has phallic connotations: the term **\*symbolism** in such contexts is misleading since connotation is far looser and less dependent on **\*intentional communication** than the more formalized, deliberate symbolism found in **\*codes** (such as in the roadsign system within which a triangle is a warning and a circle is an order). *See also* **AESTHETICS**; **BAROQUIZATION**; **COMMUTATION TEST**; **MARKETING AESTHETICS**; **MEDIA AESTHETICS**; **SEMANTIC DIFFERENTIAL**. *Compare* **COLOUR CONNOTATIONS**.

**shape constancy (form constancy)** A psychological mechanism that dampens our consciousness of apparent changes in the shapes of things from different angles. In the cinema, even if we are seated at one side rather than centrally, this mechanism ensures that we quickly adapt. *See also* **PERCEPTUAL CONSTANCIES**.

**share counts** *See* **SHARES**.

**shared media** **\*Brand** publicity generated from **\*content** sharing and **\*interaction** with **\*consumers** in **\*social media** and the **\*blogosphere**. *Compare* **EARNED MEDIA**; **OWNED MEDIA**; **PAID MEDIA**.

**shares** (content shares, social shares, share counts, social share counts, social media share counts) \*Posts of website \*content on \*social media or reposts of someone else's content from one's own \*newsfeed to followers on a \*social networking site. Shares can be seen either as an indicator of popularity or as a vanity metric. *See also* CONTENT SHARING; EDGE; SHARING; VIRAL CONTENT.

**sharing** 1. Making \*information or resources freely available to others. *See also* BONDING CAPITAL; BRIDGING CAPITAL; GIFT ECONOMY; KNOWLEDGE SHARING; PARTICIPATORY CULTURE; PARTICIPATORY MEDIA; PEER-TO-PEER INTERACTION; WIKINOMICS. 2. (social media) *See* CONTENT SHARING.

**sharpening** *See* LEVELLING AND SHARPENING.

**shifters** 1. Term adopted by Jakobson from Jespersen for \*indexical symbols in \*language—\*grammatical units with a deictic character (such as personal pronouns), which can be decoded only by \*reference to the specific situational \*context of particular \*messages: time, place, \*addresser and addressee. *See also* DEIXIS. 2. More broadly, any \*sign having a \*referent which can be determined only in relation to the situational context of its use. *See also* CONTEXT OF SITUATION; CONTEXTUAL MEANING.

**shooting ratio** In \*film and \*television, the amount of material filmed as \*rushes compared to the amount which ends up in the finished presentation: typically 5:1 for \*dramas and 20:1 for \*documentaries, although these figures can vary considerably.

**shooting script** The version of the \*screenplay that is used as a guide during filming, which may be subject to ongoing revisions.

**Short Message Service** *See* SMS.

**short-term effects** In \*theories and research concerning the potential \*influence of the \*mass media on \*audiences and/or society, minimally delayed and direct consequences of media use. Alleged \*effects often

included in this category include imitation (see **MODELLING**), **\*arousal**, fear, **\*disinhibition**, **\*desensitization**, **\*catharsis**, and **\*attitude** change. Compare **LIMITED EFFECTS THEORY**; **LONG-TERM EFFECTS**.

**shot 1.** In **\*film** and **\*television**, a sequence of continuous action unedited and terminated by a **\*cut** (or other **\*transition**). The shot is the basic unit from which **\*scenes** or **\*programmes** are constructed. However, as an analytical unit the shot can sometimes be problematic: in Hitchcock's *Rope* (1948), each shot (or take) lasts up to ten minutes. In such cases shots may need to be broken down according to camera movement within the shot. Further analytical problems are posed by shots within shots, as in Buster Keaton's *Sherlock Jr.* (1924), where we see a film within a film. Shots are classified in various ways, in particular: by **\*camera angle**, by **\*shot size**, by camera movement (e.g. **\*pan**, **\*track**), by the number of people in **\*frame** (e.g. **\*two-shot**), by function (**\*establishing shot**, **\*general view**, **\*master shot**, **\*noddies**, **\*point-of-view shot**, **\*reaction shot**), by **\*shot** duration, by location (**\*EXT**, **\*INT**), by special techniques (e.g. **\*deep focus**), by position (**\*over-the-shoulder shot**), by **\*juxtaposition** (**\*shot/reverse shot**), and by source (**\*stock shot**) (see also **MISE-EN-SCÈNE**; compare **SETUP**). **2.** See **TAKE**.

**shot duration** The length of time that a particular **\*shot** lasts. See also **CUTTING RATE**; **CUTTING RHYTHM**; **LONG TAKE**.

**shot/reverse-shot** In **\*film**, a standard way of representing a conversation taking place between two people that consists of cutting between **\*over-the-shoulder shots** featuring each person. See also **SUTURE**.

**shot size** In photography and **\*film** **\*camerawork**, how much of a subject is visible within a **\*frame**. See also **BIG CLOSE-UP**; **CLOSE-UP**; **EXTREME LONG SHOT**; **LONG SHOT**; **MID-SHOT**; **WIDE SHOT**.

**shot summary (shot-by-shot summary)** A detailed breakdown and **\*description** of all the **\*shots** which comprise a particular **\*sequence** in a **\*film** or **\*television programme**, or a complete summary of the shots in an **\*advertisement**. This is primarily **\*denotative**, consisting of numbered summaries for each shot, which may include thumbnail screen stills or simple

sketches representing the shots, \*shot durations, \*shot sizes, \*camerawork, \*transitions, and brief descriptive summaries, which may include dialogue and references to \*sound effects or musical lyrics.

**sign 1.** (semiotics) A meaningful unit which is \*interpreted as ‘\*standing for’ something other than itself (though not in the \*Saussurean model of the \*language system). Signs are found in the physical \*form of words, \*images, \*sounds, acts, or \*objects (this physical form is the \*sign vehicle). Signs have no \*intrinsic meaning and become signs only when sign-users invest them with \*meaning with \*reference to a recognized \*sign system or \*code. *See also* CONVENTIONAL SIGN; NATURAL SIGN; PEIRCEAN MODEL. **2.** An \*advertisement located in a public space.



<http://visual-memory.co.uk/daniel/Documents/S4B/sem02.html>

- Signs

**signal 1.** A beam of electromagnetic energy (typically \*radio waves, microwaves, or visible light) which is the \*medium of transmission for radio, \*television, \*mobile phone, and \*computer-mediated communication. A **carrier signal** is a sine wave of regular height and length the amplitude or frequency of which is modulated to encode either \*digital or \*analogue information. **2.** In \*Shannon and Weaver’s model of \*communication, the physical form into which the \*transmitter changes the \*message in order to send it via the communication \*channel. In telephony this is a varying electrical current; in face-to-face conversation it is the varying \*sound pressure in the air. The signal can be distorted by \*noise. **3. (social signal)** In \*nonverbal communication, any specific \*bodily \*cue which communicates, consciously or unconsciously, such as eyebrow-raising or pupil dilation. Unlike \*utterances, nonverbal signals are sent continuously and simultaneously. **4.** Distinguished by some theorists from \*symbols as a kind of \*natural sign: e.g. by Cassirer and Langer. For Eco, a unit of transmission in a communicative exchange which exists irrespective of its potential meaning as a \*sign.

**signal-to-noise ratio (S/N ratio, SNR)** 1. A measure of the capacity of a recording or transmission *\*medium* to carry a usable *\*signal* which exists below a threshold where it starts to distort and above a threshold where it becomes indistinguishable from *\*background \*noise*: e.g. audio hiss or picture grain: *see also* SHANNON AND WEAVER'S MODEL. 2. Loosely, the amount of wanted *\*information* as compared with the amount of unwanted information in a given *\*communication*; *see also* REDUNDANCY; *compare* FIGURE AND GROUND.

**significance** 1. The *\*subjective \*value*, personal relevance, or perceived *\*motivation* seen by an individual or group as underlying particular *\*messages* or acts by others, as distinct from any *\*explicit* meaning or stated *\*purpose*. *See also* AFFECTIVE MEANING; ASSOCIATIVE MEANING; CONNOTATION; COVERT APPEALS; HIDDEN AGENDA; IMPLICIT COMMUNICATION; IMPLICIT MEANING; SUBTEXT. 2. (hermeneutics) A *\*reader's* relation of a particular *\*text* to their own experiences, beliefs, and *\*values*, as distinct from the *\*author's \*intended meaning*. 3. The broader social or historical importance of some *\*event* or *\*artefact*. 4. (statistical significance) A measure of the improbability of some result having occurred by chance. The smaller the '*p* value', the less likely that the result is due to chance, and the more statistically significant it is.

**significant other** 1. Any individual adopted as a *\*role* model by another individual, and who *\*influences* their *\*values*, *\*norms*, *\*behaviour*, and self-image (Mead and Sullivan). *See also* LOOKING-GLASS SELF; SOCIALIZATION; SOCIAL LEARNING THEORY; *compare* GENERALIZED OTHER. 2. Colloquially, someone with whom one is romantically involved, or one's life-partner.

**signification** 1. What is signified: variously regarded as the *\*meaning*, *\*sense*, or *\*intended meaning*. In Saussurean *\*semiology*, it refers to what is signified within the *\*context* of an overall *\*semiotic* system (*compare* VALUE). For Barthes' usage, *see* ORDERS OF SIGNIFICATION. 2. The '*\*stand-for*' function of a *\*sign* (signifying something other than itself). 3. The relationship between a *\*sign vehicle* and a *\*referent* (*see* ICONIC;

INDEXICAL; SYMBOLIC). 4. The \*reference of \*language (or any \*sign system) to \*reality (see also REFERENTIALITY). 5. The process of signifying (\*semiosis).

**signified** 1. Simple past and past participle of the verb **to signify**: that which is meant, indicated, or symbolized. See also SIGNIFICATION. 2. *n.* [French *signifié*] In \*linguistics and \*semiotics, what the \*signifier ‘\*stands for’ (though not for Saussure, despite his references to it as a mental concept: see RECIPROCAL DELIMITATION; SAUSSUREAN MODEL). See also TRANSCENDENT SIGNIFIED.

**signifier** [French *signifiant*] In \*semiotics, the \*form which a \*sign takes. For Saussure, in relation to linguistic signs, this meant a non-material form of the spoken word—‘a sound-image’ (‘the psychological imprint of the \*sound, the impression it makes on our senses’). Subsequently, it has invariably been treated as the material (or physical) form of a sign—something which can be seen, heard, felt, smelt, or tasted (also called the \*sign vehicle). For Saussure, this is one of the two inseparable elements of the sign (see RECIPROCAL DELIMITATION; compare SIGNIFIED). See also PRIMACY OF THE SIGNIFIER; SAUSSUREAN MODEL.

**signifying practice** Meaning-making \*behaviour in which people engage (including the \*production and \*reading of \*texts) following particular \*conventions or rules of construction and \*interpretation. Social semioticians focus on signifying practices in specific sociocultural \*contexts—on *parole* rather than *langue* (see LANGUAGE AND PAROLE), and tend towards \*diachronic rather than \*synchronic analysis—in contrast to \*structuralist semioticians who focus on the formal \*structure of \*sign systems. \*Realists criticize what they see as the reduction of \*reality by \*conventionalists to nothing more than signifying practices.

**sign language (gestural language)** See also NONVERBAL LANGUAGE. 1. (sign) Visual \*languages of \*gesture learned as a primary language, notably those used by the deaf, e.g. British Sign Language (BSL), American Sign Language (ASL). 2. Gestural systems used as an alternative to \*speech, such as that used by Plains Indians of North America. 3. Occupational gesture

**\*codes**, e.g. the ‘tic-tac’ code used on British racecourses to communicate the betting odds. **4.** Manual language systems representing an existing language, e.g. fingerspelling (used in association with sign languages for the deaf) and signed forms of spoken language.

**signposting** In text design, structuring a document or webpage clearly, logically, and consistently in order to make it easily navigable for the **\*reader**. This includes using sections, headings and subheadings, cross-references (or hyperlinks), and lists. *See also* **CHUNKING**.

**sign relations** (semiotics) **1.** The relation between a **\*sign vehicle** and a **\*referent** in the world beyond the **\*sign system** (*see also* **ARBITRARINESS**; **SYMBOLIC**, **ICONIC**, **INDEXICAL**; **STAND-FOR RELATION**). **2.** In Saussurean and **\*structuralist** **\*semiology** the differential relation between signs within a **\*sign system** (*see also* **RELATIONAL MEANING**). **3.** Relations between the elements constituting a sign (e.g. in the **\*Peircean model**, between the **\*representamen**, the **\*object**, and the **\*interpretant**).

**sign system** (**semiotic system**) A **\*representational** and **\*interpretive** **\*frame of reference** (a **\*code** or **\*language**) that can function as a **\*symbolic** world and as a systemic resource for **\*meaning-making**.

**sign vehicle** The physical or material **\*form** of the **\*sign** (e.g. words, **\*images**, **\*sounds**, acts, or **\*objects**). For some commentators this means the same as the **\*signifier** (which for Saussure did not refer to material form). The Peircean equivalent is the **\*representamen**: the form which the sign takes, but even for Peirce this was not necessarily a material form. Note that the specific material form used (e.g. a word written in one **\*typeface** rather than another) may generate **\*connotations** of its own. *See also* **SEMIOTIC TRIANGLE**.

**similarity** **1.** One of the **\*gestalt** laws of **\*perceptual organization**, being the principle that, in visual patterns, features that look similar are grouped together **\*perceptually** as units. This principle has a practical application in text design. **2.** (semiotics) The basis of **\*iconicity** in perceived **\*resemblance**. **3.** In **\*social learning theory**, the degree to which an individual perceives

someone to resemble themselves in some key respect(s)—a factor which can *\*influence* the likelihood of *\*modelling* (see also **ROLE MODEL**). **4.** (communication theory) The extent to which an *\*audience* member perceives the *\*source* of a *\*message* to be like themselves in some way—a *\*source* factor which can influence the persuasive effectiveness of the message. **5.** (**similarity attraction hypothesis**) (social psychology) The idea that we like people who are similar to ourselves in certain respects; see also **AFFILIATION**; **HOMOPHILY**.

**simile** A *\*figure* of speech (specifically a trope) in which one thing is explicitly compared with something else of a different kind using the words ‘as’ or ‘like’, as in ‘*\*Television* is like a mirror’. Compare **METAPHOR**.

**simplex** A transmission system that is only active in one direction, which means that the *\*transmitter* and the *\*receiver* cannot swap roles. *\*Broadcast television* is a simplex system. See also **FULL DUPLEX**; **HALF DUPLEX**.

**simulacrum** (*pl.* **simulacra**) Baudrillard’s term (borrowed from Plato) for a ‘copy without an original’—the main form in which we encounter *\*texts* in *\*postmodern culture*. More broadly, he uses the term to refer to a *\*representation* which has no *\*referent* in everyday *\*reality*, such as a *\*virtual world* created on a computer. He declares in *Simulations* (1983) that ‘Henceforth, it is the map that precedes the territory...The map engenders the territory.’ See also **HYPERREALITY**; **VIRTUAL REALITY**; compare **PSEUDO-EVENT**.

**simulation** **1.** A dynamic *\*model* of a system that represents its *\*structural* elements and *\*functional* relations as processes taking place over time. Simulations are constructed to model a particular portion of *\*reality*, which has been theoretically identified by investigators as a system composed of related units that behave in a certain way. If the simulation is accurate, it will provide these investigators with *\*information* about the real states of the system. See also **SIMULACRA**. **2.** In *\*videogames* and *\*hypertext* fiction, a rule-based system allowing for experimentation and creativity in respect of how they can be reconfigured and experienced by *\*users*. This playful aspect

distinguishes such **\*forms** from traditional forms of **\*representational** media such as **\*narratives**.

**simulcast** 1. *v.* To **\*broadcast** a **\*programme** simultaneously on two or more **\*channels** or media. 2. *n.* A programme thus broadcast.

**singularity, the** (singularity hypothesis, technological singularity, intelligence explosion) A hypothetical point in the future when **\*artificial intelligence** exceeds human intelligence and thereafter grows more powerful exponentially, outdistancing even our capacity to measure and **\*evaluate** it. For Kurzweil, it will usher in an era of unprecedented progress; however, for Bostrom, it will mark the end of humanity. The term derives from mathematics.

**sitcom** (situation comedy) **\*Radio** and **\*television** genre exploiting the comic interaction of **\*stock** characters in **\*stock situations**, exploiting the potential of the tensions between members of a family, or a group of friends or workmates, in some shared social space (such as at home, in an office, or in prison). They are typically half-hour **\*programmes** which, unlike **\*soap opera** **\*episodes**, are usually self-contained. *See also* COMEDY.

**site of struggle** (site) *See also* CRITICAL DISCOURSE ANALYSIS. 1. A **\*discursive** domain (e.g. **\*class**, **\*gender**, religion, or **\*ethnicity**) in which dominant **\*discourses** compete for **\*ideological** **\*hegemony** in an endless quest to fix **\*meaning**. This conception derives from Gramsci's notion of **\*ideology** as a site of struggle. 2. In **\*poststructuralist** discourse, any situational or **\*representational** context in which meanings and/or identities are constructed, negotiated, and contested (*see also* HEGEMONIC READING; NEGOTIATED READING; OPPOSITIONAL READING; RECEPTION MODEL). The **\*mass media** constitute a site of struggle in relation to both their **\*content** and selective **\*access**.

**situatedness** 1. The dependence of **\*meaning** (and/or **\*identity**) on the specifics of particular sociohistorical, geographical, and **\*cultural** **\*contexts**, social and **\*power relations**, and philosophical and **\*ideological** frameworks, within which the multiple perspectives of **\*social actors** are dynamically constructed, negotiated, and contested. Such approaches are

often perceived by *\*realists* as radical *\*relativism*. *See also* **CONTEXTUALIZATION**. **2. (social situatedness)** the notion that the development of individual intelligence is dependent on its embedding in a social (and cultural) *\*context*. It derives from the work of Vygotsky in the 1920s.

**situational knowledge** *\*Social knowledge* of *\*stock situations* within a *\*culture* (such as shopping situations), guiding the normative *\*expectations* of participants for relevant *\*events* in social *\*interaction* (e.g. of appropriate *\*roles* and *\*discourses*)—for which a prior typology of situations is an essential prerequisite. *See also* **COMMUNICATION COMPETENCE**; **COMMUNICATIVE COMPETENCE**; **CONTEXT**; **CONTEXT FACTORS**; **CONTEXT OF SITUATION**; **CONTEXTUAL EXPECTATIONS**; **CONTEXTUAL MEANING**; **CULTURAL LITERACY**; **EPISODE**; **FACE-WORK**; **FRAME**; **FRAME OF REFERENCE**; **HYPER-RITUALIZATION**; **INTERACTION RITUALS**; **KNOWLEDGE**; **REGISTER**; **RELEVANCE THEORY**; **RITUAL INTERACTION**; **SCENARIO**; **SCRIPT**; **SITUATEDNESS**; **TAKEN-FOR-GRANTEDNESS**; **THOMAS THEOREM**; *compare* **SOCIAL CODES**.

**situation comedy** *See* **SITCOM**.

**sit up or sit back** *See* **LEAN FORWARD OR LEAN BACK**.

**six degrees (six degrees of separation)** *See* **SMALL WORLD THEORY**.

**size constancy** The psychological dampening down of dramatic size changes. Our retinal *\*image* of a person approaching us would double in size as they halved the distance between us, but we are rarely aware of this. *See also* **PERCEPTUAL CONSTANCY**; **RELATIVE SIZE**.

**sjuzhet** [/syuu-zhet/] *See* **FABULA**.

**skeuomorphism** [/skju:ə(ʊ)mə:fɪz(ə)m/ Greek *skeuos* ‘container’ + *morphē* ‘form’] **1.** Design featuring the imitation of materials used in a different *\*medium* for a related *\*artefact*: for example, an *\*online* diary that looks as if

it is bound in leather. *See also* [REAR VIEW MIRROR](#). 2. (computing) A [\\*graphical](#) user interface approach which employs icons designed to [\\*resemble](#) physical [\\*objects](#) (such as an envelope signifying ‘email’); *see* [ICONIC](#).



<http://www.bbc.co.uk/news/magazine-22840833>

- What is skeuomorphism?

[skinning](#) *See* [MODDING](#).

[slander](#) *See* [DEFAMATION](#).

[sleeper effect](#) A tendency to disassociate the [\\*source](#) from a [\\*message](#) after a period of time. Over time, for instance, we may assume that we must have heard about a product from a trusted friend rather than from [\\*advertisements](#).

[slice of life](#) [French *tranche de vie*] A term originally applied to ‘realistic’ writers such as Zola, implying that such work presented [\\*episodes](#) of [\\*everyday life](#) as if it were an unmediated recording or even a fragment of the world. For instance, dialogue might bear a striking resemblance to real-life conversations, or the [\\*frame](#) of the work (such as the last page of the novel, the final curtain onstage, or the picture frame of a painting) might seem to cut across ongoing action like a photographic snapshot. *See also* [FRAMING](#); [ILLUSIONISM](#); [PHOTOGRAPH](#); [VISUAL GRAMMAR](#).

[sliding signified](#) *See* [SLIPPAGE OF MEANING](#).

[slippage of meaning \(the sliding signified\)](#) In contrast to a relatively stable relationship between [\\*signifier](#) and [\\*signified](#) (as posited in [\\*structuralist semiotics](#)), there is ‘an incessant sliding of the signified under the signifier’ (Lacan): a signifier leads only to another signifier, never to a signified. For Derrida, there is thus an inherent [\\*indeterminacy](#) of [\\*meaning](#) (*see* [DIFFÉRANCE](#)). However, sanity and [\\*communication](#) depend on at least the provisional illusion of the stability of meaning. Lacan argues that there are anchoring points (*points de capiton*) in a [\\*discourse](#) which make

**\*interpretation** possible, albeit retrospectively. *See also* DECONSTRUCTION; FREEPLAY; TRANSCENDENT SIGNIFIED; UNLIMITED SEMIOSIS.

**slips of the tongue** *See* PARAPRAXIS.

**slogan** A short, memorable phrase or sentence used in **\*advertising campaigns** and **\*political communication**. With repetition, slogans function in various ways: notably, to encapsulate a **\*unique** selling proposition, to assist in competitive **\*brand** positioning, and to sustain **\*brand awareness**. *See also* JINGLE; STRAPLINE.

**slogo** *See* STRAPLINE.

**slow motion** (motion pictures) The effect of slowing down the motion of a photographed subject which can be achieved by playing back the **\*film** or tape at a slower **\*frame** rate than normal, or by photographing the subject at a higher frame rate and playing it back at normal speed—the latter method being preferable because it creates a smoother motion.

**small group communication** *See* GROUP COMMUNICATION.

**smallness** One of the **\*gestalt** laws of **\*perceptual organization**, being the principle that, in visual patterns, smaller areas tend to be seen as figures against a larger **\*background**. *See also* FIGURE AND GROUND.

**small talk** Polite, informal conversation about nothing of any particular importance. A form of **\*discourse** often **\*stereotypically** associated by men with women's talk (men's talk thus being an unmarked form; *see also* GENDER BIAS; GENDER STEREOTYPES; MARKEDNESS). Malinowski argues that the **\*function** of such discourse is phatic (*see* PHATIC COMMUNICATION). *See also* GENDERLECT.

**small world theory 1.** An academic perspective associated with the finding that in **\*social networks** any individual is separated from any other by an average of **six degrees of separation** (via mutual acquaintances). A **small**

**world network** consists of several small, tightly connected groups having few *\*ties* between them. *See also* [DEGREE](#); [NETWORK ANALYSIS](#); [PROXIMITY](#); [SCALE-FREE NETWORK](#); [SOCIAL NETWORK THEORY](#); [TRANSITIVITY](#); *compare* [INFLUENCE](#). **2.** The *\*theory* that, on the Web, each page is separated from any other by an average of about nineteen clicks.

**smart mob** People who use *\*mobile* communication *\*technologies* to act in concert even if they don't know each other. *See also* [SOCIAL MEDIA](#); *compare* [FLASH MOB](#).

**smart TV** A *\*digital \*television* set or set-top box which can access the *\*internet* and *\*streaming* media and run apps (such as *\*social media*).

**smiley** *See* [EMOTICON](#).

**SMS (Short Message Service)** A brief *\*message* sent from a *\*mobile phone*, also called a **text message**. Such messages tend to be *\*telegraphic* in style: closer to *\*speech* than to formal *\*writing*. Texting is particularly popular among teenagers and young adults, especially females, and it is frequently primarily *\*phatic* in function.

**SNA** *See* [SOCIAL NETWORKING ANALYSIS](#).

**S/N ratio, SNR** *See* [SIGNAL-TO-NOISE RATIO](#).

**SNS** *See* [SOCIAL NETWORKING SITE](#).

**SNT** *See* [SOCIAL NETWORK THEORY](#).

**soap opera (soap)** A regularly *\*broadcast \*television* or *\*radio \*drama \*serial* of indefinite duration with multiple plotlines and a regular cast of characters, typically involving a *\*depiction* of the problems of *\*everyday life* in a specific *\*setting* using the formal *\*conventions* of *\*realism*. The *\*genre* emerged on American radio in the 1930s, owing its name to the original sponsorship by major soap powder companies and to its perceived overdramatization. The *\*content* varies from the fantasy *\*lifestyles* of the

fabulously rich in the glossy American productions *Dallas* (1978–91) and *Dynasty* (1981–89) to the everyday lives of ordinary people in the long-running British productions *Coronation Street* (1960–) and *EastEnders* (1985–) and the Australian *Neighbours* (1985–) and *Home and Away* (1988–). Soap operas generally appeal to a predominantly female **\*audience** (the ratio of females to males in current British soap audiences tends to be about 60:40), arguably because they usually offer for possible **\*identification** a wider range of different female characters than other genres. *See also* **DOCUSOAP**; **OPEN FORMS**.

**social acceptance appeals** In persuasive **\*communication**, particularly in **\*advertising**, a **\*rhetorical** strategy which plays on the **\*audience**'s desire to gain the approval of others. It is an **\*emotional appeal** to a common personal **\*value** which is particularly important in **\*collectivistic cultures**, to more conservative **\*consumers**, and to teenagers seeking peer group acceptance. It plays on the desire for recognition, **\*status**, respect, **\*affiliation**, and belonging, and the desire to avoid embarrassment or rejection. It is widely used in **\*advertisements** for products such as deodorants. Its use in advertisements for alcohol or cigarettes is prohibited in advertising codes of **\*ethics** in many countries. *See also* **ADVERTISING APPEALS**; **AFFILIATIVE APPEALS**.

**social action theory** *See* **INTERACTION**.

**social actor** In sociology and social psychology, anyone who engages in intentional action which is shaped by internalized **\*expectations** about how others will **\*interpret** its **\*meaning** (action theory); *see* **INTERACTION**. Goffman employs **\*metaphors** of the stage, **\*roles**, props, and **\*audiences**, seeing social interaction as a **\*performance** in which actors stage-manage their actions (not necessarily consciously). In the **\*agency–\*structure** debate, the actor's choices are limited by **\*structural** constraints in the form of social **\*norms** and **\*values**: social actors are thus neither 'free **\*agents**' nor structurally determined **\*subjects**. *See also* **DRAMATURGY**; **HABITUS**; **SYMBOLIC INTERACTIONISM**; **THOMAS THEOREM**.

**social behaviour** *See* **INTERACTION**.

**social bookmarking (bookmarking)** \*Online bookmark management services enabling \*users to \*tag and recommend webpages. *See also* CONTENT CURATION; RECOMMENDATION ENGINE; SOCIAL NEWS SITE; TAGGING.

**social capital** *See also* SOCIAL TIES. **1.** In loose usage, the good will and positive reputation gained from relationships with others in \*social networks. **2.** For Coleman, the relationships and interactional \*norms within a social group, a networked resource to which its members have \*access. Social capital is seen as strongest in relatively closed \*networks. **3.** For Bourdieu, unlike \*cultural capital and \*economic capital, a resource of a group rather than of an individual, access to which is restricted to those within the same social or professional group. **4.** For Putnam, informal networks of relations that support social \*cohesion. It includes both \*bonding capital and \*bridging capital. Putnam observes a general decline in social capital and social solidarity in the USA, associated with \*individualization.



<http://davidgauntlett.com/wp-content/uploads/2018/04/gauntlett2011-extract-sc.pdf>

- Three approaches to social capital

**social categories** *See* CATEGORIZATION.

**social codes** (semiotics) \*Interpretive frameworks representing the world as it is understood within a \*culture or \*subculture (*see also* SYMBOLIC WORLD; WORLDVIEW). These are drawn upon in making sense not only of the world, but also of any \*representations of it. Much of this is \*tacit knowledge. Social codes include unwritten codes such as \*bodily codes and \*behavioural codes (*see* NONVERBAL COMMUNICATION). While all \*semiotic codes are in a broad sense social codes (being based on social conventions), social codes can also be seen as forming a major group of codes, alongside \*representational codes and \*interpretive codes. *See also* COMMON SENSE; CONVERSATIONAL CURRENCY; CULTURAL LITERACY; DRAMATURGY; EPISODE; FACE-WORK; FOLK PSYCHOLOGY; FRAME;

HYPER-RITUALIZATION; INTERACTION RITUALS; INTERCHANGE;  
RITUAL INTERACTION; SCRIPT; SITUATIONAL KNOWLEDGE; SOCIAL  
KNOWLEDGE; SOCIAL SCHEMATA; STOCK SITUATIONS.

**social cognition** The processing of social *\*information* by individuals and its potential *\*influence* on social *\*behaviour*; the study of this field within social psychology. *See also* COGNITION; DISTRIBUTED COGNITION;  
IMPRESSION FORMATION; PERSON PERCEPTION; SCRIPT; SITUATIONAL  
KNOWLEDGE; SOCIAL KNOWLEDGE; SOCIAL PERCEPTION; SOCIAL  
SCHEMATA; STEREOTYPING.

**social cognitive theory** *See* SOCIAL LEARNING THEORY.

**social collaboration** Interacting and *\*sharing* information and other *\*content* towards some common goal or for mutual benefit via an *\*online \*platform* within a *\*community of interest*. *See also* COLLABORATIVE PRODUCTION;  
DISTRIBUTED COLLABORATION; KNOWLEDGE SHARING; NETWORKED  
PARTICIPATION; ONLINE FORUMS; ONLINE SOCIALITY; SOCIAL  
NETWORKING.

**social comparisons** *See* SELF-ESTEEM.

**social construction (social constructionism)** *See* CONSTRUCTIONISM.

**social coordination (SC)** The planning required within a social group to organize their *\*reciprocal* actions in pursuit of a joint goal. Such coordination is facilitated by *\*mobile media*, which enable greater provisionality. *See also* COORDINATION; HYPER-COORDINATION;  
MICRO-COORDINATION; MOBILE COMMUNITY; PERPETUAL CONTACT.

**social determinism 1. (cultural determinism, social shaping)** In *\*theories* of the relationship between society and *\*technology* or *\*media*, a stance which asserts the primacy of social (and political) factors rather than the autonomous *\*influence* of the *\*medium* (whether this is *\*language* or a technology). Social determinists reject the causal priority given to language

by *\*linguistic* determinists and to technology by *\*technological determinists*. Those who emphasize social determination focus on such issues as the circumstances of *\*production*, modes of use, *\*values*, *\*purposes*, skill, *\*style*, choice, control, and *\*access* rather than on the *\*structure* of the *\*text* or *\*code* or the technical features of the medium. Like any strong *\*determinism*, extreme social determinism is a form of *\*reductionism*. An extreme social determinist position relating to the decoding of texts (more specifically, *\*audience* determinism) would reduce individual decodings to a direct consequence of social *\*class* position. A more moderate stance would stress that *\*access* to different codes is influenced by social position. *\*Structuralist semiotics* tends to be allied with *\*textual* determinism and is criticized for ignoring social determination. *Compare* SOCIOLOGISM. **2. (environmental determinism)** In the nature vs nurture debate, the stance that the social and physical environment, or nurture, is the stronger factor. *Compare* BIOLOGICAL DETERMINISM.

**social distance** *See* INTERPERSONAL ZONES.

**social effects** *Compare* PSYCHOLOGICAL EFFECTS. **1.** Any social changes attributed to specific causes: *see also* SOCIAL DETERMINISM. **2.** In relation to media, social *\*influences* or implications of the *\*mass media* or *\*new media* of *\*communication*—one focus of academic media research and *\*theory* within the *\*effects tradition*. McLuhan's notion that 'the *\*medium* is the *\*message*' refers in part to the social 'impact' of new media. For instance, in relation to the historical advent of *\*printing*, he argues deterministically that 'socially, the typographic extension of man brought in nationalism, industrialism, *\*mass markets*, and universal *\*literacy* and education'. *See also* MEDIA DETERMINISM.

**social expectations theory** *See* EXPECTATIONS.

**social functions (macro functions)** *See also* COMMUNICATIVE FUNCTIONS; *compare* PERSONAL FUNCTIONS. **1. (communication functions)** Fundamental roles that social *\*communication* can be seen as serving for society as a whole as opposed to simply for individuals. In sociology within the framework of *\*functionalism*, society is seen as having

communication ‘needs’ of its own. *See also* COHESION; CONSENSUS FUNCTION; CULTURAL PRODUCTION; CULTURAL REPRODUCTION; CULTURAL TRANSMISSION; INTEGRATION; TRADITIONAL TRANSMISSION. **2. (media functions)** Key social roles of the \*mass media, a particular \*medium of communication, or specific kinds of \*media content. Lasswell in 1948 listed three key social \*functions of \*mass communication: surveillance (or \*information), \*consensus (or correlation), and \*socialization (or transmission). Schramm adds \*entertainment (which he also lists as a \*personal function). *See also* CONSENSUS FUNCTION; CONVERSATIONAL CURRENCY; CULTURAL REPRODUCTION; CULTURAL TRANSMISSION; IMAGINED COMMUNITY; NATIONAL IDENTITY; RITUAL MODEL; SOCIAL UTILITY FUNCTION.

**social gaming** **1. (social network gaming)** Playing \*online \*games with existing friends on a \*social media platform. **2.** More broadly, playing multiplayer \*videogames. *See also* MMORPG; NETWORKED COMMUNICATION. **3. \*Gaming** that does not meet the legal definition of gambling (a distinction that is becoming blurred).

**social grade** *See* CLASS.

**social graph (social network graph, network graph, sociograph, sociogram)** (sociology) A diagram representing the various \*links between individuals or groups (\*nodes) in a \*social network (such as a friendship \*network), and whether these are \*reciprocal or non-reciprocal relationships. This sociometric (social measurement) technique reveals isolates, \*cliques, and \*bridges. *See also* COMMUNICATION NETWORK; NETWORK; NETWORK ANALYSIS; NETWORK THEORY; NETWORK TOPOLOGIES; NETWORK VISUALIZATION.

**social identification** *See* GROUP IDENTIFICATION.

**social identity** *See also* GROUP IDENTIFICATION; IDENTITY; IN-GROUP; REFERENCE GROUP. **1.** Broadly, an individual’s self-definition in relation

to others: *see also* [LOOKING-GLASS SELF](#). **2.** (social psychology) Those ideas that we have about ourselves which are based on our membership of major social *\*categories* (such as *\*age* group, nationality, *\*ethnicity*, *\*sex*, religion) and which contribute to the formation of our **self-concept**. These are the *\*in-groups* to which we belong. Tajfel argues that within such groups members maintain a positive self-concept by distinguishing themselves from the negatively defined ‘out-group’, which is the root of prejudice.

**social integration function** *See* [SOCIAL UTILITY FUNCTION](#).

**sociality** **1.** Socialness: a need for *\*affiliation* with others. **2.** The dynamic *\*performance* of relatedness or *\*connectedness* in everyday encounters. **3.** (**networked sociality**, **online sociality**) *See* [ONLINE SOCIALITY](#).

**socialization** **1. (enculturation)** Broadly, both formal and informal processes by which individuals adapt to the *\*behavioural \*norms* and *\*values* in a *\*culture* and learn to perform established social *\*roles*, acquiring many largely *\*unconscious biases*. A distinction is often made between **primary socialization**—learning *\*attitudes*, values, and appropriate individual behaviour, largely through family and schooling in childhood, and **secondary socialization**—learning by youths and adults of appropriate group behaviour, e.g. in occupational socialization. *See also* [CULTURAL PRODUCTION](#); [CULTURAL REPRODUCTION](#); [CULTURAL TRANSMISSION](#); [INTERNALIZATION](#). **2.** The deliberate induction of individuals by social agencies into dominant norms and values in that culture. This narrower conception ignores the importance of the *\*mass media* and peer groups in socialization (e.g. in *\*gender* socialization—the learning of behaviour and attitudes considered appropriate for one’s own *\*sex*). **3.** A specific *\*communicative function* or *\*media* function from a social rather than an individual perspective: *see* [SOCIALIZATION FUNCTION](#).

**socialization function (transmission function)** One of the roles that the *\*mass media*, a particular *\*medium*, or specific kinds of *\*media content*, are seen as playing from the perspective of society (macro-level *\*functions*): in this case, the transmission (across time and among groups) of *\*values*, the social heritage, and normative *\*models* of *\*behaviour* within a *\*culture*. For

Lasswell in 1948 this was one of the three key functions of social **\*communication**, the others being the surveillance (or **\*information**) function and the **\*consensus** function. Schramm suggests that it is comparable to an **\*educational** function for individuals. There is little doubt that the mass media are important agents of **\*socialization**. *See also* CULTURAL PRODUCTION; CULTURAL REPRODUCTION; CULTURAL TRANSMISSION; EXPECTATIONS; HYPER-RITUALIZATION; IMAGINED COMMUNITY; INTEGRATION; RITUAL MODEL; SOCIAL FUNCTIONS; *compare* TRADITIONAL TRANSMISSION.

**social knowledge** Understanding of **\*reality** and the world and **\*cultural knowledge** of **\*social codes** and situational **\*contexts**, including **\*common sense**, **\*folk psychology**, lay social **\*theories**, **\*cultural literacy**, and familiarity with social **\*roles** and **\*communicative purposes**. Such knowledge is of course essential for making sense of everyday **\*events**; additionally, along with **\*representational** knowledge, it is an essential resource for inferring the **\*preferred reading** of **\*texts** (which themselves extend social knowledge). It is acquired through **\*socialization** and **\*lived experience**, much being **\*tacit knowledge**. In **\*schema** theory it is seen as mentally represented in **\*social schemata**. *See also* COMMUNICATION COMPETENCE; CONVERSATIONAL CURRENCY; CULTURAL LITERACY; DRAMATURGY; EPISODE; FACE-WORK; FRAME; FRAME OF REFERENCE; INTERACTION RITUALS; INTERCHANGE; RITUAL INTERACTION; SCRIPT; SITUATIONAL KNOWLEDGE; STOCK SITUATIONS; THOMAS THEOREM.

**social learning theory (social cognitive theory)** A psychological perspective that **\*behaviour** is learned by observation, **\*identification**, and imitation, sometimes assisted by reinforcement (not necessarily direct reinforcement). For instance, sex-typed behaviour is seen as learned from observing, identifying with, and imitating same-sex **\*models** (both at home and in the **\*mass media**), together with reinforcement for sex-appropriate behaviour from **\*significant others**. Bandura argues that reinforcement is not necessary for **\*modelling**. *See also* HIERARCHY OF EFFECTS; ROLE MODEL; SIMILARITY.

**socially oriented advertising (lifestyle format)** A *\*style* of *\*advertising* based on market *\*segmentation* according to the *\*consumption* styles of particular social groups. This began to emerge in the mid 1960s following a phase of *\*personalization*, and has been seen as dominant until the mid 1980s. Such *\*advertisements* typically *\*depict* consumption in group *\*settings* on social occasions (entertaining, going out, holidays, relaxing) and product *\*images* are presented as emblematic of this (often aspirational) *\*lifestyle*. This *\*format* is particularly associated with alcohol, food, tobacco, and clothing. *See also* ADVERTISING FORMATS; *compare* IMAGE-ORIENTED ADVERTISING; PRODUCT-ORIENTED ADVERTISING; USER-ORIENTED ADVERTISING.

**social media** 1. Loosely, a reference to *\*social networking* sites, or ‘*\*content \*distribution*’ *\*platforms* such as Facebook and Twitter. 2. (**social media tools**) More broadly, the *\*online* and *\*mobile \*technologies* or platforms people use to interact and share *\*content*, including *\*social networking* sites, *\*social bookmarking* and social news sites, *\*blogs*, *\*online forums*, file-sharing and media-sharing sites, *\*social gaming* sites, social commerce sites, *\*virtual worlds*, and *\*wikis*. In *\*public relations*, one of the four *\*media forms* in the *\*media* cloverleaf, enabling public engagement with *\*influencers*. *See also* NETWORKED COMMUNICATION; NETWORKED PUBLICS; ONLINE SOCIALITY; PARTICIPATORY MEDIA; SHARING; USER-GENERATED CONTENT; *compare* HYBRID MEDIA; OWNED MEDIA; SOCIAL MEDIA PLATFORM; SOCIAL TECHNOLOGIES; TRADITIONAL MEDIA. 3. (**social media content**) The *\*messages* and resources created and shared within *\*social networking* and *\*content-sharing* websites. *See also* CONTENT; DEMOCRATIZATION OF CONTENT; ECHO CHAMBER; USER-GENERATED CONTENT.

**social media celebrity** *See also* CELEBRITY CULTURE; PROMOTIONAL CULTURE. 1. Someone who has become well known through *\*social media*, who may or may not have subsequently acquired broader fame. *\*Microcelebrities* such as the most popular bloggers and ‘YouTubers’ (YouTube personalities) are able to earn a significant income from associated *\*advertising* revenue. *See also* ENDORSEMENT; IMPRESSION

MANAGEMENT; SELF-BRANDING; SELF-PRESENTATION; SELF-PROMOTION. **2.** Someone who was already famous outside social media who also engages with fans regularly on social media.

**social media governance** *See also* REGULATION. **1.** Laws and regulations to which \*social media \*content and \*users are subject, including relevant legislation as well as industry regulations regarding financial, trading, \*advertising, and other professional standards. *See also* CYBERSTALKING; DATA PROTECTION; PRIVACY; SURVEILLANCE. **2.** The formal \*regulation or self-regulation of \*social media and the issue of whether and how such media can be regulated. **3.** Policies, guidelines, standards, and procedures for managing internal and external social media assets and activities relating to an organization or \*brand. **4.** Rules of conduct within particular social media sites. *See also* MODERATION; *compare* NETIQUETTE. **5.** The contribution of social media and \*networks to the promotion of democratic government. *See also* DIGITAL DEMOCRACY; MASS SELF-COMMUNICATION; NETWORKED PARTICIPATION; NETWORKED PUBLIC SPHERE; NETWORK SOCIETY; PARTICIPATORY DEMOCRACY.

**social media platform** An \*online or \*mobile system available for some particular \*purpose (such as \*advertising or publishing): either a general type (\*blog, \*social networking site, \*online forum, etc.) or a particular app. *See also* PLATFORM; SOCIAL MEDIA.

**social network analysis (SNA)** An approach to the study of \*social relations based on mapping the \*structure and pattern of relationships and \*flows of \*information between people in groups. *See also* ACTOR–NETWORK THEORY; DYAD; INFORMATION DIFFUSION; INFORMATION FLOW; NETWORK ANALYSIS; NETWORK THEORY; SOCIAL NETWORKS; SOCIAL NETWORK THEORY; SOCIAL TIES.

**social network graph** *See* SOCIAL GRAPH.

**social networking** **1. (networking)** Developing personal or professional relationships within a \*social network: *see* NETWORKING. **2. (social media**

**networking)** The use of \*online and \*mobile services for developing such relationships.

**social networking site (SNS, social network site)** A website enabling \*users to share \*content with a \*network of contacts. Facebook is the prototypical example, featuring personal pages built around a \*profile. Twitter has rejected the label, seeing itself as a \*news site, but it is nevertheless commonly regarded as a social networking site. Although not designed as \*blogs, both sites can be used as such. Such \*content sharing sites are what most people have in mind when they refer to \*social media. Typically, individual users establish contacts based primarily on their existing \*offline \*social networks, but such sites are also used for maintaining and extending a \*community of interest (or a fanbase), and for \*marketing. They are funded by advertising and are usually free for \*consumers. The \*online \*behaviour of users is often recorded and profile \*information is sold, primarily for \*targeting \*purposes. Seeking to avoid being regulated, the \*technology companies owning such sites present themselves as \*platforms rather than as publishers, bypassing the \*access and \*gatekeeping issues associated with the \*mainstream media (though not without \*censorship). They have been variously criticized as an \*echo chamber, as a primary source of \*fake news, and for promoting a \*narcissistic \*selfie \*culture.

**social networks 1.** Patterns of interpersonal relationships among individuals based on \*face-to-face interaction and/or \*mediated communication. The concept of social networks was introduced by Radcliffe-Brown in 1940. Such \*networks (based on \*links rather than individuals) emerge from \*interaction and can cut across and \*influence \*institutions; they can also shape individual \*behaviour. There are three basic types: **egocentric networks** (networks of connections for a given individual); **sociocentric networks** (closed networks such as a classroom or organization); and **open-system networks** (those with unclear boundaries). In sociology and anthropology, kinship and friendship networks have been a key focus; the advent of the \*internet has stimulated the concept of \*network societies. *See also* COHESION; COMMUNICATION NETWORKS; DIFFUSION; EXCHANGE THEORY; GROUP COMMUNICATION; GROUP IDENTIFICATION; INFORMATION FLOW; IN-GROUP; NETWORK; NETWORK ANALYSIS;

PEER GROUP; PRIMARY AND SECONDARY GROUPS; REFERENCE GROUP; SOCIAL NETWORK ANALYSIS; SOCIAL NETWORK THEORY; SOCIAL STRUCTURE; SOCIAL TIES; TWO-STEP FLOW; *compare* SPACE OF FLOWS. **2. (online social networks, OSNs)** Any Web-based service enabling *\*users* to establish, develop, and maintain multiple *\*online* connections with other users (typically based on personal or professional relationships, shared interests, or fan relations) on a *\*platform* providing a unified means of online *\*interaction*. *See also* COMMUNITY OF INTEREST; FRIENDING; SOCIAL NETWORKING SITE.

**social network theory (SNT)** A conceptual perspective concerning patterns of relations within a group or social system, including *\*information* flow and *\*influence* via relational *\*ties*. *See also* ACTOR—NETWORK THEORY; CENTRALITY; COMMUNICATION NETWORK; CONNECTEDNESS; CONNECTIVITY; GATEKEEPING; HETEROPHILY; HOMOPHILY; INFLUENCE; INFORMATION DIFFUSION; KNOWLEDGE SHARING; NETWORK; NETWORK ANALYSIS; NETWORKED INDIVIDUALISM; NETWORK THEORY; NODALITY; OPINION LEADERS; SMALL WORLD THEORY; SOCIAL NETWORKS; SOCIAL NETWORK ANALYSIS; SOCIAL TIES; *compare* NETWORK THEORY.

**social news site (social site)** A type of *\*social bookmarking* website enabling *\*users* to submit and vote on *\*links* to *\*news-related* articles and *\*blog \*posts*. *See also* UPVOTING; USER-GENERATED CONTENT.

**social perception** **1.** (social psychology) The processes involved in the apprehension, *\*evaluation*, and *\*interpretation* of ourselves and others: an aspect of *\*social cognition*. *See also* HALO EFFECT; IMPRESSION FORMATION; PERSON PERCEPTION; REFERENCE GROUP; SELF-PERCEPTION; STEREOTYPING. **2.** The social determinants of *\*perception*: *see also* EXPECTATIONS; PERCEPTION; PRIMACY; PRIMING; SALIENCE.

**social polling (polling, social media polling)** Posting an open or closed-ended question on a *\*social media* site or *\*blog* and encouraging followers to

share this *\*post*, typically in order to solicit real-time feedback, to generate engagement, and/or to generate traffic. The results can then be showcased.

*See also* [CONTENT CO-CURATION](#); [CONTENT CREATION](#); [CROWDSOURCING](#); [OPINION MINING](#); *compare* [UPVOTING](#).

**social presence** 1. A *\*subjective* or phenomenal quality attributed to a *\*medium* related to the sensory *\*channels* which it supports. Media differ in their degree of social *\*presence* and this is seen as a factor in determining the ways in which individuals use them in *\*interaction* since the choice of medium affects the nature of the interaction. In 1976, the British psychologists John Short, Ederyn Williams, and Bruce Christie ranked face-to-face *\*communication* as having the most social presence, followed by CCTV, the *\*telephone* (including speaker-phones and audio conferencing systems), and finally business letters. Media with high social presence are able to communicate *\*facial expression*, direction of *\*gaze*, *\*posture*, dress, and nonverbal *\*vocal cues*, which represent the presence of another person (*see also* [PSYCHOLOGICAL DISTANCE](#)). However, it is not true that media with high social presence are simply better, for those with low social presence are better suited to *\*task-oriented \*purposes* where the sense of presence is not an issue. *See also* [CUELESSNESS](#); *compare* [MEDIA RICHNESS](#). 2. In *\*virtual worlds*, an awareness of ‘the person behind the avatar’. *See also* [CO-PRESENCE](#).

**social realism** Visual art or literature *\*depicting* subjects of social concern using realistic *\*representational* techniques as a form of left-wing protest against injustices such as poverty or social deprivation. *See also* [CLASSIC REALISM](#); [EMOTIONAL REALISM](#); [REALISM](#).

**social relations (social relationships)** Persistent *\*reciprocal \*interaction* between individuals, enabling the development of shared *\*expectations*. *See also* [SOCIAL TIES](#).

**social responsibility model (public interest model)** A political stance which endorses the libertarian principles of ‘free market’ economics and *\*consumer* sovereignty (*see also* [MARKET MODEL](#); [LIBERTARIAN MODEL](#); [NEOLIBERALISM](#)) but which also sees the primary duty of the *\*mass media*

as being to promote democracy, *\*truth*, and social justice (*see also* JOURNALISTIC ETHICS; PUBLIC SERVICE BROADCASTING), and accepts a need for *\*press* accountability and *\*regulation* in support of such obligations to society at large. Democracies need a diverse range of voices, including those of minority groups, and this need should be protected (*see also* DOMINANCE MODEL; FREEDOM OF THE PRESS; FREE SPEECH; MANIPULATIVE MODEL; MEDIA OWNERSHIP; PLURALISM). Intervention may be justified when the *\*public interest* is at stake: for instance, when publication threatens society—such as when it flouts prevailing standards of *\*taste* and decency or is liable to lead to crime, violence, or disorder. However, whenever possible this should involve self-regulation. *See also* MEDIA PLURALISM; MEDIA SYSTEMS; REGULATORY MODELS.

**social schemata** Hypothetical mental templates that help individuals to make sense of new experiences with reference to *\*expectations* established by previous *\*lived experience* of the everyday social and *\*perceptual* world. *See also* HABITUS; SCHEMA THEORY; SCRIPT; SITUATIONAL KNOWLEDGE; STOCK SITUATIONS; SOCIAL COGNITION; SOCIAL KNOWLEDGE; *compare* SOCIAL CODES.

**social self** *See* LOOKING-GLASS SELF.

**social semiotics** 1. The study of *\*signifying practices* employing ‘socio-semiotic resources’ in specific sociocultural *\*contexts*. Saussure envisaged *\*semiology* as ‘a science that studies the life of signs within society’. Signs do not exist without *\*interpreters*, and semiotic *\*codes* are social *\*conventions*. Social semiotics reverses the *\*structuralist* priorities regarding *\*langue and parole* and seeks to account for *\*materiality* and *\*multimodality*. *See also* INTERPRETIVISM. 2. The semiotic analysis of *\*social codes* and phenomena (e.g. *\*nonverbal communication*) as distinguished from the *\*textual* analysis of *\*representational codes*.

**social shaping** *See* SOCIAL DETERMINISM.

**social shareability** *See* VIRALITY.

**social sharing** *See* CONTENT SHARING.

**social site** *See* SOCIAL NEWS SITE.

**social situation** All of the social factors influencing individual *\*behaviour* or experience in a specific *\*context* of *\*interaction* at a particular time. *See also* COMMUNICATIVE RELATIONSHIPS; CONTEXT OF SITUATION; CONTEXTUAL EXPECTATIONS; EPISODE; EXPECTATIONS; INTERACTION RITUALS; INTERCHANGE; NORMS; POWER RELATIONS; RITUAL INTERACTION; SCENARIO; SCRIPT; SETTING; SITUATIONAL KNOWLEDGE; SOCIAL CODES; SOCIAL KNOWLEDGE; STOCK SITUATIONS; THOMAS THEOREM.

**social structure** The fundamental and relatively enduring framework of social *\*institutions*, *\*roles*, *\*statuses*, and *\*norms* constituting the interrelated elements of society at a particular time. Sometimes distinguished from processes and frequently determinatively opposed to *\*agency*. A key issue is the extent to which social *\*structure* depends on *\*consensus* or coercion. *See also* ACTOR–NETWORK THEORY; BASE AND SUPERSTRUCTURE; FUNCTIONALISM; SOCIAL NETWORKS; STRUCTURE.

**social technologies (social tools, STs)** **1.** Any techniques developed within a community that lead to greater social inclusion. **2.** Any *\*communication* tools that are used to broaden the possibilities for social *\*interaction*, participation, and collaboration. *See also* NETWORKED COMMUNICATION; NETWORKED PARTICIPATION; ONLINE SOCIALITY; PARTICIPATORY CULTURE; PARTICIPATORY MEDIA. **3.** More loosely, a synonym for *\*social media*.

**social text** In *\*structuralism* and *\*poststructuralism*, a textualist *\*metaphor* for *\*culture* as a system of *\*signs* within which *\*meanings* and *\*realities* are produced and *\*interpreted*; in interpretive social analysis, culture and the social world may thus be seen as a *\*text* which is amenable to being read for deep meanings or deconstructed—as in the work of Kristeva or Geertz. The conception of social phenomena such as *\*gender*, *\*ethnicity*, or *\*class* as

texts rather than as *\*givens* enables *\*ideological analysis* in terms of alternatives to the *\*dominant reading* which seeks to establish them as natural *\*categories* (*see also* NEGOTIATED READING; OPPOSITIONAL READING). The notion of social reality as *\*authored* is seen by its critics as *\*relativism*. *\*Deconstruction* dissolves the *\*ontological* distinction between text and *\*context*, between *\*representation* and world. Derrida's declaration that 'there is nothing outside the text' enrages *\*literalists*.

**social ties (ties, social relations)** 1. (sociology) Interpersonal relations, such as those based on family, friends, and workmates, linking individuals and communities (*see also* AFFILIATION). For Durkheim, social *\*ties* were a central social *\*fact*. Ties vary in strength by duration, intensity, intimacy (*see* STRONG TIES; WEAK TIES), degree of *\*similarity* (*see* HOMOPHILY), and *\*reciprocity*. The *\*cohesion*, stability, and durability of communities depends on the establishment and maintenance of strong social ties through *\*communication*. Strong ties generate *\*networks* of social support (*see also* SOCIAL NETWORKS), and social isolation is the lack of them. Granovetter argues that weak ties beyond the local community are important for large-scale social *\*integration*. The *\*culture* of urban *\*modernity*, characterized by increasing *\*individualization*, led to the weakening of traditional social ties, and globalization has led to their *\*disembedding*. A network of social ties constitutes an important part of *\*social capital* and facilitates social exchange, *\*knowledge* sharing, and social *\*influence*. *See also* SOCIAL NETWORK THEORY; SOCIAL RELATIONS. 2. In *\*social network* analysis, relationships between individuals in a *\*social network* (*see also* EDGE; TIES).

**social tools** *See* SOCIAL MEDIA; SOCIAL TECHNOLOGIES.

**social update** *See* STATUS UPDATE.

**social utility function (social integration function)** In relation to general types of use by individuals of the *\*mass media*, a single *\*medium*, a media *\*genre*, or specific *\*media content*, usage which strengthens an individual's sense of belonging to a social group through sharing its *\*norms*, *\*values*, and beliefs, or strengthens their contact with others (*see also* INTEGRATION;

**REFERENCE GROUP; RITUAL MODEL**). It derives from a need of individuals for **\*affiliation**. Examples include using the mass media as **\*conversational currency**, going on a date at the cinema (*see also* **RELATIONAL USES**), and relating to characters or presenters onscreen (*see* **PARASOCIAL RELATIONSHIPS**). It is one of the four commonly listed **\*personal functions** in using the mass media (*compare* **SOCIAL FUNCTIONS**), the others being: **\*information**, **\*entertainment**, and **\*personal identity** (*see also* **USES AND GRATIFICATIONS**). *Compare* **CONSENSUS FUNCTION**.

**social zone** *See* **INTERPERSONAL ZONES**.

**societal reaction theory** *See* **LABELLING THEORY**.

**sociocentricity** *See* **SOCIAL DETERMINISM**.

**sociocentric networks** *See* **SOCIAL NETWORKS**.

**sociogram** *See* **SOCIAL GRAPH**.

**sociograph** *See* **SOCIAL GRAPH**.

**sociolect** (sociolinguistics) The distinctive ways in which **\*language** is used by members of a particular social group. In **\*semiotic** terms it can refer more broadly to **\*subcodes** shared by members of such groups. *Compare* **DIALECT; GENDERLECT; IDIOLECT**.

**sociolinguistics** The study of **\*language** in relation to social **\*contexts**, **\*social relationships**, and **\*cultural** factors (such as **\*class**, **\*gender**, and **\*ethnicity**). *See also* **ACCOMMODATION; CODE-SWITCHING; COMMUNICATIVE COMPETENCE; CONTEXT OF SITUATION; CONVERSATION ANALYSIS; DIALECT; DISCOURSE ANALYSIS; ELABORATED CODE; ETHNOMETHODOLOGY; GENDERLECT; LINGUISTIC RELATIVITY; LINGUISTICS; REGISTER; RESTRICTED CODE; SOCIOLECT; SPEECH COMMUNITY; compare** **PSYCHOLINGUISTICS**.

**sociologism (sociological reductionism)** Typically a pejorative term for the reduction of phenomena to purely sociological explanations. *See also* REDUCTIONISM; SOCIAL DETERMINISM; *compare* PSYCHOLOGISM.

**sociology of knowledge** The study of the social basis of ideas and the social production of \*facts. For instance, Durkheim sees our mental \*categories as related to our forms of social organization, \*Marxist theory relates \*knowledge to \*ideology, while Mannheim argues that the social basis of knowledge cannot be reduced to purely economic factors. *Compare* EPISTEMOLOGY.

**socio-oriented communication** A \*style of \*family communication and media use, identified by Lull, that involves: an emphasis on harmonious \*social relations and the feelings of others; children being encouraged to get along with other family members and friends, to give way in arguments, to avoid controversy, to repress anger, and to stay away from trouble; parental control, verbal and restrictive punishment; high levels of total TV viewing (*see* HEAVY VIEWERS) but low \*news \*consumption. *Compare* INTERACTION-ORIENTED COMMUNICATION.

**sockpuppet** *See* CATFISHING.

**soft focus** In photography and \*cinematography, a blurring of the \*image created by filters, rather than an out of focus shot. Soft focus is considered to be flattering because it obscures, blemishes, and creates a pleasing glow around the subject.

**soft news** \*Mass-media journalistic features that are not factual reports of newsworthy \*events—examples being entertainment and leisure stories. There is a \*stereotypical \*connotation of \*femininity. *See also* ENTERTAINMENT FUNCTION; FICTION VALUES; HUMAN INTEREST STORY; STORY MODEL; *compare* HARD NEWS.

**soft sell** In \*advertising, the use of a subtle sales \*message, typically employing \*emotional appeals and \*imagery to generate positive associations for a \*brand rather than seeking immediate sales. Its focus is not

on *\*information* or product benefits. *See also* AFFECTIVE COMMUNICATION; AFFECTIVE MEANING; ASSOCIATIVE MEANING; COVERT APPEALS; IMAGE-ORIENTED ADVERTISING; NONVERBAL PERSUASION; PERIPHERAL ROUTE; VISUAL PERSUASION; *compare* HARD SELL.

**software** Coded instructions in the form of **programs** that perform certain tasks using a computer's hardware. Software includes a computer's operating system and all its applications (colloquially, **apps**). These are written in **source code** (a programming language such as Java or C++) and are then converted by a compiler program into binary code. '**Software studies**' refers to the academic exploration of how software tools frame the *\*cultural \*representation* of *\*digital \*data* in conventions of *\*information* retrieval, visualization, *\*knowledge* creation, and the understanding of *\*new* media. *See also* MASHUP.



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- Software takes command

**solipsism** *See* IDEALISM.

**SOT** (sound off tape) *See* NATURAL SOUND.

**sound** **1.** Vibrations sensed by the ear. Every sound has: amplitude (volume), *\*pitch* (frequency), timbre (tone), and an envelope (*\*decay* over time). *See also* AUDITORY PERCEPTION. **2.** (speech) *See* AURAL-ORAL CHANNEL; INTONATION; PHONEME; PHONETICS; PHONOLOGY; SPEECH PERCEPTION; VOCAL CUE; VOCALIZATION. **3.** (recording and editing) *See* ASYNCHRONOUS SOUND; ATMOS; DUB; DYNAMIC RANGE; M&E; MIX; NATURAL SOUND; POINT-OF-AUDITION SOUND; SAMPLING; SELECTIVE SOUND; SOUND BRIDGE; SOUND DESIGN; SOUND EFFECTS; SOUND PERSPECTIVE; SYNCHRONOUS SOUND. **4.** (musical sound) Patterned vibrations, as opposed to *\*noise*.

**sound bed** In audiovisual *\*editing*, either using a pre-existing piece of audio (e.g. a music *\*track*), or cutting together audio material from *\*rushes* (e.g. selected quotations) to create a coherent audio track which structures the subsequent editing of pictures.

**soundbite** A brief quote lifted out of, or assembled from, the *\*context* of a longer statement. Soundbites have become a mainstay of *\*news* and *\*current affairs* reporting. Those in the public eye (notably politicians) have become adept at tailoring their statements to feature soundbites. N. Postman argues this has a detrimental *\*effect* on political *\*discourse* as more complex arguments and nuances are lost.

**soundbite journalism** The technique of reporting highly editorialized versions of *\*news* or *\*current affairs* stories that are presented as simplified summaries.

**sound bridge** In *\*film* or *\*television*, *\*sound* that either continues over a *\*cut* or starts before a cut, having the effect of counteracting the abruptness of the visual *\*transition*. *See also* ASYNCHRONOUS SOUND.

**sound design** The process of collecting, arranging, and blending various acoustical elements to create a believable *\*sound* world for media *\*productions*. Sound designers oversee the production of the whole sound track, excluding dialogue and music, although they may contribute to these areas. *See also* ASYNCHRONOUS SOUND; NATURAL SOUND; POINT-OF-AUDITION SOUND; PROSODY; SOUND PERSPECTIVE; SELECTIVE SOUND; SOUND BRIDGE; SOUND EFFECTS; SOUND PERSPECTIVE; SYNCHRONOUS SOUND.

**sound effects** Any non-diegetic *\*sounds* other than music or dialogue. These tend to be added in *\*post-production*. *Compare* DIEGETIC SOUND.

**sound mixing** *See* MIX.

**sound off tape** *See* NATURAL SOUND.

**sound perception** *See* AUDITORY PERCEPTION.

**sound perspective (auditory perspective, aural perspective)** *See also* POINT-OF-AUDITION SOUND; SOUND DESIGN. **1.** In filming, the auditory characteristics that define the *\*point of view* of a character, or of the *\*audience*, on an environment, drawing upon *\*conventions* whereby the *\*sounds* heard reflect the relative distances of their apparent sources in three-dimensional space. Change of acoustic signatures associated with places can mark the transition from one space to another. **2.** In sound recording, the apparent distance from the listener of a sound in a *\*mix*, based on aural *\*cues* such as volume, frequency, echo, timbre, and reverberation. In stereo recordings depth effects can also be created by *\*panning* and phase reversal.

**source 1. (information source)** In *\*Shannon and Weaver's model*, the point of origin of a *\*message*. For example, in *\*speech communication*, the source would be the speaker (*see also* AUTHOR; SOURCE FACTORS; *compare* COMMUNICATOR). **2.** In the *\*mass media*, the perceived origin of a message. In *\*advertisements*, where a model or actor is a spokesperson for the product in the ad, they count as a source: *compare* SENDER. **3.** A person from whom a journalist obtains *\*information* for a *\*news* story. The mass media are often criticized for over-reliance on official sources; *see also* AGENDA SETTING. **4.** In *\*linear editing*, the playback as opposed to the 'record' machine.

**source factors (source variables, sender factors or variables)** The terminology used in some *\*models* of *\*communication* or *\*persuasion* for specific *\*variables* associated with the *\*source* (or perceived source) of a *\*message* that research has identified as among those that can affect its effectiveness. In research within the *\*Yale model*, **source credibility** has been shown to be particularly important. For instance, persuasion is most effective when the source is seen as knowledgeable, trustworthy, powerful, and attractive. The more we like someone, the more we are likely to be persuaded by them—especially if we identify with them. We are likely to respond positively to messages from a source we perceive as similar to ourselves (*see* IDENTIFICATION; HOMOPHILY; SIMILARITY). *See also*

SENDER FACTORS; *compare* CHANNEL FACTORS; CONTEXT FACTORS; MESSAGE FACTORS; RECEIVER FACTORS.

**source incongruity** In *\*communication*, a situation where the *\*receiver's* *\*opinions* of the *\*source* conflict with those about the *\*message*. People deal with this by trying to reduce the incongruity. For example, in *\*advertising*, the *\*endorsement* of a product they like by a celebrity they dislike leads their perception of the product to become less positive and that of the celebrity more positive. *See also* COGNITIVE DISSONANCE.

**source-oriented communication** *See* SENDER-ORIENTED COMMUNICATION.

**space of flows** The spatial logic of *\*networking* which is organized around connections, in contrast to the **space of places** where it is organized around localities (Castells). In a *\*network* society, dynamic *\*flows* of people, *\*information*, and money, circulate between *\*nodes* which form associations that are increasingly independent of specific local *\*contexts*. However, the notion of place still has meaning among groups and organizations (*see also* INFORMATION FLOW; VIRTUAL COMMUNITY; *compare* SOCIAL NETWORKS).

**space perception** *See* SPATIAL PERCEPTION.

**space–time compression** *See* TIME–SPACE COMPRESSION.

**spatial behaviour** *See* PROXEMICS.

**spatial perception (space perception)** The apprehension and *\*interpretation* of physical, experiential, and/or pictorial space, including the spatial relations between *\*objects*, and movement. Psychologically, individuals differ in their spatial skills, such as the mental rotation of objects and spatial orientation. Oft-cited references to males tending to demonstrate better spatial skills than females involve statistical overlaps rather than distinct *\*differences* between the sexes. *See also* BINOCULAR VISION; DEPTH

PERCEPTION; INTERPERSONAL ZONES; MOTION PARALLAX; PERSONAL SPACE; PICTORIAL DEPTH CUES; VISUAL PERCEPTION.

**spatial relations** Relative distances, orientations, and angles between the \*viewer and the viewed, or between parts of a visual \*representation, such as: above–below, in front–behind, close–distant, left–right, and inside–outside (or centre–periphery). Such \*structural relationships are not \*semantically neutral. G. Lakoff and M. Johnson have shown how fundamental **orientational metaphors** are routinely linked to key concepts in a \*culture. ‘Up’ (or higher) is often positively valorized compared with ‘down’ (or lower) (see CAMERA ANGLE; ELEVATION); \*reading direction can be linked to the \*signification of left and right in \*visual representation (see FLIPPED IMAGE). See also DIAGONALITY; FRONTALITY; LATERALITY; MISE-EN-SCÈNE; OCCLUSION; ORIENTATION; PICTORIAL DEPTH CUES; PROXIMITY; SHOT SIZE; SPATIAL PERCEPTION; SYNTAGM; ZONES OF RECESSION.

**spatial zones** See INTERPERSONAL ZONES.

**special effects (SFX, visual effects)** See also GREEN SCREEN; PERFORMANCE CAPTURE; ROTOSCOPE; TRAVELLING MATTE. **1.** In \*film and \*television, either trick shots designed to deceive the \*viewer—for example, the \*digital matte paintings that represented the buildings of ancient Rome in *Gladiator* (2000)—or the creation of fantastic spectacles such as the digital realization of the alien planet Pandora in *Avatar* (2009). Special effects can be mechanical or optical, although since the 1990s more and more have been achieved digitally. **2.** A specialist job in film \*production and \*post-production that creates \*shots which are too expensive, dangerous, or impossible to achieve ‘in camera’. ‘Visual effects’ is a more accurate term since such shots involve specialist film-making departments whereas audio effects tend to be created as a part of a film’s \*sound design.



[http://www.ted.com/talks/don\\_levy\\_a\\_cinematic\\_journey\\_through\\_visual\\_effects](http://www.ted.com/talks/don_levy_a_cinematic_journey_through_visual_effects)

- 'A cinematic journey through visual effects': a TED talk

**spectacle** [Latin *spectaculum* 'public show'] **1.** A public *\*performance*, *\*media event*, or epic *\*film* produced on a grand scale and with impressive visual effects. *See also* AESTHETICIZATION; IMAGE; PUBLICITY MODEL; SPECTACULARIZATION; VISUAL IMPERATIVE. **2.** For Mulvey, one of the two primary formal components of mainstream film, the other being action (see NARRATIVE FLOW). Spectacle is a freezing of the *\*flow* of action, frequently featuring the erotic *\*depiction* of 'woman as image' by the objectifying *\*male gaze*. **3.** For Debord, writing in the 1960s, the 'society of the spectacle' is a *\*cultural* obsession with *\*appearances* and the *\*image*: *\*mass consumption* and *\*electronic media* have created a society of *\*spectators* and inauthentic experience: *compare* AESTHETICIZATION; HYPERREALITY.

**spectacularization** The process of producing a *\*representation* in the form of a major *\*spectacle*: for instance, *\*television commercials* with extravagant budgets and visual effects, as in many of those produced by established or aspiring *\*film* directors. *See also* AESTHETICIZATION; IMAGE; MEDIA EVENTS; PSEUDO-EVENT; PUBLICITY MODEL; VISUAL CONSUMPTION; VISUAL IMPERATIVE.

**spectator** **1.** A person who watches and listens to a public *\*performance* or sporting *\*event*, usually with reference to those attending rather than the *\*viewers* of *\*broadcast* coverage. A common *\*connotation* is that spectators watch without actively participating (which neglects *\*emotional* and *\*cognitive* involvement). **2. (film spectator)** In psychoanalytical and *\*structuralist film theory*, a relatively passive viewing *\*subject* constituted through the adoption of an ideal '*\*subject position*' anticipated by the filmic *\*text*. This phenomenon is commonly referred to as cinematic **spectatorship**: *see also* CINEMATIC APPARATUS; CONSTITUTION OF THE SUBJECT; IDEAL READER; INTERPELLATION; POSITIONING; SUTURE; VIEWING SUBJECTS. **3.** An individual viewer of a *\*film*: an actual member of a film *\*audience*, usually in the specific social *\*context* of a cinema. This is normal usage in empirical studies of film audiences.

**spectral purity (purity)** A physical dimension of light in which the fewer \*wavelengths the greater purity; it corresponds to the psychological dimension of \*saturation. This is one of the three physical properties of light on which \*colour vision depends; the other two are \*luminance and wavelength.

**spectrum scarcity** The conception of \*radio frequencies as a finite and limited resource that needs to be managed carefully. The part of the \*electromagnetic spectrum that is suitable as a transmission \*medium constitutes only a narrow band of frequencies. These must be shared among the military, the emergency services, as well as the radio and \*television services. Consequently, in the UK, it was seen as imperative that the licensing of these frequencies should be subject to government \*regulation and control lest the transmission of radio \*signals fell into a ‘chaos of the ether’. *See also* PUBLIC SERVICE BROADCASTING.

**speech** *See also* DISCOURSE. **1. (spoken language)** The ‘spoken word’: the \*medium of \*oral communication, based on the production, transmission, and \*reception of vocal \*sound. Traditionally speech was regarded as the primary mode of human \*language (and \*communication)—\*writing being seen as derivative (*see also* PHONOCENTRISM)—but this \*bias has been challenged (famously by Derrida). *See also* SPEECH COMMUNICATION. **2.** Something spoken; an \*utterance. **3.** A formal utterance for a particular \*purpose. **4.** A single utterance by an actor in a \*drama. **5.** The act of speaking. **6.** A particular style of speaking. **7.** The \*dialect or language of a particular region or group.

**speech act** (pragmatics) Any goal-directed action performed with words in \*interpersonal communication, defined primarily with reference to the speaker’s intentions and the \*effects on the listener(s). The term was introduced by Austin and is also associated with Searle in an analytical approach called **speech act theory**. Some regard speech acts as the basic units of \*discourse. The term is frequently used synonymously with \*illocutionary act. *See also* DISCOURSE ANALYSIS; LOCUTIONARY ACT; PERFORMATIVES; PERLOCUTIONARY ACT; *compare* CONVERSATION ANALYSIS.

**speech circuit** [French *circuit de la parole*] Saussure's cyclical and symmetrical **\*model** of oral **\*interpersonal communication**, originally published in 1916, famously represented in the form of two facing heads with what look like **\*telephone** wires slung between them and connecting their brains, mouths, and ears. Unlike most **\*transmission models**, it has directional arrows indicating not only **\*feedback** but the equal participation of both participants. It is **\*sender-oriented** insofar as **\*comprehension** on the part of the listener is presented as a kind of mirror of the speaker's initial process of **\*expressing** a thought. The textual commentary refers only briefly to the speaker's use of 'the code provided by the **\*language**' (a **\*code** which is assumed to be shared), but at each end of the process in the diagram there is a **\*representation** of a process of mental decoding or encoding to or from the '**\*sound pattern**' (or **\*signifier**) and the concept (or **\*signified**). The concept of codes, and of **\*encoding**–decoding was to become central to **\*structuralist semiotics**. *See also* SAUSSUREAN MODEL.

**speech communication** The study of human spoken **\*interaction**. Undergraduate programmes, widespread in the USA, usually include **\*interpersonal communication**, **\*group communication**, **\*organizational communication**, **\*family communication**, and **\*rhetoric** (or persuasive **\*communication**). Institutional programmes typically emphasize communication skills and effectiveness more broadly, and hence often also include **\*written communication**, **\*intercultural communication**, and **\*mediated communication**. Research programmes include the investigation of issues such as the **\*contextual \*functions** of **\*oral communication** and the development of **\*speech** recognition systems.

**speech community (language community)** Any group of people sharing a common **\*language** or language variety.

**speech perception** The process in which listeners hear vocal **\*sounds** and recognize and comprehend linguistic units within the **acoustic flow** (the stream of vocal sounds in which a listener competent in that spoken **\*language** is able to identify words). *See also* AUDITORY PERCEPTION; COCKTAIL PARTY EFFECT; PHONETICS; PHONOLOGY.

**speech recognition** 1. (word recognition) In *\*speech perception*, the initial *\*cognitive* processes involved in decoding vocal *\*sounds*: *see also* PHONETICS. 2. (automatic speech recognition or computer speech recognition) The use of computer software to convert human speech into written text, or to respond to voice commands. *See also* LANGUAGE PROCESSING.

**spheres of consensus, legitimate controversy, and deviance** *See* HALLIN'S SPHERES.

**spin** (public relations) Selectively creating *\*narratives* and *\*frames* for *\*events* so that those particular definitions of situations are privileged which best serve the client's interests. Often a pejorative term. *See also* ANGLE; BIAS; BURYING; FRAMING; PROPAGANDA; SELECTIVE REPRESENTATION; SOUND BITE; THOMAS THEOREM.

**spin doctor** A *\*press* relations specialist whose role is to manage *\*mass-media* coverage of those whose interests they represent, especially a political adviser responsible for *\*news* management. Alastair Campbell became famous as spin doctor for British Prime Minister Tony Blair's administration between 1994 and 2003.

**spiral of silence** The *\*theory* that media reports of *\*public opinion* tend to reflect the majority view, since those in the minority tend to be less vocal, *\*expressing* their *\*opinions* only when they seem consonant with those of the majority. In a spiral process, media coverage reinforces the majority view.

**splash** *See* LEAD STORY.

**splice** In *\*film* or audio *\*editing*, the act of joining two cut pieces of film or audio tape together, or the product of this process (*see also* CUT).

**splice in** *See* INSERT EDITING.

**split testing** *See* A/B TESTING.

**split track** Audio *\*tracks* used to record different information: for example, a mono *\*mix* on track one and music and effects (see *M&E*) on track two.

**sponsorship** An arrangement whereby all or part of the funding of a media product or production is provided by a commercial company as a form of *\*advertising*.

**spreadable media** In the context of *\*fandom*, the active participation of fans in shaping *\*media content* by sharing it with their own *\*social networks* but also commenting on it, critiquing it, reframing it, and remixing it: a more horizontal *\*model* of *\*content \*circulation* than the traditional top-down *\*distribution* model of *\*sticky* media. *See also* COMMUNITY OF INTEREST; CONTENT CURATION; CONTENT SHARING; GIFT ECONOMY; MEME; NETWORKED PARTICIPATION; PARTICIPATORY CULTURE; *compare* VIRAL CONTENT.

**standard ratio** *See* ASPECT RATIO.

**‘stand-for’ relation** (semiotics) The indirect *\*sign relation* between a *\*sign vehicle* and what it *\*represents* (as in *\*symbolism*), or this substitutional *\*function* as the basis of a *\*conventional \*sign system*—rejected in the *\*Saussurean model* of the *\*language* system (see RECIPROCAL DELIMITATION). *See also* SIGNIFICATION.

**star network** *See* CENTRALIZED NETWORK.

**state media (state-controlled media, state-owned media)** *\*Mass media* outlets owned and controlled by the government rather than privately owned: as in the former Soviet Union or North Korea. Lacking independence, such media serve the political interests of the ruling party through *\*propaganda* and *\*censorship*, offering no dissenting perspectives and with a strong emphasis on social obligations rather than individual rights. *See also* MEDIA OWNERSHIP; MEDIA SYSTEMS; REGULATION; REGULATORY MODELS. *Compare* PUBLIC OWNERSHIP; PUBLIC SERVICE BROADCASTING.

**state of affairs** (philosophy) A situation existing in the world. A **\*proposition** asserts the existence of a state of affairs. When this is the way things actually are, a state of affairs is said to ‘obtain’ and constitutes a **\*fact**. States of affairs may be actual, possible, or impossible. *See also* **TRUTH**.

**station identification** *See* **IDENT**.

**status 1. (social status)** A defined position in a social system: what someone is, or their position in relation to others (e.g. child, parent, wife, mother, teacher). **2.** An individual’s relative rank within a hierarchy (distinguished from **\*class** by Weber). **3.** The **\*behavioural \*expectations** for an established **\*role** (for which it is sometimes a synonym). **4. (prestige)** An **\*evaluation** of an individual’s social esteem by others. **5. (status set)** Loosely, the combined statuses of an individual (sometimes regarded as related to social class). **6.** In **\*social media**, a **\*user**’s most recent **\*post** on their own **\*timeline** (*see* **STATUS UPDATE**). **7. (modality status, ontological status)** *See* **METAMESSAGE; MODALITY; ONTOLOGY**.

**status quo** The existing social, economic, and/or political system or the current **\*power relations**. *See also* **CONFORMITY; INSTITUTIONAL BIAS**.

**status set** *See* **STATUS**.

**status symbols** Colloquial term for visible signs by which individuals display a special or elevated social position. *See also* **CONSUMER CULTURE; PROMOTIONAL CULTURE**.

**status update (update, social update)** In Facebook (**Facebook status**) and similar **\*social networking** sites, a **\*post** which a **\*user** shares with their friends or followers. Personal status updates evolved from ‘away messages’ and are often brief and mundane, typically concerning what the individual is doing, thinking, or feeling and/or their current whereabouts, though they may include any **\*sharing** of **\*content** or **\*links** (*see also* **CONTENT SHARING**). Status updates for **\*brands**, in addition to providing product news, generally seek to encourage engagement with customers. The content of Twitter consists almost entirely of status updates (**\*tweets**); *see also* **EDGE; POST**.

**stereopsis** *See* BINOCULAR VISION.

**stereotyping** A form of inaccurate, *\*value-laden* *\*representation* and *\*categorization* reflecting fixed, preconceived beliefs and *\*expectations* based on exaggerated and oversimplified generalizations about the supposedly inherent traits of an entire social group. Such essentializing beliefs are shared within a *\*reference* group (an *\*in-group*) and resistant to factual *\*evidence*. It typically refers to the prejudice of **negative stereotyping**, though it can also include positive representation. The association of traits with social *\*categories* is mostly an implicit, automatic, and *\*unconscious bias*, and we do not necessarily endorse the stereotypes we harbour. Stereotyping is widely encountered in the *\*mass media*, where it tends to reflect (and perpetuate) *\*culturally* dominant representations (*see also* SYMBOLIC WORLD). The term ‘stereotype’ was first used in its current sense by Lippmann in 1922 (*see also* TYPECASTING). *See also* AGEISM; ARCHETYPE; BIAS; CLASS STEREOTYPES; CONFIRMATION BIAS; EMOTIVE CONJUGATION; ETHNIC STEREOTYPES; ESSENTIALISM; EXNOMINATION; EXOTICISM; FOLK DEVILS; GENDER STEREOTYPES; HOMOPHOBIA; HYPER-RITUALIZATION; LABELLING; LEVELLING AND SHARPENING; LOADED LANGUAGE; MARKEDNESS; OTHER; POLITICAL CORRECTNESS; PRIMING; RACIAL STEREOTYPES; RACISM; SELECTIVE REPRESENTATION; SEXISM; STOCK CHARACTERS; TOLERANCE OF AMBIGUITY; TYPIIFICATION.

**sticky media** 1. Compelling *\*content* designed by its *\*producers* to encourage as many people as possible to share it: a more traditional top-down *\*model* of *\*content* *\*distribution* than that of *\*spreadable* media. *See also* CONTENT SHARING; SHARES; SHARING; VIRAL CONTENT; VIRAL MARKETING. 2. Material in which the novelty of the *\*form* is as much a focus of *\*attention* as the *\*content* (as in *\*infographics*).

**still frame** 1. An effect where the motion of *\*film* or video appears to freeze, which is achieved by producing multiple duplications of the same *\*frame*. 2. A *\*photograph* taken from an isolated frame of film or video. This is not the

same as a **production still**, which is a still photograph taken on set or on location for promotional **\*purposes**.

**sting** In **\*radio** and **\*television**, **\*channel** or **\*programme** branding that consists of short impactful sequences of **\*images** and/or music and **\*sound effects** used as a form of punctuation between programmes or separating items within programmes.

**stock characters** **\*Conventional** types rather than individuals, closely associated with established **\*representational codes** (typically those of a particular **\*genre**). They are not necessarily **\*stereotypes** but are easily recognizable to **\*audiences** within a particular **\*culture** (*see also* INTERPRETIVE COMMUNITY). *See also* ANTI-HERO; ARCHETYPE; HERO OR HEROINE; MOTIF; SITCOM.

**stock shot** Generic **\*film** or video footage which appears in a motion picture which has not been shot for that production, but rather has been purchased from a company specializing in the production of such footage, or from an archive.

**stock situations** Formulaic **\*episodes** of social **\*interaction** (either in **\*everyday life** or in **\*conventional \*representations** associated with particular **\*genres**) which are easily recognizable to members of a **\*culture** or **\*interpretive** community as ‘typical’ **\*scenarios**. In literary and artistic representations (as with dreams and mythology), some recurrent situations are regarded as deeply significant **\*motifs**, having the cross-cultural status of **\*archetypes** reflecting human anxieties and needs. *See also* CONTEXT OF SITUATION; CONVENTION; EPISODE; EXPECTATIONS; FRAME OF REFERENCE; HYPER-RITUALIZATION; INTERACTION RITUALS; REPRESENTATIONAL CODES; RITUAL INTERACTION; SCRIPT; SITUATIONAL KNOWLEDGE; SOCIAL SCHEMATA.

**story** *See* FABULA.

**storyboard** In **\*film** and **\*television**, a visualization device which represents complex sequences in the form of a series of illustrations like a comic strip.

**story grammar** A system of formal rules describing the underlying *\*structure* and sequence of units in a particular kind of *\*text* (based on folktales), as distinct from a **story schema**, which is a mental framework of *\*expectations* for such texts, based on experience, gathered from *\*reading*, of the regularities previously encountered in other examples (Mandler).

**story model** In relation to *\*journalism*, a characterization of its primary *\*purpose* being to make *\*events* meaningful for the *\*audience* by *\*framing* these as entertaining or *\*aesthetically* satisfying *\*narratives* which they can relate to their own lives: a narrative *\*model* as distinct from an *\*information model*. The concept derives from a distinction made in 1926 by Mead in relation to *\*newspapers*. It is loosely related to the distinction between *\*soft news* and *\*hard news*. *See also* DIVERSION FUNCTION; ENTERTAINMENT FUNCTION; FICTION VALUES; HUMAN INTEREST STORY; INFOTAINMENT; INTIMIZATION; NEWS FRAMES; TABLOIDIZATION; *compare* PUBLICITY MODEL.

**story schema** *See* STORY GRAMMAR.

**strapline** 1. (marketing) A *\*slogan* (or ‘**slogo**’) attached to a *\*brand* name. 2. In a *\*newspaper* or *\*magazine*, a subsidiary heading.

**strategic anti-essentialism** The adoption (and adaption) by one cultural group of a *\*cultural form* drawn from a different *\*culture*, typically in order to resist an imposed *\*cultural* identity. The concept derives from Lipsitz. *See also* ANTI-ESSENTIALISM; APPROPRIATION; *compare* STRATEGIC ESSENTIALISM.

**strategic essentialism** A political tactic employed by a minority group acting on the basis of a shared *\*identity* in the public arena in the interests of unity during a struggle for equal rights. The term was coined by Spivak and has been influential in *\*feminism*, *\*queer theory*, and *\*postcolonial* theory. *Compare* ESSENTIALISM; STRATEGIC ANTI-ESSENTIALISM.

**streaming** *\*Digital* *\*distribution* of audio or video material in *\*real-time* (or as close to real-time as the *\*technological* constraints allow). *See also*

WEBCASTING.

**stroboscopic movement** *See* BETA MOVEMENT.

**strong AI** *See* ARTIFICIAL INTELLIGENCE.

**strong ties** Intimate and enduring *\*social relationships* with small, homogeneous, tightly knit *\*in-groups*, based on kinship or pre-established social relations—family members, lovers, friends—as distinct from loose or *\*weak ties* with other members of society (*see also* SOCIAL TIES). Strong ties involve frequent contact, *\*affiliation*, *\*similarity*, or like-mindedness (*see also* ECHO CHAMBER; FILTER BUBBLE; HOMOPHILY) and a sense of obligation and tend to be seen as offering tangible psychological support (*see also* BONDING BEHAVIOUR). Traditionally, strong ties have been associated with locational *\*proximity*, and it is often assumed that they also depend heavily on *\*face-to-face interaction*, but social and *\*mobile media* are particularly supportive of contact within in-groups, making their members constantly accessible to each other and enabling the immediate sharing of experiences and *\*emotions* (*see also* PERPETUAL CONTACT). *See also* BALKANIZATION; BONDING CAPITAL; DISCONNECTEDNESS; IMAGINARY COSMOPOLITANISM; NETWORK COHESION; TRAGEDY OF THE COMMONS.

**structural analysis (structuralist analysis)** In *\*structuralism*, the identification of a relational framework underlying the surface features of particular kinds of *\*texts* (*\*genres*) or *\*cultural* practices. There are two *\*structural* axes: the *\*paradigmatic* and *syntagmatic axes*. The search for underlying *\*semantic* *\*oppositions* (*see also* BINARY OPPOSITION) is closely associated with *\*structuralist semiotics*. *See also* ALIGNMENT; COMMUTATION TEST; DEEP STRUCTURE; MARKEDNESS; PARADIGM; PARADIGMATIC AND SYNTAGMATIC AXES; SEMIOTIC SQUARE; STRUCTURE; SURFACE FEATURES; SYNTAGM; TEXTUAL ANALYSIS.

**structural dependency relations** *See* DEPENDENCY THEORY.

**structural determinism** 1. In classical \*Marxist theory, the subordination of the social ‘superstructure’ to the techno-economic ‘base’: *see* **BASE AND SUPERSTRUCTURE**; *see also* **ECONOMISM**. 2. The stance that pre-given \*structures (social or textual) determine the \*subjectivity (or \*behaviour) of individuals who are subjected to them. Althusser was a \*structural determinist in this sense (*see* **INTERPELLATION**). This anti-humanist position contrasts with perspectives stressing the role of human \*agency. *See also* **CONSTITUTION OF THE SUBJECT**.

**structuralism** 1. Approaches to linguistic, psychological, and sociocultural phenomena as formal systems of relations in which universal principles, laws, or rules are seen as underlying the \*surface features of particular instances (*see also* **DEEP STRUCTURE**; **LANGUE AND PAROLE**). \*Cultural variation is seen as secondary. The system is seen as a unitary whole which is greater than the sum of its parts (*compare* **FUNCTIONALISM**). \*Structural analysis involves the search for underlying \*semantic \*oppositions (*see also* **BINARY OPPOSITION**). Typically, structuralist theorists see this as an \*objective, scientific approach. Saussure unwittingly inspired linguistic structuralism (*see also* **SAUSSUREAN MODEL**; **SYNCHRONIC ANALYSIS**). Subsequent structuralists frame \*sign systems as \*languages—as with Lévi-Strauss and \*myth, kinship rules, and totemism, Lacan and the unconscious, and Barthes and Greimas and the ‘grammar’ of \*narrative. Priority is given to the power of the language system in determining \*subjectivity (a principle shared by \*poststructuralists); *see also* **STRUCTURAL DETERMINISM**. Structuralist \*textual analysis is \*synchronic, seeking to delineate the \*codes underlying the \*production and \*interpretation of \*texts by comparing those within the same \*genre and identifying invariant constituent units. The analysis of specific texts seeks to break down larger, more abstract units into ‘minimal significant units’ by means of the \*commutation test, then groups these units by membership of \*paradigms and identifies the \*syntagmatic relations which link the units. *See also* **STRUCTURALIST SEMIOTICS**. 2. (cognition) \*Theories emphasizing \*data-driven processes in \*perception (*see* **BOTTOM-UP PROCESSING**), as opposed to \*constructivist theories, which emphasize theory-driven processes (*see* **TOP-DOWN PROCESSING**).



<http://xtf.lib.virginia.edu/xtf/view?docId=DicHist/uvaGenText/tei/DicHist4.xml;chunk.id=dv4-42;toc.depth=1;toc.id=dv4-42;brand=default;query=Dictionary%20of%20the%20History%20of%20Ideas#1>

- Structuralism

**structuralist analysis** *See* STRUCTURAL ANALYSIS.

**structuralist semiotics** A version of *\*semiotics* (or *\*semiology*) involving the formal *\*structural analysis* of *\*texts* and social practices, seeking to relate *\*surface features* to *\*deep structures*, especially through the identification of thematic *\*binary oppositions*. It is often treated as being synonymous with semiotics or regarded simply as a form of *\*textual* analysis and distinguished from *\*social semiotics*, although it is also associated with the identification of *\*codes*, which are fundamentally social in origin. Sociological critics note that a focus on *\*structure* neglects human *\*agency*. *See also* [LANGUAGE AND PAROLE](#); [PARADIGMATIC AND SYNTAGMATIC AXES](#); [SAUSSUREAN MODEL](#); [STRUCTURALISM](#); [SYNCHRONIC ANALYSIS](#).

**structural uses** In relation to the *\*functions* of *\*television* for its *\*users*, **environmental uses**—*\*background* sound, companionship, and entertainment—and **regulative uses** (*\*behavioural* regulation)—the punctuation and structuring of time and activities and the patterning of talk. Lull distinguishes these from *\*relational uses*. *See also* [ENTERTAINMENT FUNCTION](#); [SOCIAL FUNCTIONS](#); [USES AND GRATIFICATIONS](#).

**structure** **1.** An organizing pattern, overall design, or *\*composition*, or the formal relations between spatial, temporal, and/or *\*functional* features in any *\*system* (or the relationship between its parts); *see also* [FORM](#). For example, in *\*narrative* *\*genres*, narrative *\*structure* (*see* [CLASSICAL NARRATIVE STRUCTURE](#)). In *\*structuralist semiotics*, formal structural relations between *\*textual* features are termed *\*syntagms*. **2.** Conceptual relations (such as thematic *\*binary oppositions*) identified by *\*structural analysis* as underlying

the *\*surface features* of a *\*text* or *\*code*: *see also* DEEP STRUCTURE. **3.** (linguistics) The double *\*articulation* of human *\*language*. **4.** (Marxist sociology) The *\*articulation* of *\*base and superstructure* in a social *\*formation*, ‘structured in *\*dominance*’. **5.** (sociology) *See* SOCIAL STRUCTURE. Thematically in sociological *\*discourse*, a fundamental *\*opposition* with *\*agency* representing the extent to which human actions are determined by social *\*institutions*: *see also* ACTOR—NETWORK THEORY; HABITUS; STRUCTURAL DETERMINISM.

**structures of feeling** Distinctive *\*values* and ways of organizing experience shared by a generation within a *\*culture* and reflected in common patterns and *\*conventions* in certain artistic *\*forms* and social practices in a particular historical period (Williams). *See also* AGE COHORT; CULTURAL MATERIALISM; DOMINANT FORM; EMERGENT FORM; RESIDUAL FORM.

**STs** *See* SOCIAL TECHNOLOGIES.

**studio system** *See* FORDISM.

**style** **1.** A distinctive way of doing things. This includes shared patterns in the *\*codes* and *\*signifying practices* of a *\*subcultural* group that signify *\*cultural* identity and *\*difference*: for instance, the counter-hegemonic practices of youth *\*subcultures* identified by Hebdige. *See also* BRICOLAGE; COGNITIVE STYLE; COMMUNICATION STYLE; CONCEPT-ORIENTED COMMUNICATION; DOMINANT CODE; EMERGENT CODE; LIFESTYLE; RESIDUAL CODE; SOCIO-ORIENTED COMMUNICATION; TELEVISION VIEWING STYLES. **2.** In relation to *\*texts* or artworks in any *\*medium*, the particular way in which something is represented or communicated (the manner of *\*representation*) as distinct from its *\*content*, *\*subject*, or *\*literal* meaning (*see also* AESTHETIC CODES; *compare* FORM). The separation of style from content is often argued to be impossible except as an analytical convenience. It refers to textural, as distinct from *\*structural* form: to the way in which the materials are manipulated. It can vary according to *\*medium*, *\*genre*, *\*context*, and historical period. Stylistic features may be *\*foregrounded*, as in poetic *\*language* or *\*expressive communication*, or

**\*backgrounded** (and intended to be **\*transparent**) as in the **\*codes** of **\*aesthetic** **\*realism** or in **\*instrumental communication**. The term is sometimes used to refer to a general **\*format**, as in **\*advertising**: *see* **ANTI-ADS**; **PRODUCT-ORIENTED ADVERTISING**; **SOCIALLY ORIENTED ADVERTISING**; **USER-ORIENTED ADVERTISING**. *See also* **DOCUMENTARY STYLE**. **3.** In literary criticism and **\*linguistics**, any distinctive patterns of language use, including **\*phonological**, **\*syntactic**, **\*lexical**, or **\*rhetorical** features. *See also* **CLOAK THEORY**; **CONNOTATION**; **CONVERSATIONAL STYLE**; **FIGURATIVE LANGUAGE**; **IDIOLECT**; **JOURNALESE**; **LEXICON**; **REGISTER**; **SOCIOLECT**; **STYLISTICS**.

**stylistics** In **\*linguistics** and literary criticism, the study of **\*styles** of **\*language** use (both written and spoken) in particular **\*contexts**: for instance, the study of language use in **\*genres** such as **\*advertisements**. *See also* **CONVERSATION ANALYSIS**; **CRITICAL DISCOURSE ANALYSIS**; **DISCOURSE ANALYSIS**; **FIGURATIVE LANGUAGE**; **FOREGROUNDING**; **IDIOLECT**; **REGISTER**; **RHETORIC**; **TEXT LINGUISTICS**.

**stylization** (*adj.* **stylized**) Figurative **visual** **\*representation** seeking to typify its **\*referent** through simplification, exaggeration, or **\*idealization** rather than to represent unique characteristics through **\*naturalism**. *See also* **FIGURATIVE ART**; **GENERIC REPRESENTATION**; **STYLE**.

**subcode** **1.** (semiotics) For Metz, specific signifying systems representing alternative (**\*paradigmatic**) choices within an overall **\*code**, such as a particular style of lighting or **\*editing** within the general cinematic codes of lighting or editing. This can include particular **\*aesthetic** **\*styles** in any **\*medium** (such as **\*romanticism** or **\*realism**). For Eco, **\*connotation** could be seen as a subcode insofar as it is built on ‘a more basic one’. **2.** (linguistics) For Jakobson, any of the recognized varieties of **\*language** which together form a **\*network** constituting the overarching code of a language, between which **\*users** switch (*see also* **CODE-SWITCHING**). Each is linked to appropriate **\*contexts** or **\*functions**: *see also* **CONTEXT OF SITUATION**; **REGISTER**. **3.** A **\*cultural form** or **\*communication** style shared by the

members of a **\*subcultural** group. Members of any **\*culture** have **\*access** to multiple subcodes.

**subculture** The shared system of **\*values**, **\*norms**, beliefs, and **\*lifestyles** of a substantial minority within a wider host **\*culture**: for instance, youth culture, gang culture, **\*ethnic** groups, gay culture, religious groups, and occupational groups. Those which represent a reaction against mainstream culture are sometimes termed **countercultures**. In **\*postmodernity**, social **\*fragmentation** and diversity has arguably led to subcultures becoming more culturally significant than the supposedly dominant culture.

**subject 1. (referential subject)** What is **\*denoted**, **\*depicted**, or referred to, or the **\*topic**, principal **\*theme**, or focal point of interest of an artwork, a **\*discourse**, or study: what it is about. *See also* **CONTENT**; **MEANING**; **REFERENTIALITY**; **REPRESENTATION**. **2.** In loose usage, an individual person, a human being, or **\*social actor**. **3. (Cartesian subject)** (modern philosophy) The knower or self as distinct from the known or **\*object**: *see also* **CARTESIAN DUALISM**. **4. (grammatical subject)** Typically, in a clause or sentence, the performer of an action (the **agent**), in the form of a noun phrase (*compare* **THEME**), as distinct from the **predicate** (which makes some assertion or denial about the subject). **5.** (logic) What a **\*proposition** is about. **6.** (cultural theory) The active, dominant, or initiating **\*agent** as opposed to the passive, subordinated, or receptive object of the agent's actions or desires: *see also* **MALE GAZE**. **7.** In **\*structuralist** **\*psychoanalytic theory** and Althusserian **\*Marxist theory**, an **\*identity** or sense of selfhood socially constructed by dominant sociocultural and **\*ideological** processes (e.g. in terms of **\*categories** such as **\*class**, **\*age**, **\*gender**, and **\*ethnicity**). The notion of the (**\*discursive**) **\*positioning** of the subject refers to the **\*constitution** (construction) of the subject through discourse (a form of **\*linguistic** determinism). For Benveniste the subject has no existence outside specific discursive moments, being constantly reconstructed through discourse. For Althusser, the subject is an **\*effect** of **\*ideology** (*see also* **ALWAYS-ALREADY GIVEN**; **INTERPELLATION**); for Foucault, the subject is an effect of **\*power relations**. **\*Poststructuralist** theorists critique the concept of the unified subject: people have multiple and shifting identities (*see* **DECENTRED SELF**). This represents a strong contrast to the liberal humanist

**\*Enlightenment** concept of the individual as a rational, self-determining agent with an enduring identity, as in the notion of **\*authorship**. *See also* **AGENCY**; **ESSENTIALISM**; **SOCIAL ACTOR**; **SUBJECT POSITION**; **VIEWING SUBJECT**.

**8. (research subject)** (psychology) A participant in a research study, especially in an **\*experiment**. **9.** (political theory) The citizen: a subject of the state. **10. (data subject)** (law) *See* **DATA**.

**subjective camerawork** In **\*television** and **\*film**, the use of the camera to show us **\*events** as if from a particular participant's visual **\*point of view** (encouraging **\*viewers** to identify with that person's way of seeing events or even to feel like an eyewitness to the events themselves). Such **\*camerawork** is typically hand-held. Unlike **\*point-of-view shots**, which can function in isolation to augment a **\*sequence** containing **\*objective camerawork**, subjective camerawork represents exclusively what a particular person is seeing. It can include **\*reaction shots** of the person whose point of view is being represented (although these are filmed in **\*close-up** so as to exclude other **\*context** **\*cues**). *See also* **FIRST-PERSON POINT OF VIEW**.

**subjective narration or point of view** *See* **FIRST-PERSON POINT OF VIEW**.

**subjective reality** *See* **SUBJECTIVITY**.

**subjectivism** Any **\*theory** in which a phenomenon is seen as dependent on human ideas or beliefs. For instance, **\*ethical** **\*relativism** or **\*ontological** **\*idealism**.

**subjectivity** *Compare* **INTERSUBJECTIVITY**. **1.** Selfhood, or the self-conscious awareness of the individual. In cultural theory, this is often seen as a concept which is historically modern in Western **\*culture** (*see also* **ENLIGHTENMENT**). **\*Structuralist** **\*Marxists** see subjectivity as a process of **\*structural** determinism (*see* **SUBJECT**; **CONSTITUTION OF THE SUBJECT**). For Foucault, subjectivity is the product of **\*discourse**: *see also* **IDENTITY POLITICS**. **2. (subjective reality)** The particular personal perspectives of individuals (privileged, for instance, in **\*romanticism**, **\*hermeneutics**, and **\*phenomenology**); typically contrasted by **\*positivists** with **\*objectivity** on the basis that they are inherently **\*biased** by personal **\*values**.

**subject position** In *\*theories* of textual *\*positioning*, a *\*role* which a *\*reader* is obliged by the *\*structure* and *\*codes* of a *\*text* to adopt in order to understand the *\*preferred reading* (*see also* IDEAL READER; IDENTIFICATION). For some, the *\*power* of the *\*mass media* resides in their ability to position the *\*subject* in such a way that media *\*representations* are taken to be reflections of everyday *\*reality*. Contemporary theorists contend that there may be several alternative (even contradictory) subject positions from which a text may make sense, and these are not necessarily built into the text itself (or intended). *See also* CONSTITUTION OF THE SUBJECT; MODE OF ADDRESS.

**subliminal message** A visual and/or auditory *\*message* hidden from conscious *\*perception* within a *\*conventional* message in any *\*medium*. It is designed to be below the liminal point or threshold level of conscious perception but allegedly subconsciously perceptible, such as a single *\*frame* in a *\*film*. *\*Experiments* in using this technique in *\*advertising* and *\*propaganda* have not demonstrated any significant *\*behavioural effects* on *\*audiences*.



<https://aef.com/academic-programs/adtext/adtext-excerpts/subliminal-advertising/>

- 'Subliminal' advertising

**submissiveness** *See* DOMINANCE.

**subplot** A storyline secondary to the main plot in a *\*narrative* or *\*drama*.

**substance** *See* MATERIALITY.

**substitution** 1. One of the four logical ways in which *\*perception*, *\*memory*, or *\*representation* can perform a significant *\*transformation* of its source material. Substitution involves replacing some feature from an original stimulus with another which was not. An example of this being done very consciously is the *\*commutation test*. *See also* ADDITION; DELETION;

**TRANSPOSITION.** 2. (rhetoric) *Immutatio*, one of Quintilian's four types of rhetorical \*figures of speech involving deviation (*mutatio*): in this case, the substitution of elements, e.g. \*metaphor, \*metonymy. 3. (semiotics) The \*conventional basis of the '\*stand-for' \*sign relation.

**subtext** Underlying any \*text, \*utterance, or action, a \*meaning, \*theme, or viewpoint \*interpreted as being implied, \*backgrounded, hidden, repressed, or unconscious rather than explicit or \*foregrounded. *See also*

CONNOTATION; HIDDEN AGENDA; IMPLICIT MEANING; PERIPHERAL ROUTE; *compare* OVERT APPEALS.

**subtractive colour** The process of mixing pigments together. The **subtractive primaries** used in four-colour (CMYK) or 'process' \*printing are cyan, magenta, and yellow (the K refers to black). Blending these lets more light be absorbed and less reflected (hence 'subtractive'). With pigment, yellow and magenta produce red, yellow and cyan produce green, and cyan and magenta produce blue. *See also* COLOUR; COMPLEMENTARY COLOURS; PRIMARY COLOURS; *compare* ADDITIVE COLOUR.

**subtractive primaries** *See* PRIMARY COLOURS.

**subtractive secondaries** *See* SECONDARY COLOURS.

**subversive reading** *See* OPPOSITIONAL READING.

**subvertising** A campaigning technique whereby politically motivated short \*films or eye-catching \*images are created to resemble \*advertisements but are designed to stigmatize \*brands and raise \*consumer consciousness about the corporate strategies behind them. *See also* CULTURE JAMMING.

**sufficient condition** In relation to \*causation, a circumstance which is adequate on its own to produce a specified \*effect. It may also be a \*necessary condition or alternatively a different condition may also be a sufficient condition for the same \*event to occur. *See also* CAUSATION; DETERMINISM.

**sujzet** *See* FABULA.

**super realism** *See* PHOTOREALISM.

**superstructure** *See* BASE AND SUPERSTRUCTURE.

**supplementarity** (Derrida) *See* MARKEDNESS.

**surface features (surface structure, microstructure)** **1.** (structuralism) The explicit formal patterns observable in *\*texts*, *\*narratives*, dreams, or *\*cultural* practices, underlying which a fundamental *\*deep structure* is argued to exist (and from which surface features arise through *\*transformation*); *see also* STRUCTURALISM. *\*Poststructuralists* deny that there are stable underlying *\*structures*. **2.** (linguistics) The formal *\*syntactic* patterns observable in sentences and seen as deriving from an underlying *\*deep structure*. This concept was introduced by Chomsky in the 1960s; later he argued that this also applied to the *\*semantic \*representation*. *See also* SYNTAX.

**surfing** **1.** Loosely, the activity of browsing the *\*internet*: *see also* FLA^NEUR. **2. (wilfing)** More narrowly, aimless web-browsing (an acronym deriving from ‘What Was I Looking For?’). **3.** *See* CHANNEL SURFING.

**surplus meaning** *\*Signification* beyond the literal level: beyond that which is explicitly *\*denoted* or *\*depicted*, as in a pun (*see* ALLUSION; AFFECTIVE MEANING; ASSOCIATIVE MEANING; CONNOTATION; HIDDEN AGENDA; IMAGERY; IMPLICIT MEANING; IRONY; LATENT MEANING; METAPHOR; METAPHORIC MEANING; SUBTEXT; SYMBOLISM). This is *\*subjective* and related to the openness of a *\*text* to *\*interpretation* (*see also* OPEN AND CLOSED TEXTS; READERLY; WRITERLY). Surplus *\*meaning* is avoided in *\*instrumental communication* and *\*informational* texts; *\*expressive communication* and *\*aesthetic* texts tend to depend on it, as in literature and art; advertising often exploits it. *See also* ORDERS OF SIGNIFICATION.

**surroundedness** One of the *\*gestalt laws* of *\*perceptual organization*, being the principle that, in visual patterns, areas that can be seen as surrounded by others tend to be seen as figures (see **FIGURE AND GROUND**).

**surveillance** [/s3:'veiləns/ French *sur* 'over' + *veiller* 'to watch'] **1.** Social *\*technologies* of *\*power* which include any covert and/or overt techniques and tools used by governments and other organizations to identify, track, and monitor other people through direct or mediated observation, and by gaining *\*access* to their personal *\*data*. See also **DATA MINING**; **DATAVEILLANCE**; **DRONE PHOTOGRAPHY**; **GEOLOCATION**; **PANOPTICON**; **PRIVACY**; **SURVEILLANCE SOCIETY**; compare **MASS SELF-SURVEILLANCE**. **2.** For Lasswell, the *\*information function* of *\*mass communication* for society as a whole.



[http://www.ted.com/talks/hubertus\\_knabe\\_the\\_dark\\_secrets\\_of\\_a\\_surveillance\\_state](http://www.ted.com/talks/hubertus_knabe_the_dark_secrets_of_a_surveillance_state)

- 'The dark secrets of a surveillance state': a TED talk

**surveillance function** See **INFORMATION FUNCTION**.

**surveillance society** A society which routinely monitors the lives of its citizens for the *\*purposes* of administration and control. According to Lyon, a society in which *\*surveillance* practices begin to touch upon every aspect of the everyday lives of its citizens. Computer *\*technologies* have led to an intensification of these practices: consequently an *\*information society* is arguably also a surveillance society.

**survey** A method of systematic investigation in which a group of people is polled for views on a particular *\*topic*. See also **DEMOGRAPHICS**; **PUBLIC OPINION**; **QUESTIONNAIRE**.

**suspension of disbelief** The concept that to become *\*emotionally* involved in a *\*narrative*, *\*audiences* must react as if the characters are real and the *\*events* are happening now, even though they know it is 'only a story'. 'The

willing suspension of disbelief for the moment’ was how Coleridge phrased it in 1817, with reference to the audiences for literary works. Schramm argues that this is a general *\*expectation* for all entertainment (*see also ENTERTAINMENT FUNCTION*): we are ‘prepared to go along with a story or a spoof or a good joke, to identify and agonize with a character who never lived...to have a certain empathy with fictional characters, to go along with the *\*conventions* of *\*films* or *\*broadcasts*’. The *\*media equation \*hypothesis* suggests that it is more likely that the *\*user* of the *\*medium* accepts its *\*mediation* at face value due to the extra *\*cognitive* demands that would be required for them to suspend their disbelief.

**suture** Literally, surgical stitching. In psychoanalytic *\*film theory*, a *\*metaphor* for the ‘stitching’ of a *\*spectator* into the narrative illusion, notably through the use of the *\*shot/reverse shot* technique (which makes the spectator alternately the *\*subject* and *\*object* of the look). *See also* CINEMATIC APPARATUS; CONTINUITY EDITING; IMAGINARY.

**switcher** *See* MIXER.

**symbol** 1. Broadly, anything that is understood to *\*stand for* or *\*represent* something else (in *\*semiotics*, a *\*sign*). In common usage, a standardized, schematic *\*image*, mark, or *\*object* representing a concept, often related to existing cultural *\*connotations* rather than being *\*arbitrary*. Symbols thus straddle two domains, typically grounding an abstraction in an association with something *\*perceptually* familiar (*compare* METAPHOR). 2. (semiotics) A *\*sign* in which the relationship between a *\*sign vehicle* and a *\*referent* is *\*arbitrary* and *\*conventional*: *see also* SYMBOLIC. 3. (psychoanalytic theory) Dream images, words, or *\*behaviour* representing in some disguised form ‘the return of the repressed’: that being an unconscious desire, impulse, or need. There is usually some basis in *\*resemblance* (which in semiotics would make it *\*iconic*): for instance, a ‘phallic symbol’ can be anything longer than it is wide. *See also* CONDENSATION; DISPLACEMENT; PARAPRAXIS. 4. In relation to *\*films*, literature, and art, any object, character, action, *\*event*, *\*scene*, or *\*setting*, the existing *\*cultural \*connotations* or the current *\*context* of which lead *\*audiences* to infer that such a sign has a particular resonance and represents something beyond

itself. *\*Interpretation* is more constrained than with connotations but less than with *\*metaphors*. Compare *MOTIF*.

**symbolic** 1. *adj.* Pertaining to *\*symbols* (in any sense)—sometimes distinguished from *\*signs* ‘taken literally’ (see *METAPHORIC MEANING*). 2. *adj.* (semiotics) Of a relationship in a *\*sign* between the *\*sign vehicle* and a *\*referent* that is *\*arbitrary* and purely *\*conventional* rather than based on some relevant *\*resemblance*—so that the relationship must be learnt (e.g. the word ‘stop’, a red traffic light, or a number). In the *\*Peircean model* of the sign, the symbolic mode, the *\*iconic* mode, and the *\*indexical* mode represent relationships between the *\*representamen* and the *\*object*. Where the relation is solely symbolic, the sign may be referred to as a *\*symbol*; however, most signs involve more than one mode. See also *SIGN RELATIONS*; *SYMBOLIC REPRESENTATION*. 3. *n.* (**symbolic order**) ‘The Symbolic’ is Lacan’s term for the phase when the child gains mastery within the public realm of verbal *\*language*—when a degree of individuality and autonomy is surrendered to the constraints of linguistic conventions and the Self becomes a more fluid and ambiguous relational *\*signifier* rather than a relatively fixed entity. Lacan declares that ‘it is the world of words that creates the world of things’; language creates *\*reality* as we know it. However, it also represents a *\*lack*: the loss of our pre-symbolic mode of being, since the *\*real* cannot be captured in words (see also *ABSENT PRESENCE*). *\*Structuralists* focus on the symbolic order rather than the *\*imaginary*, seeing language as determining *\*subjectivity*. Compare *IMAGINARY*. 4. *n.* For Kristeva, a modality of the signifying process distinguished from, and existing in a dialectical relation with, the *\*semiotic*. Symbolic processes in this sense are seen as rational, transcendental, and paternal.

**symbolic annihilation** See *SYMBOLIC ERASURE*.

**symbolic capital** The communicative repertoire of an individual or group, which is related in part to educational *\*background*. Bourdieu outlined various interrelated kinds of ‘capital’—economic, *\*cultural*, *\*social*, and symbolic. In *\*semiotic* terms, symbolic capital reflects differential *\*access*

to, and deployment of, particular *\*codes*. *See also* INTERPRETIVE REPERTOIRE.

**symbolic communication** *See* LANGUAGE.

**symbolic erasure** (**symbolic annihilation, invisibility**) The under-representation of members of a particular social group within a *\*medium*, *\*genre*, or *\*text* (or in particular social *\*roles* or *\*contexts* within these). For instance, the invisibility of homosexuality onscreen under the Hays Code until the 1960s. The term **symbolic annihilation** is particularly associated with Gerbner and Tuchman. *See also* GENDER BIAS; MALE NORM; VISIBILITY; SYMBOLIC VIOLENCE.

**symbolic form** *See* SYMBOLIC WORLD.

**symbolic gestures** *See* EMBLEMS.

**symbolicity** *n.* (semiotics) The quality of being *\*symbolic*. *Compare* ICONICITY; INDEXICALITY.

**symbolic interactionism** (**interactionism, symbolic interaction theory**) In social psychology and sociology, the study of the dynamic negotiation of *\*meanings* and constitution of social *\*realities* by *\*social actors* through their use and *\*interpretation* of *\*signs* in processes of social *\*interaction* within specific situational *\*contexts*. The term was coined in 1937 by Blumer, and the concept was significantly influenced by the ideas of Mead, for whom *\*language* is central in the formation of mind, self, and society. In contrast to *\*functionalism* and *\*behaviourism*, symbolic interactionists stress active and constructive interpretation and negotiation by human agents rather than the *\*structural determinism* of human actions and *\*identity* (*see also* SOCIAL ACTOR). Society is seen as pluralistic and conflictual. Individuals are regarded as developing their view of self from the perceived *\*expectations* of *\*significant others*. The favoured research methodology involves *\*ethnography* and *\*participant* observation. *See also* CONSTITUTIVE MODELS; CONSTRUCTIONISM; DRAMATURGY; FRAME OF REFERENCE;

FRAMING; GENERALIZED OTHER; IMPRESSION MANAGEMENT;  
INTERACTION MODEL; INTERCHANGE; INTERPRETIVISM;  
INTERSUBJECTIVITY; LABELLING THEORY; LOOKING-GLASS SELF;  
MICROSOCIOLOGY; QUALITATIVE RESEARCH; RITUAL INTERACTION;  
ROLES; SYMBOLIC WORLD; THOMAS THEOREM; *compare*  
CONSTRUCTIVISM; CONVERSATION ANALYSIS; ETHNOMETHODOLOGY;  
PHENOMENOLOGY; SOCIAL COGNITION.

**symbolic meaning** *See* SYMBOLISM.

**symbolic order** *See* SYMBOLIC.

**symbolic proximity** *See* PERPETUAL CONTACT.

**symbolic representation** *See also* REPRESENTATION; *compare* ICONIC REPRESENTATION; INDEXICAL REPRESENTATION. **1.** Broadly, any use of *\*symbols* (verbal or nonverbal). **2. (discursive symbolism, verbal representation, verbal symbolism)** Human *\*language* (both *\*writing* and *\*speech*), which semioticians have traditionally regarded as a primarily *\*symbolic \*medium* characterized by *\*arbitrariness* or *\*conventionality* in the relation between words and their *\*referents* (*see also* MOTIVATION). Also, more specifically, a particular form (or use) of *\*language* that is contrasted with *\*literal* language (*see also* FIGURATIVE LANGUAGE). **3. (iconographic representation, presentational symbolism)** Visual *\*imagery* indirectly signifying abstract concepts by conventional, *\*connotational*, *\*analogical*, or *\*metaphorical* association (e.g. where a depicted lion is intended to signify courage), but also more idiosyncratically in *\*dreamwork* (*see* CONDENSATION; DISPLACEMENT). In *\*semiotic* terms, visual symbols that *\*resemble* something related to what they signify have a higher *\*motivation* than abstract symbols such as words. The term is sometimes applied to formalized, language-like visual communicational systems such as those using *\*pictograms*. *See also* CONNOTATION; GENERIC REPRESENTATION; ICONOGRAPHY; METAPHORIC MEANING; PICTORIAL METAPHOR; SYMBOL; SYMBOLISM; *compare* ICONIC REPRESENTATION. **4.**

**(symbolization)** The process of *\*encoding* an abstract *\*representation* of something, including the *\*symbolic* encoding of *\*knowledge* in *\*mental representation*. *See also* KNOWLEDGE REPRESENTATION.

**symbolic violence** **1.** Bourdieu's term for the imposition on subordinated groups by the dominant *\*class* of an *\*ideology* which legitimates and *\*naturalizes* the *\*status quo*: *see also* DOMINANT IDEOLOGY; SYMBOLIC ERASURE; *compare* INTERPELLATION. **2.** For Gerbner, the *\*representation* of physical violence in any *\*medium*, though his own concern is *\*television*, where such representations are seen as influencing the assumptions of *\*heavy viewers* about social *\*reality*: *see* CULTIVATION THEORY. 'Symbolic violence ... is a show of force and demonstration of *\*power*' showing 'who can get away with what against whom.' It functions as an instrument of social control that tends to maintain the existing social order: *see also* VIOLENCE DEBATE.

**symbolic world** **1. (symbolic form)** A *\*network* of *\*signs*, developed through patterns of *\*communication*, constituting a coherent conceptual *\*frame of reference* within which *\*phenomenal* reality is constructed. *\*From* the perspective of *\*constructionism* and *\*symbolic* interactionism we dwell in a *\*symbolic*, *\*intersubjective* *\*reality*, drawing upon a common *\*cultural* stock of *\*symbols*, tropes, and *\*myths* (*see also* CONVERSATIONAL CURRENCY; REALITY CONSTRUCTION; SOCIAL CODE; UNIVERSE OF DISCOURSE). As Sapir put it, 'In this structure very few bricks touch the ground': signs relate primarily to each other in an *\*intertextual* web (*see also* RELATIONAL MEANING). *See also* SAPIR-WHORF HYPOTHESIS; SIGN SYSTEM. **2.** The everyday world as selectively represented and constructed on *\*television* (across different factual and fictional *\*genres*) within which Gerbner argues that *\*heavy viewers* live (in the sense that it dominates their mental picture of the real world). It is a world, for instance, in which violence prevails and *\*power* is largely in the hands of middle-aged white males while other groups are symbolically erased or grossly under-represented and *\*stereotyped* (*see* CULTIVATION THEORY; SYMBOLIC ERASURE). While such *\*representations* do not represent *\*demographic* realities, they arguably reflect dominant cultural *\*values*.

**symbolism** (symbolic meaning) The use (or perceived use) of \*symbols to \*represent ideas or qualities. \*Symbolic meaning is often contrasted with \*literal meaning. *See also* COLOUR SYMBOLISM; CONDENSATION; IMAGE-ORIENTED ADVERTISING; RITUAL MODEL; SURPLUS MEANING; SYMBOL; SYMBOLIC; VISUAL PERSUASION; VISUAL RHETORIC.

**symbolization** *See* SYMBOLIC REPRESENTATION.

**symmetrical relationships** (symmetrical roles) *See also* COMMUNICATIVE RELATIONSHIPS; CONVERGENCE MODEL; EXCHANGE THEORY; POWER RELATIONS. 1. Interactional partnerships in a \*dyad based on relative equality of \*status and/or \*power and employing \*communication styles that reflect this (Watzlawick). \*Expectations and \*behaviour are \*reciprocal. \*Differences are minimized and the behaviour of one person tends to mirror the other. These relationships may reflect \*affiliation (as with friends), but they can become competitive. *Compare* COMPLEMENTARY RELATIONSHIPS. 2. More broadly, communicational arrangements on occasions when the \*roles of \*sender and \*receiver are reversible, and there is constant \*feedback: *see also* INFORMATION FLOW; TWO-WAY COMMUNICATION.

**symmetry** One of the \*gestalt laws of \*perceptual organization, whereby in visual patterns, symmetrical areas tend to be seen as figures against asymmetrical \*backgrounds. *See also* FIGURE AND GROUND.

**sympathy** A sense of fellow-feeling evoked by a particular person, creature, or even an inanimate \*object to which we attribute \*emotions—either directly observed in the world, or represented in any \*medium (such as in a novel or a \*film), in which the observer, \*reader, or listener is closely in accord with their state of mind and emotions (sometimes referred to as emotional \*identification). If you feel sorry for a character in a film you are experiencing sympathy, but if you are so terrified that you flinch when they do, you are experiencing \*empathy. Brecht's use of the \*alienation effect is intended to inhibit both sympathy and empathy on the part of the \*audience

towards the protagonists in order to encourage a critical *\*attitude* towards the represented social *\*realities*.

**sync** *See* SYNCHRONIZATION.

**synchronic analysis** The study of a system (a *\*language* or a *\*code*) with a focus on its current state rather than on the process of change. The tendency of *\*structuralism* to focus on synchronic rather than *\*diachronic analysis* is criticized for ignoring *\*historicity*. *Compare* DIACHRONIC ANALYSIS.

**synchronization (sync)** 1. Broadly, any process that aligns a number of separate temporal sources so that they run in unison. Such sources are considered to be ‘in sync,’ but if they drift out of alignment they are ‘out of sync.’ 2. **(post-synchronization)** In *\*film* or video *\*post-production*, the process of taking separate moving *\*images* and *\*sound* recorded at the same *\*event* and matching them together. In *\*editing* parlance, **sync** is any picture source that has synchronized sound—most typically footage of speaking subjects.

**synchronous communication** *\*Interaction* in which participants can communicate in *\*real-time*—without significant delays. This feature ties together the *\*presence* or absence of the *\*producer(s)* of the *\*text* and the technical features of the *\*medium*. Synchronous *\*communication* is usually *\*interpersonal communication*.

**synchronous sound** In audiovisual media, *\*sound* *\*cues* that are exactly aligned to picture cues, primarily so that the words people speak match their mouth movements. *Compare* ASYNCHRONOUS SOUND.

**synchrony** A simultaneous occurrence. In *\*post-production*, the *\*perceptual* correspondence between a visual *\*cue* from one source and a *\*sound* cue from another that suggests a causal connection between them.

**syndication** *See* CONTENT SYNDICATION.

**synecdoche** [/sɪˈnɛkdəki/ Greek *sunekdokhē* from *sun-* ‘together’ + *ekdekhesthai* ‘take up’] (rhetoric) A trope or *\*figure* of speech involving the

**\*substitution** of part for whole, genus for species, or vice versa. For instance, ‘get your butt over here!’ (presumably accompanied by the rest of their body). Some theorists do not distinguish synecdoche from **\*metonymy**.

**syntactics** For C. Morris, a branch of **\*semiotics** concerned with the study of the **\*structural** relations between **\*signs**. He divides semiotics into three branches: syntactics, **\*semantics**, and **\*pragmatics**. *Compare* SYNTAX.

**syntagm** [/'sintam/ Greek *suntagma* from *suntassein* ‘arrange together’] (semiotics) An orderly combination of interacting units that forms a meaningful whole, such as a sentence. **Syntagmatic relations** are the various ways in which constituent units within the same **\*text** may be structurally related to each other. Relationships can be sequential (e.g. in **\*film** and **\*television** **\*narrative** sequences), or spatial (e.g. **\*montage** in posters and **\*photographs**; *see also* SPATIAL RELATIONS). In **\*language**, the relative placement of words is subject to a **\*syntactic** rule system (grammar). **Syntagmatic analysis** is a **\*structuralist** technique which seeks to establish the **\*surface features** of a text and the relationships between its parts, as a basis for inferring the rules or **\*conventions** underlying the **\*production** and **\*interpretation** of texts. *See also* STRUCTURAL ANALYSIS; STRUCTURALIST SEMIOTICS; *compare* PARADIGM.

**syntagmatic analysis** *See* SYNTAGM.

**syntagmatic axis** *See* PARADIGMATIC AND SYNTAGMATIC AXES.

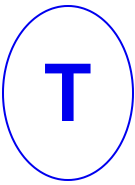
**syntagmatic relations** *See* SYNTAGM.

**syntax** (*adj.* **syntactic**) [Greek *sun-* ‘together’ + *tassein* ‘arrange’] The grammatical relations between words, phrases, and/or clauses within sentences (and the study of this within **\*linguistics**). In popular usage, the combinations of words into phrases and sentences (distinguished from ‘grammar’). In modern linguistics, one of the two fields within the study of **\*grammar**; the other being **\*morphology**.

**systemic bias** *See* INSTITUTIONAL BIAS.

**systems theory** An interdisciplinary approach that analyses *\*structures* as interrelated webs of interacting parts performing particular *\*functions*. *See also* BOTTOM-UP PROCESSING; COMMUNICATION NETWORK; CYBERNETICS; DEEP STRUCTURE; EMERGENCE; FORMALISM; FUNCTIONALISM; MEDIA DEPENDENCY; ORGANIZATIONAL COMMUNICATION; STRUCTURALISM.

**syuzhet** *See* FABULA.



**tabloid** 1. A \*newspaper \*format with a page size approximately half that of \*broadsheets: *see also* REDTOPS; *compare* BERLINER FORMAT. 2.

(**tabloidese**) *adj.* Pejorative term for a downmarket \*style of \*journalism that is populist and/or sensationalist; *see also* TABLOIDIZATION.

**tabloidization** A contemporary shift of focus in \*journalism away from \*hard news and serious factual \*information and toward \*soft news and \*entertainment. The term is associated with the \*rhetoric of \*dumbing down.

*See also* FICTION VALUES; INFOTAINMENT; PUBLICITY MODEL; SENSATIONALISM; STORY MODEL; TABLOID.

**tacit knowledge** 1. The informal understandings of individuals which they have not verbalized and of which they may not even be aware, but which they may be inferred to know (notably from their \*behaviour). This includes what they need to know or assume in order to produce and make sense of \*messages (\*social knowledge and \*representational knowledge). Tacit knowledge is distinguished from explicit or formal knowledge and the term is sometimes used synonymously with \*common sense, in the sense of \*taken-for-granted knowledge. The concept is important in \*phenomenological sociology and \*ethnomethodology. It derives from Polanyi, who declares that ‘We can know more than we can tell.’ *See also* ENTHYMEME; NATURAL ATTITUDE; PREREFLEXIVE; TRANSPARENCY. 2. More specifically for Polanyi, our general awareness and holistic understanding which provide a \*background framework facilitating our deliberate focus of \*attention on specific phenomena. He sees such informal ‘personal knowledge’ as the foundation of all \*knowledge.

**tactile communication** *See* HAPTICS; TOUCH.

**tag** 1. *n.* A **\*keyword** labelling an item of **\*online \*content**, typically to **\*categorize** it by **\*topic**. Such tags are sometimes employed in the **\*algorithms** of **\*recommendation engines**. *See also* HASHTAG; METATAG. 2. *v.* To add a keyword to online **\*content**. 3. (**HTML tag**) *n.* In markup language, the start and end-markers (**opening** and **closing tags**) for an **\*HTML** ‘element’. These are enclosed in angle brackets, so, for instance, <img> is the opening tag to indicate that an **\*image** (the name of which follows) is embedded in the webpage at this point. 4. (**alt tag, alternative text**) *n.* In **\*HTML**, a keyword or short phrase embedded as an ‘attribute’ of an image in a webpage. It is intended to function as a caption, assisting both text-only readers and **\*search** engine bots.

**tag line** *See* BYLINE.

**tag question (tag)** Question phrases at the end of statements, e.g. ‘He will be there, won’t he?’

**take** In **\*film** and **\*television \*production**, a **\*set** up that is being filmed, as opposed to a rehearsal. A take is a continuous **\*shot** that commences when directors shout ‘action’ and lasts until they call ‘cut’. It thus refers to a single uninterrupted run of the camera and the unedited film **\*footage** that this produces.

**taken-for-grantedness (TFG)** The illusion of naturalness and **\*transparency** underlying **\*common-sense** default **assumptions**, normative **\*expectations**, and the **\*conventions** with which we are most familiar and which ‘go without saying’ (*see also* ALWAYS-ALREADY GIVEN; ENTHYMEME; ETHNOMETHODOLOGY; EVERYDAY LIFE; FOUNDATIONALISM; GIVEN AND NEW; NATURALIZATION; SCHEMA THEORY). In **\*interpersonal communication**, the implicit basis of the **\*frame of reference** which constructs the situational **\*context**, typically assumed to be largely shared within a **\*culture** or **\*subculture** (*see also* CONTEXT OF SITUATION; CONTEXTUAL EXPECTATIONS; CONVERSATIONAL CURRENCY; CULTURAL CODE; CULTURAL LITERACY; FOLK PSYCHOLOGY; GRAND NARRATIVES;

HIGH-CONTEXT COMMUNICATION; IMPLICIT MEANING; INFERENCE MODEL; INTERSUBJECTIVITY; RELEVANCE THEORY; RITUAL INTERACTION; SOCIAL KNOWLEDGE; SOCIAL SCHEMATA; SITUATIONAL KNOWLEDGE; MYTH). We tend to assume that others take for granted the same things that we do (Zerubavel). TFGs include the default assumptions in a *\*schema* and the *\*interpretive* ‘between-the-lines’ *\*information* that is ‘read into’ *\*texts*. A TFG is *\*prereflexively* unmarked, ‘unremarkable’, or *\*backgrounded* (*see also* EXNOMINATION; FOREGROUNDING; MALE NORM; MARKEDNESS; NATURAL ATTITUDE; SALIENCE; TACIT KNOWLEDGE; UNCONSCIOUS BIAS). TFGs include basic assumptions about the act of *\*communication* (*see also* COMMUNICATIVE PRESUMPTION; COOPERATIVE PRINCIPLE; IMMANENT REFERENCE).

**talking head** 1. Originally, in the parlance of *\*television* production staff, a name for any person, other than the presenter who appears in vision in an *\*interview* situation without an interviewer being present and offers *\*opinions* or recounts *\*events* for the benefit of the *\*viewer*. Often used in a pejorative sense because the use of such commentators in a visual *\*medium* suggests an over-reliance on ‘telling’ rather than ‘showing’. 2. In a narrower sense, an expert or ‘pundit’ who appears on a *\*news* or *\*current affairs* *\*programme* in order to voice an opinion.

**target audience (target market)** The selected segment of a total population to whom a *\*text*, *\*message*, or product is primarily directed, rather than to an undifferentiated *\*mass market* (*see also* NICHE AUDIENCE; PRIMARY AUDIENCE; *compare* DUAL AUDIENCE; SECONDARY AUDIENCE). In *\*marketing*, *\*segmentation* is usually on the basis of *\*demographic* *\*variables*, *\*geographic* *\*segmentation*, and/or *\*psychographics* or *\*lifestyles* (*see also* MICROMARKETING; REFERENCE GROUP). *See also* AUDIENCE FRAGMENTATION; BRAND POSITIONING; DEMASSIFICATION; DEMASSIFIED MEDIA; EPISTEMIC COMMUNITY; HEAVY USERS; INTERPRETIVE COMMUNITY; NARROWCAST CODES; NARROWCASTING; SEGMENTATION; TARGETING.

**target factors** *See* DESTINATION.

**targeting (target marketing)** (advertising) Choosing the *\*medium*, design, and placement which will expose the *\*message* to the largest percentage of the *\*target audience*. In *\*online* advertising, using *\*algorithms* to choose appropriate ads to show to particular *\*audiences*. *See also* HEAVY USERS; MARKETING; MICRO-TARGETING; ONLINE BEHAVIOURAL ADVERTISING; RETARGETING; SEGMENTATION.

**target market** *See* TARGET AUDIENCE.

**task-oriented communication (task-centred communication)** A *\*communication* style characterized by being pragmatic, *\*instrumental*, or goal-oriented, as in problem-solving *\*group communication*; *\*stereotypically* a '*\*masculine*' style particularly associated with *\*individualistic cultures* (*see also* GENDER STEREOTYPES). Often contrasted with *\*interaction-oriented* communication, *\*person-oriented* communication, *\*relational communication*, or *\*receiver-oriented communication*. *See also* CUELESSNESS; DIFFERENCE MODEL; DOMINANCE MODEL.

**taste** **1.** The *\*sensation*, *\*perception*, and discrimination of flavours detected in the mouth. **2.** Traditionally, the ability of an individual to 'appreciate' that which is regarded as beautiful or well-crafted and the tendency to exhibit this in patterns of *\*consumption*. Often referred to as a trait that can be 'cultivated'. While Kant sees taste as based on transcendent criteria, it is highly *\*culturally* specific (*see also* AESTHETICS). **3.** A relational hierarchy of *\*cultural forms* reflecting and serving to maintain social distinctions. This is based on aesthetic criteria established over time by the dominant class, exalting the endorsed *\*canon* as the only true art, and systematically denigrating popular entertainment. High art is positioned at a rarefied distance from the primary drives which are associated by the upper class with the working class. *See also* COLOUR CONNOTATIONS; ELABORATED CODE; ELITISM; HIGH CULTURE; LEAVISITE; POPULAR CULTURE. **4.** For Bourdieu, the particular cultural choices and patterns of consumption of any member of society in relation not only to the arts but also to everyday *\*lifestyle* issues such as clothing, hairstyles, sport, and food. All of these

result from the set of dispositions that he terms the *\*habitus*. He argues that taste is a form of *\*cultural* capital which serves to *\*naturalize* *\*class* *\*differences*.

**taxonomy** *See* CATEGORIZATION.

**Taylorism** *See* FORDISM.

**teaser** A fragment or *\*montage* of a *\*film*, *\*television* or *\*radio* *\*programme*, or *\*commercial* intended to entice *\*audience* members to want to watch or listen to the subsequent production.

**technical communication** **1.** A practice and field of study concerned with the design and production of effective informational or instructional resources having specific *\*functions*, with a particular emphasis on *\*usability* for the *\*target audience* and especially on the avoidance of miscommunication. It includes technical *\*writing*, instructional design, *\*information architecture*, *\*information design*, web design, technical illustration, and indexing. *See also* INSTRUMENTAL COMMUNICATION. **2.** More loosely, the use of *\*communication* technologies (often with particular reference to their choice and deployment for particular *\*communicative purposes*).

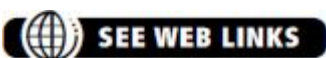
**technicity** **1. (technics)** (philosophy) The human relationship to *\*technology*. In particular, the mentality and *\*discourse* of *\*instrumental rationality*, though for Heidegger *Technik* is more fundamental than this, being constitutive of *\*subjectivity*. **2. (technicality)** The possession of specialized skills; the level of technical competence or the prevalence of technology within a social group.

**technique** *See* TECHNOLOGY.

**technocentrism** A reductive tendency to focus on the primary role of *\*technologies* in *\*causation*, or on technological solutions. *See also* TECHNOLOGICAL DETERMINISM.

**technological determinism** The stance that new *\*technologies* are the primary cause of major social and historical changes at the macrosocial level

of *\*social structure* and processes and/or subtle but profound social and psychological *\*influences* at the microsocial level of the regular use of particular kinds of tools. Whatever the specific technological ‘revolution’ may be, technological determinists (both optimistic and pessimistic) present it as a dramatic and inevitable driving force, the ‘impact’ of which will lead to deep and ‘far-reaching’ *\*effects* or consequences. Technology is presented as autonomous. Technological determinism is often associated with a belief in the *\*neutrality* of technology, but is sometimes linked with the notion of the non-neutrality of technology in the form of the stance that we cannot merely use technology without also, to some extent, being used by it. Very broad claims about the impact of technology are open to the criticism of *\*reification*. Where technological determinism focuses on *\*communications media* in particular it is sometimes referred to as *\*media determinism*. A moderate version of technological determinism is that our regular use of particular tools or media may have subtle influences on us, but that it is the social *\*context of use* which is crucial. The term was coined by Veblen. *See also* **TECHNOCENTRISM**; *compare* **LINGUISTIC DETERMINISM**; **SOCIAL DETERMINISM**.



<http://visual-memory.co.uk/daniel/Documents/tecdet/>

- Technological or media determinism

**technology** [Greek *tekhnē* ‘art, craft’] **1.** In the modern era, the practical application of scientific *\*knowledge*, especially for productive (e.g. industrial) *\*purposes*. **2.** Tool-using and/or tool-making: traditionally regarded as a distinctively human skill, though there are examples of other animals using existing *\*objects* as tools. **3.** Any physical apparatus used to generate material *\*culture*. In common usage this refers to tools and machines and often also to products created with these. It includes *\*communication technologies* and technological media. In more specialist usage it can (as in Plato) include *\*writing* but not *\*speech* (a factor in *\*phonocentrism*). Every tool or *\*medium* has particular *\*affordances*. **4.** Any means by which human beings act on their environment or seek to transcend *\*bodily* limitations. This can include *\*language* (not just writing). For Foucault, ‘technologies of the self’ are the techniques employed by individuals to transform themselves:

*compare* **IMPRESSION MANAGEMENT**. **5.** (Marxist theory) The means of **\*production** in a given historical period, seen as a key factor in determining **\*social structure**: *see also* **BASE AND SUPERSTRUCTURE**. **6.** (sociology) All productive practices, including hand-working. Technology is seen as a social product including all of the tools, knowledge, techniques, and systems of organization involved in material **\*production**. **\*Social determinism** sees technology as shaped by society rather than the other way round; *compare* **TECHNOLOGICAL DETERMINISM**. **7.** For McLuhan, ‘direct extensions either of the human **\*body** or of our senses’. He sees new communication technologies as changing our environment (*see also* **MEDIA ECOLOGY**) and as having a transformative **\*influence** on both society and the human psyche: *see also* **SENSE RATIO**. **8.** For Heidegger, a fundamental ‘enframing’ through which we initially discover the world using that which is ‘ready-to-hand’, and which we treat as the means to realize certain ends. He warns that when a technological enframing becomes our dominant mode of being, we risk seeing the world as a mere resource for exploitation. *See also* **TECHNICITY**; *compare* **INSTRUMENTAL RATIONALITY**. **9. (technique)** For Ellul, all rational methods of doing things (skills, methods, procedures, routines). In particular, the pragmatic, means–end thinking of **\*instrumentalism**. **\*Frankfurt school** **\*critical** theory sees instrumental rationality as an **\*ideology**.

**technophilia** Enthusiasm for new **\*technologies**. The opposite of **\*technophobia**. *See also* **NEOPHILIA**; **TECHNOROMANTICISM**.

**technophobia** Fear or dislike of new **\*technologies**, especially computer-based technologies. The opposite of **\*technophilia**. Ever since Mary Shelley’s *Frankenstein* in 1818, our recurrent fears about **\*technology** have been regularly reflected in speculative **\*fiction** and **\*films**: the fear of knowing too much, the fear of losing control, the fear of losing our souls, and the fear of supplantation. *See also* **LUDDITE**.



<http://visual-memory.co.uk/daniel/Documents/SF/>

- Imagining futures, dramatizing fears

**technoromanticism** Typically a pejorative term for a naïve faith in **\*technology** as supportive of the ideals of **\*romanticism** (particularly in relation to creativity and the ideal of an organic community). As distinct from the term **technorationalism**, used pejoratively by **\*Frankfurt school** **\*critical** theorists to refer to reductive **\*instrumentalism**. *See also* **NEOPHILIA**; **TECHNOPHILIA**.

**telecine** 1. A machine for making a video recording of a reel of motion picture **\*film**. The telecine machine scans a film negative or positive and converts it to a video **\*signal** or a **\*digital** **\*datafile**. *Compare* **KINESCOPE**.  
2. (TK) The process of transferring film to video. Today this is almost always done to transfer **\*rushes** shot on film for **\*television** **\*documentaries**, **\*dramas**, and music videos.

**telecommunications (telecommunication)** The technical systems enabling the electronic transmission and **\*reception** of **\*data** or **\*messages** over a distance in **\*analogue** or **\*digital** **\*form** via **\*radio** **\*signals**, wires, or fibre optic cables. The **\*technologies** include **\*telegraphy**, the **\*telephone** system (both fixed and **\*mobile**), radio and **\*television** **\*broadcasting** systems, the **\*internet** (broadband or other), and local area **\*networks**. The term also refers to the associated industries. *See also* **COMMUNICATIONS**; **DISTANCE COMMUNICATION**.

**telegenic** (of a person) Looking good on **\*television**. *See also* **LOOKISM**.

**telegraphy** (*adj.* **telegraphic**) [Greek *tēle* ‘distant’ + *graphos* ‘writing’] The first electrical **\*technology** of **\*communication** that, from the 1830s, allowed **\*messages** to be sent over great distances using a device called a **telegraph**. These were sent along wires as electrical pulses in the form of Morse code. As Meyrowitz observes, ‘Communication and travel were once synonymous...The invention of the telegraph caused the first break between **\*information** movement and physical movement.’ *See also* **DISTANCE COMMUNICATION**.

**telephone** [Greek *tēle* ‘distant’+ *phōnē* ‘sound, voice’] A voice communication device including a microphone which converts **\*sound**

vibrations into an electrical *\*signal* so that individuals can communicate over distances, unlike *\*radio* using a *\*full-duplex* signal enabling both parties to talk and be heard simultaneously. On 14 February 1876 Alexander Graham Bell filed an application with the US Patent Office for an ‘electric-speaking telephone’. ‘The telephone was the first device to allow the spirit of a person *\*expressed* in his own voice to carry its *\*message* without directly transporting his body’ (Boettinger). The first British telephone exchange was opened in 1879, with seven or eight subscribers in the City of London; telephones became widespread only after the Second World War. There is an asymmetrical, *\*complementary* relationship between the caller and the called, and telephone conversations tend to be *\*sender-oriented*. The *\*mobile phone* has dramatically extended the flexibility of telephony. *See also* CALLER HEGEMONY; GENDERED TECHNOLOGIES.



<http://visual-memory.co.uk/daniel/Documents/short/phone.html>

- Using the telephone

**telepresence** The psychological phenomenon of feeling present at a location physically distant from one’s actual location created through human operators working closely with robotic *\*technologies* employing high quality sensory feedback. The concept was proposed in 1980 by Minsky.



<http://web.media.mit.edu/~minsky/papers/Telepresence.html>

- Minsky’s telepresence article

**telerecording** *See* KINESCOPE.

**teletext** *See* INTERACTIVE TELEVISION.

**television (TV)** [Greek *tēle* ‘distant’ + Latin *visio* ‘seeing’] **1. (television technology)** An electronic *\*technology* enabling the encoding and decoding of ‘moving *\*images*’ and synchronized *\*sounds*, together with their unidirectional, instantaneous, long-distance transmission and reception as

modulated electrical *\*signals* either sent through cable or *\*broadcast* through the airwaves (*see also* [BROADCASTING](#); [RADIO WAVES](#); [SATELLITE BROADCASTING](#); [TERRESTRIAL BROADCASTING](#)). The technology was developed in the late 19th and early 20th century. **2. (television medium)** The *\*mass communications \*medium* for audiovisual broadcasting. As a broadcasting medium it has much in common with *\*radio*, from which it inherited key *\*genres* (*see* [RADIO GENRES](#); [TELEVISION GENRES](#)). As an audiovisual medium it tends to be distinguished from cinema primarily in relation to: the ‘small screen’, domestic *\*reception*, relatively low *\*viewer* involvement, and the greater *\*attentional* role of sound. The domesticity of the medium *\*influences* the preferred *\*mode* of address. *See* [DIRECT ADDRESS](#); [DOMESTIC COMMUNICATION TECHNOLOGIES](#); [GLANCE](#); [HIGH AND LOW INVOLVEMENT](#); [PARASOCIAL INTERACTION](#); [TELEVISION FLOW](#); [TELEVISION VIEWING STYLES](#). **3. (television broadcasts)** The live or recorded audiovisual broadcasts produced for, and transmitted by, this medium (*see* [COMMERCIALS](#); [NON-PROGRAMME MATERIAL](#); [PROGRAMME](#); [TELEVISION GENRES](#)). The first regular broadcasts in the UK and USA began in the 1930s, though broadcasting was not widespread until the 1950s. By the 1970s critical television studies had begun to subject this output to *\*textual* analysis. The vast reach of television and the tendency for TV *\*news* to be treated as a ‘window on the world’ generated *\*ideological analysis* (*see also* [DOMINANT IDEOLOGY](#); [MANIPULATIVE MODEL](#); [MANUFACTURE OF CONSENT](#); [MEDIA HEGEMONY](#)). Subsequently, in *\*cultural studies*, attention turned to diversity of *\*interpretation* in television *\*audiences*: *see also* [ACTIVE AUDIENCE THEORY](#); [ENCODING–DECODING MODEL](#). **4. (television industry)** An industry concerned with producing and transmitting audiovisual broadcasts, regulated in varying ways by governments (*see* [PUBLIC SERVICE BROADCASTING](#); [REGULATION](#)), and subject to commercial pressures in retaining and increasing audiences (*see also* [COMMERCIALIZATION](#); [POLITICAL ECONOMY](#)). **5. (TV set or receiver)** An electronic device and domestic *\*consumer* entertainment product with a screen and sound system for receiving and reproducing moving images and sounds sourced either remotely from broadcasts or cable, or locally: e.g. from DVD (*see also*

**BROWN GOODS; TELEVISION RECEPTION). 6. (television advertising)** Commercially, a major *\*advertising* medium for delivering *\*target audiences* to advertisers, both nationally and regionally, by time of day (*see also* **COMMERCIALS**). It has high levels of *\*reach* and impact compared to other advertising media (*see also* **MEDIA BUYING**). However, TV advertising is highly intrusive (unrequested): *see also* **ZAPPING; ZIPPING**. 7. A major *\*cultural \*institution* closely associated with shifting leisure patterns, the concept of the *\*global village*, and with the perpetuation of *\*consumerism* (*see also* **PUBLICITY MODEL; TELEVISION CULTURE; TELEVISUAL REALITY**). In the UK watching TV now accounts for more time than all other leisure pursuits combined, and the medium has been seen as fulfilling multiple *\*functions* (*see also* **PERSONAL FUNCTIONS; SOCIAL FUNCTIONS; TELEVISION VIEWING PATTERNS; USES AND GRATIFICATIONS**). It has traditionally been argued to be a unifying experience (particularly at the national level), though many see this as undermined by the increased diversity of *\*channels*. *See also* **AUDIENCE FRAGMENTATION; IMAGINED COMMUNITY; SOCIALIZATION FUNCTION**.



<http://www.tv-ark.org.uk/>

- TV Ark: The online television museum

**television advertising, television broadcasts** *See* **TELEVISION**.

**television channel** *See also* **CHANNEL**. 1. The frequency band of the *\*electromagnetic spectrum* that is licensed to particular *\*television* stations. 2. A television station with its own *\*brand \*identity* that produces its own *\*content* (*see* **PROGRAMME**) or buys it in from other providers.

**television culture** *Compare* **FILM CULTURE**. 1. The sociocultural *\*functions* of the *\*medium* of *\*television*: especially, its contribution to *\*socialization* through circulating shared *\*imagery*, frameworks, and *\*norms* (*see also* **CONSENSUS FUNCTION; CONVERSATIONAL CURRENCY; CULTURAL REPRODUCTION; CULTURAL TRANSMISSION; IMAGINED COMMUNITY**;

NATIONAL IDENTITY; RITUAL MODEL; SOCIAL FUNCTIONS; SOCIAL UTILITY FUNCTION). Also, the relative prominence of television within a \*culture, particularly as reflected in the prevalence of television imagery (including \*images of television as well as images from television). 2. The sociocultural \*contextualization of television \*production and/or \*reception which distinguishes it from other media. For instance, the social \*context and domestic politics of reception which distinguish television from cinema. *See also* CHANNEL SURFING; DOMESTIC COMMUNICATION TECHNOLOGIES; GLANCE; TELEVISION FLOW; TELEVISION VIEWING STYLES; TIMESHIFTING; ZAPPING; ZIPPING. 3. Domestically produced television programming distinguished from that of other nations: for instance, within the \*discourse of \*national identity: *see also* CREATIVE INDUSTRIES; IMAGINED COMMUNITY. 4. A pejorative term dismissing the cultural worth of television \*content and \*style, connoting negative \*framings of \*consumer culture; \*popular culture, \*fiction values, \*dumbing down, \*homogenization, and so on. *See also* ELITISM; TASTE. 5. Sociologically, the occupational communities and shared \*codes of those employed in the various television industries.

**television genres** Different types of \*programme and \*non-programme material \*broadcast on \*television and having distinctive \*textual features, \*subjects, \*functions, \*audiences, \*text–reader relationships, and modes of involvement (*see also* HIGH AND LOW INVOLVEMENT; TELEVISION VIEWING STYLES; USES AND GRATIFICATIONS). Such \*genres provide an \*interpretive \*frame of reference, in particular influencing the \*expectations of \*viewers (*see also* REPRESENTATIONAL SCHEMATA). They may be \*factual genres, \*fiction, or hybrid \*forms (e.g. \*docusoaps, \*docudrama). Those most broadly recognized include \*news programmes, \*commercials, weather forecasts, \*soap operas, \*sitcoms, chat shows, game shows, variety shows, \*reality television, medical \*dramas, crime shows, popular music shows, sports programmes, and religious programmes. Many television genres were inherited from \*radio (*see* RADIO GENRES). *See also* HYBRID GENRES; SERIAL; SERIES.



<http://www.screenonline.org.uk/tv/id/482184/index.html>

- Television genres, themes, and formats (BFI)

**television industry, television medium** *See* TELEVISION.

**television network** **1.** A group of \*television companies that share the same \*medium of transmission, e.g. a cable \*network, a satellite network. **2.** A \*model for television \*distribution in which a central programme-maker provides \*content for affiliates: other television stations which enter into a \*contractual agreement with the \*content provider. *See also* BROADCAST NETWORK; TELEVISION CHANNEL.

**television programme** Any of the \*formats \*broadcast on \*television, including \*factual genres and \*fiction (*see* TELEVISION GENRES), but excluding other \*media content (such as \*commercials, \*idents, announcements, and \*programme promotional \*messages), generally referred to as \*non-programme material.

**television reality** *See* TELEVISUAL REALITY.

**television reception** **1.** A \*signal in the form of \*radio waves received via an aerial (or via cable or broadband) or microwave signals received via a satellite dish, which are subsequently decoded into moving pictures and audio by circuitry inside a \*television set or a set-top box. **2.** The perceived quality of the received television signal. **3.** The ways in which television is used and the \*interpretation of TV \*content by \*viewers in particular \*contexts: *see also* ACTIVE AUDIENCE THEORY; CHANNEL SURFING; GLANCE; HEAVY VIEWERS; HIGH AND LOW INVOLVEMENT; LEAN FORWARD OR LEAN BACK; PARASOCIAL INTERACTION; RECEPTION MODEL; RECEPTION STUDIES; RELATIONAL USES; SOCIAL USES; STRUCTURAL USES; TELEVISION FLOW; TELEVISION VIEWING STYLES; TIMESHIFTING; USES AND GRATIFICATIONS; ZAPPING; ZIPPING.

**television studies** The academic study of \*television, institutionally situated within \*media studies, \*cultural studies, or \*mass communication, or allied

with *\*film studies*. The most common approaches include *\*textual* analysis, *\*audience* research, *\*political economy*, and historical and sociological studies. *See also* GLASGOW MEDIA GROUP; USES AND GRATIFICATIONS.

**television technology** *See* TELEVISION.

**television viewing patterns** *\*Data* on what is watched, when, how, and for how long, by various TV *\*audience* segments over a specified period. *\*Segmentation* is frequently based on *\*age*, *\*sex*, social *\*class*, and/or *\*ethnicity*. It may also distinguish between *\*categories* of *\*viewers* based on average amounts of viewing: light viewers (watching less than 2 hours per day), medium viewers (watching 2–4 hours), or *\*heavy viewers*. Viewing is frequently classified by *\*programme* *\*genre* (*see* TELEVISION GENRES), *\*channel*, or daypart (e.g. *\*peak time*). The study of such patterns can involve the keeping of viewing diaries. Traditional viewing patterns related to time of day have been argued to have been eroded by *\*audience* fragmentation, media *\*convergence*, and the *\*online* availability of TV on demand. *See also* AUDIENCE MEASUREMENT; TELEVISION VIEWING STYLES; TIMESHIFTING.

**television viewing styles** Modes of *\*interaction* by individuals with *\*television* in particular viewing *\*contexts*, including the *\*viewer*'s relative focus on TV compared to simultaneous activities, degree of *\*attention* to the screen, and levels of involvement with TV *\*content*. This is sometimes referred to in terms of *\*emotional* involvement or critical detachment (*see* HIGH AND LOW INVOLVEMENT). Some researchers have identified *\*differences* in viewing styles which relate to *\*gender* stereotypes, such as an instrumental or goal-directed style among males and a relationship-oriented style among females (*compare* EXPRESSIVE COMMUNICATION; INSTRUMENTAL COMMUNICATION). This is reflected in observations such as that women are more likely to talk as they watch. In household contexts, the tendency for men to exercise more control over what they watch suggests the basis of such *\*performances* of *\*gender* in *\*power* rather than *\*sex* (*see also* PERFORMATIVITY). *See also* CHANNEL SURFING; DUAL SCREENING; GLANCE; LEAN FORWARD OR LEAN BACK; MULTITASKING;

PARASOCIAL INTERACTION; TELEVISION FLOW; TELEVISION VIEWING PATTERNS; TIMESHIFTING; ZAPPING; ZIPPING.

**television violence** *See* VIOLENCE DEBATE.

**televisualism** (*adj.* **televisual**) The incorporation into another *\*medium* of any *\*style* or *\*content* that is distinctively associated with *\*television*: for example, a football *\*videogame* which features instant replays. *Compare* CINEMATIC; FILMIC.

**televisual reality** Life, personalities, and the world represented and constructed on the *\*television* screen, especially when boundaries between TV and the everyday world are blurred and when TV is phenomenally experienced as an enhanced *\*reality*, when that which is most like TV is most real, or when the reality in which people live is framed by the *\*symbolic* world of TV (*see* CULTIVATION THEORY). A form of *\*mediated* experience distinguished from *\*lived experience* of the social and material world. Sometimes used synonymously with *\*reality* television, often pejoratively.

**tenor** *See* METAPHOR; METONYMY.

**terrestrial broadcasting** Earth-based transmission of *\*radio* and *\*television*, as distinguished from *\*satellite broadcasting*. *See also* BROADCASTING.

**territoriality** 1. The *\*behavioural* ways in which individuals make claims to temporary or enduring ownership of spatial zones or *\*objects*. This can communicate (for instance) aggression, *\*dominance*, intimacy, *\*affiliation*, or diplomacy. Dominance, for example, is commonly signified by the control of more territory than others. Males tend to occupy more space than females do (for instance, in the legs apart seating *\*posture*); *see also* MANSREADING. Goffman includes in his 'territories of the self', *\*personal space* (*see also* INTERPERSONAL ZONES; PROXEMICS) and **possessional territory**: 'any set of objects that can be identified with the self and arrayed around the body wherever it is.' Such items include personal effects that can be deployed as **territorial markers** (e.g. bagging seats), or objects over which control is exercised temporarily, such as *\*television* sets, *\*radios*, and *\*magazines*.

Phenomenally, over-close *\*proximity*, unwanted touch (see *HAPTICS*), and sustained *\*gaze* can be experienced as a territorial violation, though the limits are socioculturally variable. Territoriality is found throughout the animal kingdom, but the related and distinctively human concept of *\*privacy* is a historically modern idea reflected in the design of houses from the 18th century onwards: see also *PRIVATE SPHERE*. **2.** For Deleuze and Guattari, a restriction of the free *\*flow* of individual desire imposed by an *\*institution* such as the family or the state.

**tertiary involvement** See *HIGH AND LOW INVOLVEMENT*.

**tethered self** See *PERPETUAL CONTACT*.

**text** [Latin *texere* ‘to weave’] **1.** In common usage, something written, typed, or printed. **2.** Loosely, a *\*message* (as in *\*SMS* ‘texting’). **3.** A complete piece of *\*writing* which is the focus for literary analysis, such as a poem or a novel. **4.** (linguistics) Any continuous stretch of *\*discourse* having linguistic *\*coherence* and *\*semantic \*cohesion*, especially in written form, but including *\*speech* and *\*sign language* in specific *\*contexts*. Often also defined in terms of having a particular *\*communicative function* (see also *GENRE*). Spoken forms can include not only monologues but also conversations or *\*interviews*. **5.** The precise words used in a particular printed work (as distinct from interpretive factors ‘outside’ the text). By extension, any *\*discursive* artwork (especially literary works and *\*films*) regarded by literalists as containing authoritative *\*evidence* about what is meant: as in ‘refer to the text’ (see also *INTENTIONAL FALLACY*). Such a concept makes no allowance for *\*comprehension* and *\*interpretation* requiring *\*readers* to draw on both *\*representational* and *\*social codes*. It excludes any *\*subtext*. In *\*formalism*, the primary focus is on close *\*textual* analysis: see also *EXEGESIS*; *LEAVISITE*. **6.** In *\*structuralist* literary theory, a conceptualization of any literary creation as a product of the social *\*institution* of *\*writing* (*écriture*), actively generated by the reader in the process of interpretation guided by relevant *\*codes* and *\*conventions* (see also *ACTIVE AUDIENCE THEORY*; *OPEN AND CLOSED TEXTS*; *READERLY*; *WRITERLY*; compare *READER-RESPONSE THEORY*); a manifestation of *\*language* which transcends any particular work or single *\*author* (see also

INTERTEXTUALITY). This is distinguished from a **work**: a bounded material **\*object** consisting of printed pages. 7. In **\*semiotics** and **\*cultural** theory, any set of **\*signs** which can be read for **\*meaning**: this can include **\*films**, **\*television** and **\*radio** programmes, **\*advertisements**, paintings, and **\*photographs** (*see also* TEXTUAL ANALYSIS). To some structuralists, the world is **\*social text**. Although the term appears to privilege written texts (seeming **\*graphocentric** and **\*logocentric**), it applies to any form (including **\*images**, **\*sounds**, **\*gestures** and so on). Communicative texts are constructed and interpreted with **\*reference** to the codes and conventions associated with a **\*genre** and in a particular **\*medium** of **\*communication**. Texts are the product of **\*signifying practices** and processes of **\*representation** and **\*position** both their makers and their readers. 8. A recording in any medium which can be circulated and exists independently of its **\*author(s)** (and **\*users**); in this sense the term excludes unrecorded speech. 9. In any written or printed text, the main **\*body** of a work (historically, the original words of the author) as distinct from surrounding material (such as illustrations, indexes, or appendices). **\*Poststructuralists** see texts as unbounded: is the title part of the text? 10. (computing) **\*Data** in the form of alphanumeric characters. 11. A book which is prescribed **\*reading** for a course of study; a textbook. 12. A **\*theme** or **\*topic**, especially if religious.

**text–audience relations** *See* TEXT–READER RELATIONS.

**text linguistics** [German *Textlinguistik*] A sub-branch of **\*linguistics** concerned with the study of **\*texts**. This includes **\*textuality** and the classification of texts by **\*genre** in terms of their **\*textual** features. Particular concerns include text **\*structure** (*see also* COHERENCE; COHESION) and the social **\*functions** of texts. *Compare* DISCOURSE ANALYSIS; STYLISTICS.

**text message** *See* SMS.

**text–picture ratio** *See* WORD–IMAGE RELATIONS.

**text–reader relations (text–audience relations)** The participatory **\*roles** and relationships of the **\*addresser** and addressee for a **\*text** in any **\*medium**. This often includes **\*narrator–\*audience** and writer–reader (or **\*producer–**

**\*user**) relations and is often formulated as **writer–text–reader relations**. S. Hall's **\*encoding**–decoding model of **\*mass communication** broke away from dominant sender–receiver **\*transmission models** by allowing for the **\*reader**'s contestation of the **\*hegemonic** reading (*see also* **NEGOTIATED READING**; **OPPOSITIONAL READING**; **RECEPTION MODEL**). Traditional text–reader relations are also **\*transgressed** when a textual **\*format** allows readers to contribute to shaping the **\*text**, as in **\*interactive fiction** or computer **\*games** (*see* **ERGODIC**). Different **\*genres** involve different communicative **\*contracts** or sets of **\*expectations** for producer–audience relationships. **\*Informational** texts **\*foregrounding** **\*content** offer less scope for **\*interpretation** than **\*aesthetic** texts foregrounding **\*form**. *See also* **ACTIVE AUDIENCE THEORY**; **MODE OF ADDRESS**; **OPEN AND CLOSED TEXTS**; **PARASOCIAL INTERACTION**; **POINT OF VIEW**; **READERLY**; **WRITERLY**; *compare* **COMMUNICATIVE RELATIONSHIPS**.

**textspeak** (**txtspeak**) Forms of **\*language** use adapted to the constraints of writing **\*SMS** messages on **\*mobile phones**, including the use of abbreviations and **\*emoticons**.

**textual analysis** In media, **\*film**, and **\*cultural studies**, the academic study of **\*texts** in any **\*medium**, using methods such as **\*structural** analysis, **\*content** analysis, or **\*discourse analysis**. Purely **\*formalist** research focusing on the text as a source of **\*meaning** is often criticized for neglecting **\*reception** factors, on the basis that meaning is ultimately determined by the **\*reader** (within the constraints of textual **\*evidence** and subject to sustainability within **\*interpretive communities**). *See also* **FORMAL FEATURES**; **STYLISTICS**; *compare* **TEXT LINGUISTICS**.

**textual codes** *See* **REPRESENTATIONAL CODES**.

**textual community** *See* **INTERPRETIVE COMMUNITY**.

**textual determinism** The stance that the **\*form** and **\*content** of a **\*text** determine how it is decoded (*see also* **HEGEMONIC READING**; **LITERALISM**; **PREFERRED READING**). Critics of this stance argue that

**\*decoders** may bring to the text **\*codes** of their own which may not match those used by the **\*encoder(s)**, and which may shape their decoding of it (*see* **ABERRANT DECODING**). *Compare* **AUDIENCE DETERMINISM**; **AUTHORIAL DETERMINISM**; **ENCODING—DECODING MODEL**; **NEGOTIATED READING**; **OPPOSITIONAL READING**.

**textual features** Distinctive formal (particularly **\*stylistic** and **\*structural**) aspects of an **\*utterance**, **\*text**, or artwork in any **\*medium**. The focal concern of **\*textual** analysis (especially within **\*formalism**). *See also* **FORM**; **FORMAL FEATURES**; **RHETORIC**; **STYLISTICS**; **TEXT LINGUISTICS**; **TEXTUALITY**.

**textual function** Halliday's term for a **\*linguistic** function in which **\*language** makes **\*reference** to itself and encompasses both **\*given** and new **\*information**. This is presented as one of three essential metafunctions reflected in all adult language usage (*compare* **IDEATIONAL FUNCTION**; **INTERPERSONAL FUNCTION**). *Compare* **METALINGUAL FUNCTION**.

**textualism** **1.** The **\*interpretation** of a written **\*text** based on establishing its **original meaning**—the sense that the precise **\*wording** used was commonly understood to have at the time it was published. Primarily associated with statutory interpretation (in US legal contexts) and with Biblical **\*exegesis**. *See also* **EXEGESIS**; **MEANING**; *compare* **HERMENEUTICS**; **RECEPTION THEORY**. **2. (strong textualism)** A pejorative reference to the **\*poststructuralist** stance that everything is textual: *see also* **SOCIAL TEXT**.

**textuality** **1. (texture)** (literary theory) A **\*formalist** concept in New Criticism referring to the unique particularity of the **\*expressive** verbal **\*surface features** in a work (such as **\*imagery** and **\*connotations**), as distinct from its **\*structure**, **\*argument**, or **\*meaning**. **2.** (linguistics) The properties defining **\*texts** as distinct from other types of linguistic units (such as words or clauses): primarily, **\*coherence** and **\*cohesion**. **3.** (poststructuralist discourse) The inescapable writtenness of social **\*reality**: *see also* **SOCIAL TEXT**; **TEXTUALISM**; *compare* **CONSTRUCTIONISM**.

**textual knowledge** *See* REPRESENTATIONAL KNOWLEDGE.

**textual poaching** The subversive \*appropriation of \*mass-media \*texts (or of characters within them) by fans for their own pleasure. Popularized by Jenkins, the term was originated by Certeau. *See also* ACTIVE AUDIENCE THEORY; BRICOLAGE; FANDOM; PARTICIPATORY CULTURE.

**textual production** The process of producing a \*text in any \*medium. This is traditionally associated with a linear \*model in which, depending on the medium, subsequent steps in the communicative sequence initiated by this act consist of textual reproduction, \*distribution, and \*consumption (or \*reception). However, textual \*production can be seen as part of a \*circuit of communication.

**textual schemata** *See* REPRESENTATIONAL SCHEMATA.

**texture gradient** An important monocular \*depth cue in the \*visual perception of the world and a \*pictorial depth \*cue and \*representational \*convention in which the size, spacing, and fineness of detail of similar elements decreases in proportion to the distance from the observer. A form of \*perspective. *Compare* DWINDLING SIZE PERSPECTIVE.

**TFG** *See* TAKEN-FOR-GRANTEDNESS.

**TG (transformational grammar)** *See* UNIVERSALISM.

**theme** **1.** (literary theory) The central, dominant, or unifying idea in a \*text (or several texts), or a standpoint on the \*subject, implicit or explicit, which is reflected in recurrent \*motifs, \*imagery, and/or \*symbols. **2.** More loosely, the general \*topic of a text or group of texts. **3.** In \*discourse analysis and systemic-functional \*linguistics, the part of a sentence that indicates the topic: what the \*utterance is about. This is often the initial element. The **rheme** is the \*semantically important part of an utterance communicating \*information relating to the theme. Some theorists also refer to an intervening part (e.g. a verb) as a **transition** or a **transitional element**. For example, in ‘The \*medium is the \*message’, ‘The medium’ is the theme, ‘is the message’

is the rheme, though some would list 'is' as the transition. The distinction between theme and rheme is related to that between *\*given* and new.

*Compare* TOPIC.

**theoretical framework** *See* FRAME OF REFERENCE.

**theory** 1. In natural science and social science, a set of formal, testable *\*hypotheses* or *\*propositions* designed to explain some phenomenon: *see also* MODEL. 2. More loosely, any systematic explanatory *\*framing* of a phenomenon: for instance, *\*psychoanalytic theory* or *\*symbolic interactionism*. 3. A pejorative reference to speculation as opposed to *\*fact*: **theoretical** rather than empirical approaches. *See also* GRAND THEORY. 4. General principles as distinct from practice or practical activities within some domain. Often used pejoratively by practitioners of some skill to refer to academic study. A pragmatic distinction between theory and practice is widespread in *\*film* and media-studies courses.

**theory-driven processing** *See* TOP-DOWN PROCESSING.

**theory of mind (ToM)** The largely unconscious basis of a human ability to infer what others think and feel and thus to explain and predict *\*behaviour*. It is an essential basis for mutual understanding and complex social *\*interactions* (*see also* INTERSUBJECTIVITY; MOTIVATION; RECIPROCITY; ROLE TAKING). Autism is associated with an apparent absence of this facility. *Compare* EMPATHY.

**third-person effects** The supposedly dramatic impact of *\*mass media* on people other than those reporting this phenomenon (**presumed influence**, or **PI**). For instance, most *\*consumers* agree that *\*advertising* works, but never on them. Many blame onscreen violence for violent *\*behaviour* on the streets, but this never affects anyone they know. This reflects an ironic impact of the media on their own judgements. *See also* INFLUENCE OF PRESUMED INFLUENCE.

**third-person point of view (third-person narration)** In literary *\*fiction*, the most common mode of *\*narration* in which the *\*narrator* acts as a non-

participating observer of the represented *\*events*. Often an *\*omniscient* point of view, though sometimes reflecting restricted *\*knowledge* (a limited *\*point of view*) and sometimes limited reliability; usually such narrators are self-effacing rather than intrusive commentators. In academic writing, third-person narration has traditionally been regarded as more ‘*\*objective*’ and ‘*\*transparent*’ than first-person narration; contemporary critics note that this *\*style* obscures *\*authorial \*agency*—*\*facts* and events appear to ‘speak for themselves’. *Compare* FIRST-PERSON POINT OF VIEW; OBJECTIVE CAMERAWORK; SECOND-PERSON POINT OF VIEW.

**third place** 1. Community meeting spaces such as cafés, pubs, and village halls which are, for their *\*users*, neither domestic nor work spaces (Oldenburg). 2. In the context of *\*videogames*, a *\*virtual space* which is neither an actual space nor a dream space.

**thirty-degree rule** *\*Film* and video *\*editing* guidance which suggests that the camera must shift at least thirty degrees when cutting between two *\*shots* of the same subject (which are also of a similar size); otherwise the *\*edit* will be perceived as a *\*jump cut*. *See also* CROSSING THE LINE.

**Thomas theorem (Thomas axiom)** A concept formulated by W. I. Thomas that “‘*\*facts*’ do not have a uniform existence apart from the persons who observe and *\*interpret* them. Rather, the “real” facts are the ways in which different people come into and define situations.’ Famously, as he and D. S. Thomas put it in 1928, ‘If men define situations as real, they are real in their consequences.’ Such a ‘*\*subjective*’ **definition of the situation** by a *\*social actor*, group, or *\*subculture* is what Merton came to call a **self-fulfilling prophecy** (as in cases of ‘mind over matter’). It is at the heart of *\*symbolic interactionism*. *See also* CONSTITUTIVE MODELS; CONSTRUCTIONISM; CONTEXT OF SITUATION; CONTEXTUAL MEANING; FRAME OF REFERENCE; FRAMING; PERSPECTIVISM; SITUATIONAL KNOWLEDGE.

**thought community** *See* EPISTEMIC COMMUNITY.

**threads** 1. In *\*online forums* such as *\*bulletin* boards and *\*newsgroups*, a means of collating individual *\*posts* that is built into the software in which

the replies to a particular *\*message* are listed below the original one, usually with indented left-hand margins. **2.** A display of threaded posts. A collection of individual posts that are replies to an initial message.

**Three Act Structure** *See* CLASSICAL NARRATIVE STRUCTURE.

**360-degree commissioning** (television) A demand from broadcasters that new programming should be *\*multiplatform*, or designed to be integrated with other *\*interactive media \*content* which is made available at the same time across the *\*internet*, on *\*mobile phones*, and as a part of *\*interactive television* services. *See also* CONVERGENCE.

**THX** A quality standard for cinema audio developed by Holman. THX certification is a guarantee that cinema *\*audiences* hear the *\*film* sounding as its *\*producers* intended.

**tiered network** **1.** A *\*model* proposed by *\*internet* service providers for making *\*content* providers pay for different bandwidth speeds, privileging corporate content. *See also* NET NEUTRALITY. **2.** An *\*online \*social network* with differential *\*access*: typically offering free or premium membership.

**ties** **1. (network ties, relational ties, relations, edges, links)** In *\*network theory*, direct connections between individual *\*nodes*, represented by lines. These can be directional or not, and if they are, they may or may not also be *\*reciprocal* (as indicated by arrows). *See also* CONTAGION; DEGREES; DIRECTIONAL RELATIONS; EDGE; LINK. **2. (social ties)** In *\*social network analysis*, any type of relationship between *\*social actors*. *See* SOCIAL TIES.

**tie signs** Nonverbal *\*signals* or verbal *\*signs* constituting public displays of a personal bond between two individuals. Most obviously, these can take the form of close *\*proximity* and orientation, sustained body-contact, shared *\*facial expressions*, *\*postures*, *\*gestures*, and/or verbal exchanges. They can reflect relationships ranging from casual to very intimate. The term was coined by D. Morris in 1977. *See also* BONDING BEHAVIOUR; HAPTICS; MIRRORING; POSTURAL ECHO; PROXEMICS.

**tilt (film and television)** A dynamic vertical camera movement created by angling up or down a camera which is mounted in a fixed position. Tilts do not involve *\*motion parallax*. *See also* HIGH-ANGLE; LOW-ANGLE; *compare* PED-UP OR -DOWN.

**timbre** *See* SOUND.

**timecode** In professional video-recording formats, a dedicated audio or video track that identifies each *\*frame* according to a chronological counter that is divided into hours, minutes, seconds, and frames. *See also* BURNT-IN TIMECODE; LINEAR TIMECODE; VERTICAL INTERVAL TIMECODE; *compare* EDGE NUMBERS.

**timeline** **1.** On a *\*social networking* site, a chronological display of the *\*user*'s own *\*posts* over time. *Compare* NEWSFEED. **2.** In *\*film* and video *\*editing*, a chronological display of an edited *\*sequence*, divided vertically into separate audio and/or video tracks onto which graphical representations of the material which is being edited are displayed. A timeline exists in its own 'window,' and is part of the interface of a computer-based *\*nonlinear editing* system. *See also* EDIT DECISION LIST.

**timeshifting (time-shift viewing)** The domestic practice of recording *\*television programmes* so they can be watched at times other than their scheduled *\*broadcast* slot. *See also* TELEVISION VIEWING PATTERNS; TELEVISION VIEWING STYLES.

**time-space compression** The notion of a 'shrinking world,' conceived as existing without boundaries in a continual present which is a consequence of the logic of late capitalism enabled by modern *\*communications* and transport *\*technologies*. David Harvey sees this as a challenging, exciting, stressful, and sometimes deeply troubling experience. *See also* FUTURE SHOCK; GLOBALIZATION; GLOBAL VILLAGE.

**tiny MOO** *See* MUD OBJECT-ORIENTATED.

**titleless master** *See* CAPTIONLESS MASTER.

**TK** An abbreviation for *\*telecine* or a label signifying that a tape or file has been through a *\*grading* process.

**token** A particular instance of some generic form (a **type**). In *\*linguistics*, each individual example of the occurrence of a particular word (sometimes including its inflections or variants). In the sentence, 'rose is a rose is a rose', there are three types (*rose*, *is*, *a*) and three tokens of the word *rose*. The *\*medium* used may determine whether a *\*text* (e.g. a painting) is a type which is its own sole token (unique original) or simply one token amongst many of its type (a copy without an original), e.g. a printed reproduction of that painting. The **type– token ratio** refers to how many different words there are in a text in relation to the total wordcount.

**tokenism** (*adj.* **tokenistic**) The recruitment or *\*representation* of a small number of members of an under-represented group when this action is negatively perceived (especially by members of such groups) as ritualistic *\*political correctness* or strategic public *\*impression management*.

**tolerance of ambiguity** A *\*cognitive style* representing the degree to which an individual is comfortable with situations or stimuli which lack a single clear and regular pattern or an obviously correct *\*interpretation*. In *\*perception* and recall this is reflected in the extent to which they tend to transform irregular configurations into standardized forms. We all tend to standardize like this to some extent, but those who are more intolerant of ambiguity show a stronger tendency to do this. Some features of such intolerance include a strong *\*preference* for: *\*symmetry*, regularity, familiarity, simple dichotomies, black-and-white solutions, rapid *\*closure*, *\*stereotyping*, and compartmentalization. *\*Contexts* in which rational analysis has a high status (such as scientific research) tend to discourage *\*ambiguity*; contexts in which individual interpretation is prominent (such as the arts) tend to show more acceptance of it. *See also* ASSIMILATION; LEVELLING AND SHARPENING.

**ToM** *See* THEORY OF MIND.

**top-down communication** *See* DOWNWARD COMMUNICATION.

**top-down processing** (theory-driven processing, hypothesis-led processing, conceptually driven processing) A goal-directed mode of \*perception (or a phase in a \*perceptual cycle) in which \*schemata or \*hypotheses set up prior \*expectations which drive the search for \*data. This is typical of higher levels of \*attention (or \*motivation). It is the dominant mode when you are convinced, on the basis of limited data, that you have seen a friend, just before \*bottom-up processing comes into play, alerting you to inconsistent data as you realize that it is a total stranger. Also, an \*analogous mode of \*inference. Foregrounding this process reflects a \*constructivist \*cognitive perspective, as opposed to a \*structuralist one. *Compare* BOTTOM-UP PROCESSING.



<https://www.youtube.com/watch?v=hcC9fsX2k7E>

- Bottom up and top down: Richard Gregory

**topic** 1. The \*subject of a \*text or \*discourse. 2. (classification) A \*theme or heading within a subject. 3. (linguistics) Part of a sentence indicating what the sentence is about: *see also* THEME; *compare* GIVEN AND NEW. 4. In traditional \*rhetoric, any standard \*argument or set piece used in \*speeches.

**topology** *See* NETWORK TOPOLOGIES.

**touch** *See* HAPTICS.

**track** 1. (tracking shot) (film and video) A dynamic \*shot that moves horizontally along an x-, y-, or z-axis (**track left, right, in, or out**) which is created by moving the camera rather than by a \*pan, \*tilt, or \*zoom. Tracking involves \*motion parallax, which creates a feeling of depth, as \*foreground elements change dynamically in the \*frame to occlude or reveal \*background elements. *Compare* PAN. 2. In audio and video recordings, a particular area on the surface of electromagnetic tape where dedicated audio or video information is written and read. 3. A way of conceiving of individual

**\*channels** of information as separate entities represented in the form of dials, meters, buttons etc., which allow an operator to manipulate them separately: for example, on an audio **\*mixer**, to adjust the overall balance of the individual elements involved in a **\*sound \*mix**. In graphical displays such as in **\*nonlinear editing** systems, individual channels of information are represented in a **\*timeline**.

**tracking** 1. (film and video) *See* **TRACK**. 2. (typography) *See* **KERNING**.

**tracking shot** *See* **TRACK**.

**track laying** In **\*film** and video **\*post-production**, the preparatory work that is done before a **\*sound \*mix** that involves assembling all the sounds that are needed for the mix, mapping them to separate tracks and cueing them so that they occur at the right time in the mix or ensuring that they are synchronized with the pictures. *See also* **SYNCHRONIZATION**.

**traditional media** 1. *See* **MAINSTREAM MEDIA**. 2. (marketing) In the **\*media cloverleaf**, the mainstream **\*public relations** media: print and **\*broadcast**. *Compare* **EARNED MEDIA**; **HYBRID MEDIA**; **OWNED MEDIA**; **PAID MEDIA**; **SOCIAL MEDIA**.

**traditional persuasion model** *See* **COMMUNICATION MODELS**.

**traditional transmission** (linguistics) The feature of **\*language** whereby it is learned in social groups. Traditional transmission is identified by Hockett as a key **\*design feature** of human language: in this case, one that does not appear to be shared by the **\*communication** systems of other species. *Compare* **CULTURAL TRANSMISSION**; **SOCIALIZATION FUNCTION**.

**tragedy** A serious **\*drama** with an unhappy ending involving the downfall of the **\*protagonist**. One of Frye's four main **\*literary genres**, the others being **\*comedy**, **\*romance**, and **\*satire**. For Aristotle, this involved **\*catharsis**, and a **tragic flaw** on the part of the hero: 'Pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves' (*see also* **IDENTIFICATION**).

**tragedy of the commons** A phenomenon in which selfish individuals diminish the *\*value* of some shared community resource (the commons) for their own short-term gain. Spammers are a good example. *See also* **COMMUNICATED COMMONS**; **COMMONS-BASED SOCIAL MEDIA**; **DIGITAL COMMONS**; *compare* **BALKANIZATION**.

**trailing edge** *See* **BABY BOOMERS**.

**transactional communication or model** *See* **RELATIONAL MODEL**.

**transactional query** A *\*search* query conducted with the intention of locating a website which will enable them to obtain a particular product or service. *\*Search* engine *\*algorithms* predict such intentions, limiting what is counted as relevant in choosing which results to display (*see also* **CONTENT FILTERING ALGORITHM**). *See also* **QUERY TYPE**; *compare* **INFORMATIONAL QUERY**; **NAVIGATIONAL QUERY**.

**transactive criticism** *See* **READER-RESPONSE THEORY**.

**transactive models** *See* **RELATIONAL MODEL**.

**transcendent signified (transcendental signified)** For Derrida, the *\*structuralist* illusion of an ultimate *\*referent* at the heart of a signifying system which is portrayed as ‘absolute and irreducible’, stable, timeless, and *\*transparent*—as if it were independent of and prior to that system. He argues that dominant *\*ideological* *\*discourse* relies on this *\*metaphysical* foundation. All other *\*signifieds* within the signifying system are subordinate to this final *\*meaning* to which they point. Derrida notes that this privileged signified is subject to historical change, so that Neoplatonism focused on ‘the Monad’, Christianity focused on God, Romanticism focused on consciousness, and so on. Without such a foundational term to provide *\*closure* for meaning, every signified functions as a *\*signifier* in an endless play of *\*signification*. *See also* **FOUNDATIONALISM**; **SLIPPAGE OF MEANING**.

**transcoding** 1. \*Translation between \*languages or \*codes or between levels within a language or code (*see also* CODE-SWITCHING). \*Structuralists argue that some kind of translation is unavoidable in human \*communication. Lévi-Strauss declares that ‘understanding consists in the reduction of one type of \*reality to another’. Greimas observes that ‘\*signification is... nothing but... \*transposition from one level of language to another, from one language to a different language, and \*meaning is nothing but the possibility of such transcoding’. *See also* TRANSLATABILITY. 2. (computing) Conversion of files by software from one \*format to another. This can involve lossy \*compression. 3. Manovich’s term for the subtle yet pervasive \*influence of computers and programming upon contemporary \*culture. *See also* ALGORITHM; HACKER ETHIC; PROCEDURAL AUTHORSHIP; TECHNOLOGICAL DETERMINISM.

**transformation** 1. Most broadly, a change from one \*form to another. 2. The tendency toward standardization involved in \*perception, recall, and \*representation: *see also* ADDITION; ASSIMILATION; DELETION; LEVELLING AND SHARPENING; SELECTIVE PERCEPTION; SELECTIVE RECALL; SUBSTITUTION; TRANSPOSITION. 3. (linguistics) A rule-driven process converting patterns from one \*structural \*form to another. 4. In \*structuralist cultural theory the \*analogous notion, found in Lévi-Strauss, that new structural patterns within a \*culture are generated from existing ones through formal **transformational rules** based on systematic similarities, equivalences, or parallels, or alternatively, symmetrical inversions. The patterns on different levels of a \*structure (e.g. within a \*myth) or in different structures (e.g. in different myths) are seen as logical transformations of each other. Rules of transformation enable the analyst to reduce a complex structure to some more basic constituent units. Lévi-Strauss claims that the structure of relations underlying the practices of one particular culture is a transformation of other possible structures belonging to a universal set. Structures can be transformed by a systematic change in structural relationships. By applying transformation rules the analyst could reconstruct a whole structure from a fragment and later stages from earlier ones. *See also* ADDITION; DELETION; SUBSTITUTION; TRANSPOSITION.

**transformational grammar** *See* UNIVERSALISM.

**transgender** (**trans**) *adj.* Pertaining to people whose self-identified *\*sexual identity* or *\*gender identity* does not correspond to the biological *\*sex* to which they were assigned at birth. This is independent of *\*sexual orientation*. The term **transsexual** tends to be reserved for those whose transition involves medical intervention. *Compare* **CISGENDER**.

**transgression** **1.** Flagrant violation of rules, *\*codes*, or *\*conventions*, as in ‘code transgressive’ art which breaks *\*genre* conventions, generates new *\*hybrid genres*, or even appears to break out of existing genres: *see also* **WRITERLY**. **2.** (poststructuralist theory) Challenging and breaking down *\*conventional \*categories* and ways of *\*framing* phenomena, as in *\*queer theory*, which seeks to destabilize *\*gender*: *see also* **DECONSTRUCTION**.

**transition** **1.** In *\*film \*editing*, any of the techniques used to change from one *\*shot* to another, by far the most common being a simple *\*cut* (*see also* **CROSS DISSOLVE**; **FADE-IN**; **FADE-OUT**; **WIPE**). In *\*semiotics*, the set of alternative transitions constitutes a *\*paradigm*, and within the *\*dominant codes* of *\*continuity* editing the paradigmatic choice of anything other than the ‘unmarked’ cut makes the transition salient and meaningful: *see also* **MARKEDNESS**. **2.** In historical periodization, the evolution from one historical period or era to another, as opposed to the revolutions implied in *\*great divide theories*. **3.** (discourse analysis) *See* **THEME**.

**transitivity** **1.** In *\*social network* theory, whether individuals within a *\*cluster* know each other: if A knows B, B knows C, and C knows A, this is a **transitive relationship**. *\*Nodes* with low transitivity may act as *\*bridges* with other clusters (*see also* **BRIDGING CAPITAL**). *See also* **SIX DEGREES**; **SMALL WORLD THEORY**. **2.** (linguistics) In *\*grammar* or *\*syntax*, whether the action of the verb ‘extends to’ an *\*object*, the verb thus being ‘transitive’, or is contained within itself, the verb being ‘intransitive’: for example, in ‘She sent it’, the verb is **transitive**, while in ‘He slept’, it is **intransitive**.

**translatability** Capability of conversion into, or *\*expression* in, another *\*language*, *\*form*, or *\*medium*. Linguistic *\*universalists* argue that we can say whatever we want to say in any language, and that whatever we say in one language can always be translated into another. For *\*linguistic* relativists

**\*translation** between one language and another is at the very least, problematic, and sometimes impossible (*see also* **INCOMMENSURABILITY**; **INDETERMINACY**; **PERSPECTIVISM**). Some commentators also apply this to the ‘translation’ of un verbalized thought into language. Even within a single language, some suggest that any reformulation of words has implications for **\*meaning**, however subtle: it is impossible to say exactly the same thing in different words; reformulating something transforms the ways in which meanings may be made with it, and in this sense, form and **\*content** (and **\*substance** and **\*style**) are inseparable and the use of the **\*medium** contributes to shaping the meaning. In the context of the written word, the untranslatability claim is generally regarded as strongest in the expressive arts and weakest in the case of formal scientific papers. Within the literary domain, untranslatability is favoured in romantic literary theory, for whom individual style and the **\*connotative** meanings of words are crucial (*see also* **ROMANTICISM**). Literal, word-for-word translation between languages destroys meanings. **\*Logocentric** theorists argue that pictorial **\*texts** can generally be translated into language but that linguistic texts can seldom be translated into pictorial forms (*see also* **PICTORIAL COMMUNICATION**). Benveniste argues that the first principle of **\*semiotic** systems is that they are not synonymous: we cannot say the same thing in systems based on different units: we cannot directly translate from one medium or **\*code** to another without transforming meaning (*see also* **TRANSCODING**).

**translation 1.** The process of expressing the **\*sense** of a **\*message** in a different **\*language** (technically termed **\*interpretation** when the **\*medium** is speech); *see also* **TRANSCODING**; **TRANSLATABILITY**. The term is sometimes loosely applied to paraphrasing in the same language. **2.** More broadly, transforming or transcribing something from one **\*form**, **\*medium**, or set of **\*symbols** into another (often seen as the basis of **\*expression**, **\*communication**, and understanding). **3.** Transferring something from one point to another (as in **\*communications** as transportation) or from one **\*context** or **\*frame of reference** to another (*see also* **RECONTEXTUALIZATION**). **4.** The product of any such process.

**transmedia forms** Integrated **\*media content** employing multiple **\*platforms** and **\*formats**, typically involving **\*interactivity** (*see also* **INTERACTIVE**

MEDIA). Often distinguished from *\*cross-media forms*. *See also* CONVERGENCE; DIGITAL MEDIA; HYBRIDIZATION; INTERMEDIALITY; INTERTEXTUALITY; MEDIA FORMS; MULTIMEDIA; MULTIPLATFORM; NEW MEDIA; PARTICIPATORY CULTURE.

**transmedia storytelling (transmedia narrative)** Telling a story across multiple *\*platforms* and *\*formats* (such as TV, *\*alternate-reality games*, and *\*social media*). A *\*new* media form drawing upon *\*networked \*digital media* and representing a departure from traditional *\*cross-platform media \*franchises*.

**transmission function** *See* SOCIALIZATION FUNCTION.

**transmission models (transmissive or process models, sender–receiver models)** 1. (linear models) *\*Common-sense* (but highly *\*reductionist*) conceptions of *\*communication*, *\*framing* it in terms of a *\*sender* transmitting or ‘conveying’ a *\*message* or *\*information* to a *\*receiver* (a one-way process). Everyday references to communication are often based on this *\*conduit* metaphor (as in references to ‘delivering the curriculum’). Transmission is also the basis for *\*Shannon and Weaver’s model* of communication. Such *\*models* have been widely criticized because they ignore key factors such as *\*social* and *\*representational codes*, *\*contexts* (primarily situations), *\*medium*, *\*communicative functions*, and *\*communicative relationships*. They reduce *\*meaning* to informational *\*content*, treat *\*reception* as passive, and are *\*sender-oriented*. Many transmission models, especially in relation to *\*mass communication*, add that the act of communication has some kind of *\*effect* on receivers: an asymmetrical framing. *See also* COMMUNICATION MODELS; HYPODERMIC MODEL. 2. More broadly (e.g. when contrasted with *\*constitutive* or *\*meaning-oriented* models), all *\*message-oriented* models of communication—whether these are linear models or circular *\*interaction models*. 3. A *\*metaphor* for the primary *\*function* of the *\*mass media* being the instrumental one of relaying *\*messages* (the media as messengers); *see also* INSTRUMENTAL COMMUNICATION. This implies that the media are relatively neutral, a notion consonant with the *\*market* model. This takes no account of the *\*biases* of *\*selective representation* (*see also* NEWS VALUES;

NEWSWORTHINESS) or of pressures from market forces or dominant groups (*see also* AGENDA SETTING; DOMINANCE MODEL). Compare PUBLICITY MODEL; RECEPTION MODEL; RITUAL MODEL.



<http://visual-memory.co.uk/daniel/Documents/short/trans.html>

- Transmission model

**transmitter** 1. A device that generates or amplifies an electromagnetic \*signal which is modulated to carry \*information: *see* ANALOGUE; DIGITAL; MOBILE; RADIO WAVES. 2. In \*Shannon and Weaver's model of \*communication (1949), that which changes a \*message from a \*source into a \*signal sent over a communication \*channel. For example, in \*speech communication, Weaver tells us that the transmitter would be the speaker's voice.

**transparency** 1. In \*interpersonal communication, a willingness to be open about oneself to others; *see also* DISCLOSURE; JOHARI WINDOW. 2. Openness and accountability in decision-making and the publication of \*information by government and public bodies, or legal and \*ethical \*behaviour in relationships between \*public relations practitioners and the \*mass media (**media transparency**). Often also shorthand for a demand for the public availability of information on \*media ownership as a democratic right. *See also* AGENDA SETTING; ALGORITHMIC ACCOUNTABILITY; BIAS; BURYING; CENSORSHIP; DISTORTION; HIDDEN AGENDA; MANIPULATIVE MODEL; MANUFACTURE OF CONSENT; POLITICAL BIAS; PROPAGANDA; PROPAGANDA MODEL; PUBLIC INTEREST; REGULATION. 3. A \*functionalist and \*instrumental goal of making designs, \*representational \*conventions, or the \*intended meanings of informational \*messages seem intuitively obvious—as in the WYSIWYG principle ('What you see is what you get'). 4. A critical reference to the obviousness of an ulterior motive in an act of \*communication; *see also* OVERT APPEALS. 5. The apparent invisibility to \*readers of the \*constructedness of a \*text (especially a \*mass-media text) when it employs familiar conventions or

**\*codes**. Particular media and genre **\*conventions** become so familiar through everyday usage that they come to seem simply ‘natural’ (*see also* **NATURALIZATION**). When a **\*medium** is treated **\*instrumentally** as purely a means to an end, its **\*mediation** becomes transparent (and its **\*materiality** is minimized). The importance accorded to transparency varies in relation to **\*genre** and **\*function**: **\*poetic \*language** tends to be more opaque than **\*conventional** prose. In **\*realistic texts**, the **\*authorial** goal is for the medium, codes, and **\*signs** to be discounted by readers as transparent and for the makers of the text to be invisible. Semioticians have sought to demonstrate that the apparent transparency of even the most ‘realistic’ **\*sign**, **\*text**, genre, or **\*medium** is illusory, since **\*representational codes** are always involved. *See also* **ABSENT SIGNIFIER**; **CLASSIC REALIST TEXT**; **IMAGINARY SIGNIFIER**; *compare* **MARKEDNESS**. **6.** The way in which a familiar medium, tool, or technique retreats to invisibility through repeated use for competent **\*users**, who focus instead on their **\*purposes**: *see also* **FLUENCY EFFECT**; **NEUTRALITY**.

**transphobia** [Latin *trans* ‘across, beyond’ + Greek *phóbos* ‘fear’] Negative **\*attitudes** towards transsexuality or **\*transgender** people. The term originated in the 1990s. *See also* **CIGSGENDER**; *compare* **HOMOPHOBIA**.

**transposition** **1.** One of the four logical ways in which **\*perception**, **\*memory**, or **\*representation** can perform a significant **\*structural \*transformation** of its source material. Transposition involves changing the spatial or sequential relationship of elements. For instance, in trying to recall a **\*scene**, an eye-witness might unconsciously and innocently ‘normalize’ a ‘disordered’ sequence of **\*events**. *See also* **ADDITION**; **DELETION**; **SUBSTITUTION**; **TRANSFORMATION**. **2.** (rhetoric) *Transmutatio*, one of Quintilian’s four types of rhetorical **\*figures** of speech involving deviation (*mutatio*): in this case, the rearrangement or permutation of elements, e.g. inversion or **metathesis**, as in an Australian judge’s comment about feminists: ‘If I had my way with Germaine Greer’s followers, I would put them all behind bras.’

**travelling matte** In **\*film**, a **\*special effect** where a subject is filmed against a blue or green **\*background** (*see* **GREEN SCREEN**) in order to generate an

opaque mask (or matte) which exactly matches their movements so that the subject can then be superimposed over a separately filmed background and not appear to be semi-transparent. In *\*television* and video this is called **chroma keying** or **colour separation overlay**.

**treatment** In the *\*media industries*, an outline of a *\*film*, *\*programme*, or *\*series* which *\*describes* its key elements before a script is written and enables *\*producers* to assess its viability. *See also* **HIGH CONCEPT**; **PITCH**.

**trending topics** *See* **HASHTAG**.

**triad** *See* **DYAD**.

**triadic model** *See* **SEMIOTIC TRIANGLE**.

**trigger warning** A statement prefacing a *\*text* in any *\*medium* that advises the *\*audience* that some may find aspects of the *\*content* distressing or *\*offensive*. *See also* **POLITICAL CORRECTNESS**.

**trimming** In *\*film* and video *\*editing*, the procedure of adjusting the beginning and end *\*cuts* of a particular *\*shot* in relation to the preceding or following footage, or adding to or taking away from the overall duration of a *\*sequence*. In traditional film editing, the strips of film that are cut out of a sequence are called **trims**. These are saved in labelled containers called ‘bins’ in case they need to be cut back into a sequence at a later time; hence trimming is the process of adding or removing them.

**troll** A member of an *\*online* forum who deliberately *\*posts* misinformed or provocative *\*messages* in order to goad other members into posting hostile replies, thereby initiating a ‘flame war’. In *\*virtual worlds*, they are known as **griefers**, their aim being to disrupt the inworld activities of others. *See also* **DISCLOSURE**; **EVIL PLAY**; **FLAMING**; **OFFENSIVENESS**.

**trolling** Making statements that are designed to be inflammatory or *\*offensive*.

**trompe-l’œil** *See* **ILLUSIONISM**.

**trope** See FIGURE OF SPEECH.

**truth** See also EPISTEMOLOGY; EVIDENCE; FACT; KNOWLEDGE; compare POST-TRUTH. 1. In the *\*common-sense* view, that which represents ‘things as they are’ or ‘the world as it is’: a deeply problematic notion since ‘how things are’ is always relative to a particular *\*frame of reference*. 2.

**(correspondence theory of truth)** In philosophy, that which corresponds to *\*objective \*facts* (or an actual *\*state of affairs* in the world); see also OBJECTIVITY. This is based on the assumption that truth can be established by comparing *\*propositions* with an independent and external *\*reality* (see also REALISM). In one form of the correspondence *\*theory*, the early Wittgenstein’s **picture theory of language** (or **meaning**), the relation between truth and *\*reality* is the same as that between a picture and what it represents (see also LANGUAGE GAMES; compare USE THEORY). 3.

**(logical truth, propositional truth)** An attribute of *\*propositions*, in contrast to **falsity**, evaluated according to the rules of logic. The **truth relation** is one of adequacy between the proposition and what it is understood to *\*express* (including some element of *\*reference*) within a shared *\*universe of discourse*. See also PROPOSITIONAL MEANING; compare LITERAL MEANING. 4. **(coherence theory of truth)** The consistency between a proposition and the widest possible system of related propositions: a matter of ‘degrees of truth’. 5. **(consensus theory of truth)** A social *\*consensus* about what is real or true. Vico writes that *verum ipsum factum* (‘truth itself is constructed’). See also CONSTRUCTIONISM; REALITY CONSTRUCTION.

6. **(pragmatic theory of truth)** Understanding which deepens over time as the adequacy of concepts is verified or refuted by an *\*epistemic* community. 7. **(perceptual truth)** The reliability of *\*sensory data*. *\*Common sense* tends to trust the *\*evidence* of the senses, but *\*perception* is selective and dependent on *\*interpretation*, and our identification of *\*objects* depends upon our systems of *\*categorization*. 8. **(photographic truth)** The *\*indexicality* of photographic media as an *\*evidential* basis for the *\*factuality* of an *\*event* or *\*state of affairs* at the time of recording. Photographic truth is often regarded as the ‘gold standard’ of faithful *\*representation*, but it is an illusion that it *\*transparently* reproduces the world. Photography *\*filters* out features of phenomenal reality, most obviously flattening and reducing the size of

**\*objects** and, in the case of still photography, making them motionless. The photographic **\*frame** decontextualizes the **\*image**. ‘The camera doesn’t lie’, but it is unavoidably selective. No photographic **\*shot** or filmic sequence is ever neutral, ‘showing how things look’: it presents its **\*subject** in one way rather than another and represents a **\*point of view**. *See also* **EVALUATION**.

**truth bias** A social default for people to believe what they are told, unless they have some reason to believe otherwise. It’s rude not to: assuming the opposite in every social encounter would disrupt **\*everyday life**. However, this **\*unconscious bias** renders people vulnerable to those who do seek to deceive us. *See also* **POST-TRUTH**.

**truth to feeling** *See* **EMOTIONAL REALISM**.

**Turing test** A pragmatic method, devised by Alan Turing, for judging the ‘intelligence’ of computer programs. A person is shown into a room furnished with only a chair and a terminal and is asked to type their own choice of questions in order to determine whether the verbal responses displayed on the screen come from a computer or another human being. If after five minutes the interrogator cannot decide, the program has passed the Turing test. *See also* **ARTIFICIAL INTELLIGENCE**; **COMPUTER-MEDIATED COMMUNICATION**; **SEARCH QUERY**.

**turn denying** In conversational **\*turn taking**, declining the turn when it is offered by remaining silent, through the use of vocal **\*back-channels** (e.g. ‘uh-huh’, ‘mm-hmm’, ‘yeah’), or through nonverbal **\*signals** (**\*gaze** aversion, relaxed **\*posture**, **\*head** nods and shakes, or smiles). *See also* **REGULATORS**.

**turning point** *See* **CRISIS**.

**turn maintaining (turn suppressing)** In conversational **\*turn taking**, preventing another person from speaking through the use of audible **\*signals** (increased volume and tempo, **\*filled pauses**, decreased frequency and duration of silent pauses, or audible inhalation) and/or visible signals (continued gesticulation, gazing away from the listener, ‘stop’ **\*emblems**, or touching the listener). *See also* **REGULATORS**.

**turn requesting** In conversational *\*turn taking*, indicating a desire to speak. This is done through audible *\*signals* (audible inhalation, simultaneous *\*speech*, rapidly repeated vocal *\*back-channel cues*) and/or visible signals (open mouth, raised index finger, forward lean, gazing at speaker, quickened *\*head* nods). *See also* REGULATORS.

**turn suppressing** *See* TURN MAINTAINING.

**turn taking (conversation turn taking)** A system of rules, of which *\*users* are largely unconscious, that helps to ensure smooth transfers of initiative in interpersonal *\*speech communication*. It is based mainly on *\*nonverbal behavioural cues*. Visual cues include direction of *\*gaze*, *\*eye contact*, *\*gesture*, *\*posture*, head and body movement, and *\*facial expression*. Audible cues include volume, pitch, tempo, pauses, silence, inhalation, and vocal *\*back-channels*. *See also* REGULATORS; TURN DENYING; TURN MAINTAINING; TURN REQUESTING; TURN SUPPRESSING; TURN YIELDING.

**turn yielding** In conversational *\*turn taking*, indicating that you are finished and that the other person may start talking. This involves using audible *\*signals* (decreased volume, slowed tempo, dropped pitch for declaratives, raised pitch for interrogatives, or extended silent pause) and/or visible signals (cessation of *\*illustrators*, long *\*gaze* at listener, or eyebrow raising). *See also* REGULATORS.

**TV ad** *See* COMMERCIAL.

**tweet** A short *\*message* sent via the Twitter micro-blogging website, widely used for *\*social networking*, self-promotion, as a *\*marketing* tool, in *\*fandoms*, and for *\*audience* participation in *\*mass media programmes*. *See also* CELEBRITY CULTURE; CROWDSOURCING; FEEDBACK; HASHTAG, PARTICIPATORY CULTURE; SELF-PRESENTATION; SOCIAL MEDIA; SOCIAL NETWORKS.

**24-hour news** *See* ROLLING NEWS.

**two-shot** In *\*film \*camerawork*, a *\*shot* in which two subjects are shown together: for example, an interviewer and interviewee, or two characters having a conversation. *See also* [NODDIES](#); [REVERSE SHOT](#).

**two-sided message (two-sided appeal)** Persuasive *\*communication* that presents ‘both sides’ of an *\*argument*: ‘the pros and the cons’. *\*Audiences* generally accord this approach more credibility than a *\*one-sided* message. *See also* [ADVERTISING APPEALS](#); [CENTRAL ROUTE](#); [INOCULATION THEORY](#); [MESSAGE SIDEDNESS](#); [RATIONAL APPEALS](#).

**two-step flow** A *\*hypothesis* that the *\*mass media* do not have direct *\*effects* on the general public but rather that persuasive *\*media content* is mediated to wider *\*audiences* by *\*opinion* leaders, so that media *\*influence* is *\*filtered* through *\*interpersonal communication* via *\*social networks*. This conceptualization reflected a strong contrast to **one-step flow** *\*theory*: the direct, powerful, immediate effects assumed in the *\*hypodermic model*. The concept was outlined by Lazarsfeld and colleagues in 1944, and further developed by Katz with Lazarsfeld in 1955. The phenomenon has arguably been reduced as *\*access* to the media has increased. *See also* [DIFFUSION](#); [GATEKEEPING](#); [INFLUENCER](#); [J-CURVE](#).

**two-way communication** Any *\*interaction* involving dialogue. Associated with *\*interpersonal communication* as opposed to *\*mass communication*. *See also* [CONVERGENCE MODEL](#); [DIRECTIONAL RELATIONS](#); [DYADIC COMMUNICATION](#); [EXCHANGE THEORY](#); [INFORMATION FLOW](#); [INTERCHANGE](#); [RECIPROCITY](#); [SYMMETRICAL RELATIONSHIPS](#); [UPWARD COMMUNICATION](#); *compare* [ONE-WAY COMMUNICATION](#).

**TX** In *\*broadcasting* and *\*television \*post-production*, an abbreviation for **transmission**: for example, a tape or file of a *\*programme* to be broadcast is known as a ‘TX master’. *See also* [MASTER](#).

**type** **1.** *n.* A category of people or things sharing some characteristics. **2.** *n.* (linguistics) *See* [TOKEN](#). **3.** *n.* (typography) Printed characters or letters (originally a single unit). **4.** *v.* To write using a keyboard.

**typesetting** 1. Casting an actor or actress repeatedly in the same kind of role because of their *\*appearance* and their familiarity to *\*audiences* in such roles. 2. *\*Stereotyping* someone. 3. Historically, producing individual letter shapes for *\*printing* by pouring molten metal into bronze moulds, a technique used by Gutenberg but already well known; *see also* **MOVABLE TYPE**.

**typeface** (typography) An alphabet of any size designed for reproduction, including different weights (e.g. bold), but excluding variations such as italic. Typefaces can be broadly classified by appearance into Roman, Blackletter (or Gothic), and Celtic types. Those most commonly used today are Roman types, which have four subcategories: *\*serif*, *\*sans serif*, cursive (resembling flowing handwriting), and ornamental (*compare* **FONT FAMILY**). *See also* **TYPOGRAPHY**; *compare* **FONT**.



[http://www.ted.com/talks/matthew\\_carter\\_my\\_life\\_in\\_typefaces](http://www.ted.com/talks/matthew_carter_my_life_in_typefaces)

- ‘My life in typefaces’: a TED talk

**typeface personality** The dominant *\*connotations* of the use of a particular *\*font* (which can be inflected by the *\*context*). Fonts are commonly regarded by typographers as having certain connotational dimensions, such as formal–casual, friendly–serious, warm–cool, and traditional–modern. These can be seen as reflecting different *\*text*–reader relations. Designers often use *\*serif* fonts to reinforce a classic, formal, or authoritative visual identity and *\*sans serif* fonts to create a clean, modern one. Certain qualities of fonts can generate *\*gender* connotations. For instance, curvy or rounded *\*forms* (including *\*script* fonts and *\*italic*) are seen as more *\*feminine*, and straighter, more upright forms as more *\*masculine*. The same pattern is associated with lighter and thinner forms (and those with varying stroke thicknesses) as distinct from bolder forms (and those with more uniform stroke thickness). *See also* **SHAPE CONNOTATIONS**.



<http://www.esperfonto.com/>

- EsperFonto

**type family** *See* FONT FAMILY.

**type–token ratio** *See* TOKEN.

**typification** (sociology) The use of *\*social schemata* based on typical features rather than unique instances, guiding our *\*behavioural \*expectations* in particular situations. These are based on mediated *\*information* as well as *\*lived experience*. Also, the process by which we construct a mental picture of the social world on this basis. *See also* CATEGORIZATION; STEREOTYPING.

**typography** 1. The art and process of designing typeset material, including the choice of *\*fonts* (*see also* TYPEFACE PERSONALITY), *\*legibility*, *\*leading*, *\*kerning*, *\*layout*, *\*letterspacing*, and the use of *\*white space*. 2. Loosely, the appearance of printed texts.

# U

**ubiquitous computing** *See* INTERNET OF THINGS.

**UCC (user-created content), UGC** *See* USER-GENERATED CONTENT.

**UGT (uses and gratifications theory)** *See* USES AND GRATIFICATIONS.

**UHF (ultra-high frequency)** *See* RADIO WAVES.

**unaided recall** *See* AIDED RECALL.

**uncanny valley** In robotics and computer animation, a phenomenon where a high degree of *\*realism* generates hostile *\*emotional* responses to computer-generated characters or robots; *compare* HYPERREALITY.



<https://www.theguardian.com/commentisfree/2015/nov/13/robots-human-uncanny-valley>

- Uncanny valley

**unconscious bias** Any prejudicial *\*attitudes* of which an individual is not aware and that are reflected in relatively automatic judgements or social *\*behaviour*. This includes the processes of unintentional selectivity (selection *\*bias*) and *\*transformation* involved in *\*perception*, recall, *\*representation*, and *\*interpretation* (*see also* ADDITION; ANCHORING BIAS; ASSIMILATION; DELETION; FILTERING; GESTALT LAWS; HALO EFFECT; LEVELLING AND SHARPENING; LOOKISM; NONVERBAL BIAS;

PERCEPTUAL DEFENCE; PERCEPTUAL SET; RECEIVER SELECTIVITY; SALIENCE; SELECTIVE ATTENTION; SELECTIVE EXPOSURE; SELECTIVE PERCEPTION; SELECTIVE RECALL; SELECTIVE REPRESENTATION; SELECTIVE RETENTION; STEREOTYPING; SUBSTITUTION; TRANSPOSITION; TRUTH BIAS; TYPIIFICATION). It also includes the \*influence of sociocultural frameworks on individuals (acquired through \*socialization), the familiarity of which renders such \*cultural bias \*transparent to them (*see also* CONNOTATION; ETHNOCENTRISM; EXNOMINATION; GENDER BIAS; HOMOPHILY; IN-GROUP; INSTITUTIONAL BIAS; INTERVIEWER BIAS; LATERALITY; MALE ENTITLEMENT; MALE NORM; NEWS VALUES; OBSERVER BIAS; OCULARCENTRISM; PHONOCENTRISM; PROXIMITY; READING DIRECTION; SCRIPTISM; TAKEN-FOR-GRANTEDNESS; WHITE ENTITLEMENT AND PRIVILEGE). Our \*preferences and habits are a largely unconscious bias. The term **implicit bias** is widely used synonymously, though it can also refer to a \*covert bias.

**undecidability** *See* INDETERMINACY.

**undercoding** The low \*redundancy of narrowcast \*codes in \*texts which are code-\*transgressive and structurally complex. A quality associated with artworks. *See also* NARROWCASTING; *compare* OVERCODING.

**underground media or press** *See* ALTERNATIVE MEDIA.

**under-representation** *See* SYMBOLIC ERASURE.

**understanding** *See* COMPREHENSION.

**unfriending** The act of deleting someone from one's list of Facebook contacts. Where this is because of radically different perspectives (as in the case of childhood friends whose paths diverge) it reinforces the \*echo chamber \*effect, as does the periodical purging of those who are not in one's inner circle of acquaintances (*see also* HOMOPHILY).

**unintentional communication** Compare INTENTIONAL COMMUNICATION.

1. *\*Meanings* ‘given off’ (Goffman) by an individual’s *\*body language* through nonverbal *\*leakage*, or unconsciously signified by their *\*appearance*, dress, or *\*behaviour*, including whatever may be noticeable by its absence in a particular *\*context*. See also ANALOGIC COMMUNICATION; ASSOCIATIVE MEANING; INEVITABILITY OF COMMUNICATION; SIGNIFICANCE. 2. Meanings within a *\*text* discernible by an *\*audience* but of which the *\*author* was not aware: see also INTENTIONAL FALLACY. 3. See MISCOMMUNICATION.

**unique selling proposition (USP)** The particular benefits that a product, *\*brand*, or service offers to *\*consumers* which differentiate it from its rivals in the marketplace. See also BRAND POSITIONING; CENTRAL ROUTE; OVERT APPEALS; RATIONAL APPEALS; REASON-WHY ADVERTISING.

**universal grammar** A hypothetical set of basic linguistic rules and parameters with which, according to Chomsky, all human beings are born.

**universalism** 1. (cognitive universalism) The *\*structuralist* notion, found in Lévi-Strauss and *\*analogous* to Chomsky’s notion of **transformational grammar**, that all human beings unconsciously impose *\*structure* on the world through the same fundamental mental *\*categories*: see also BINARY OPPOSITION; DEEP STRUCTURE; TRANSFORMATION; UNIVERSAL GRAMMAR. 2. (linguistic universalism) The view that, while *\*languages* vary in their *\*surface features*, every language is based on the same underlying universal *\*structure* or laws (see also UNIVERSAL GRAMMAR). In contrast to *\*linguistic* relativists, universalists argue that we can say whatever we want to say in any language, and that whatever we say in one language can always be *\*translated* into another: see also TRANSLATABILITY.

**universals** 1. (philosophy) In *\*metaphysics*, the properties that are regarded as shared by members of some category (such as redness). For *\*realists*, universals are universal properties that are mind-independent (while **particulars** are entities that share universals). Critics of universals argue that

they explain nothing about the world because they are linguistic constructs that exist only in the mind—however, they are real within the speech community and *\*communication* depends upon them (*see also* *INTERSUBJECTIVITY*). *See also* *CATEGORIZATION*; *ESSENTIALISM*; *NOMINALISM*; *ONTOLOGY*. **2. (linguistic universals)** *\*Forms* common to all languages; *see also* *UNIVERSALISM*. **3. (cognitive universals)** *See* *UNIVERSALISM*.

**universe of discourse** (philosophy) The entire relational system of concepts forming a *\*semantic \*frame of reference* within a limited domain or *\*discourse*. A *\*proposition* (and any linguistic *\*expression*) has *\*meaning* only in the *\*context* of a particular ‘universe’ (*see also* *CONTEXTUAL MEANING*). It is not limited to the physical context of a common sensory experience (privileged by *\*realists*); nor is it reducible to the *\*context* of situation. Such universes include (for instance) poetic, scientific, and political ones. Urban argues that a universe of discourse is created and maintained by communicating *\*subjects* in their mutual acknowledgement not so much of ‘things’ but of certain presuppositions and *\*values*, a *\*convention* which is a necessary condition for *\*communication*. *See also* *INTERSUBJECTIVITY*; *SYMBOLIC WORLD*.

**univocality** In contrast to *\*polyvocality*, the use of a single voice as a *\*narrative* mode within a *\*text*. Univocal texts offer a *\*preferred reading* of what they represent. By obscuring *\*agency*, this mode of *\*narration*, in association with *\*third-person point of view*, tends to be associated with the apparently ‘unauthored’ *\*transparency* of *\*realism*. Univocality contributes to *\*closure* by suppressing contradiction.

**unlimited semiosis** The term coined by Eco to refer to the way in which, for Peirce (via the *\*interpretant*), for Barthes (via *\*connotation*), for Derrida (via *\*freeplay*), and for Lacan (via ‘the sliding signified’), the *\*signified* is endlessly commutable—functioning in its turn as a *\*signifier* for a further signified (*see also* *DIFFÉRANCE*; *SLIPPAGE OF MEANING*).

**update** *See* *STATUS UPDATE*.

**upvoting** A function in some *\*online forums* which enables *\*users* to indicate their support for a particular *\*post*, *\*comment*, or Q&A answer. It is similar to *\*liking*. In promoting the *\*content* which most users approve of a particular *\*social media* site, upvoting (and downvoting) reinforces the *\*echo chamber effect*. *See also* HIVE MIND; SOCIAL NEWS SITE; *compare* SOCIAL POLLING.

**upward communication (bottom-up communication)** *\*Message*-sending, *\*information flow*, and *\*feedback* within organizational hierarchies from subordinates to superiors (e.g. employee to management). *See also* COMMUNICATION NETWORK; COMPLEMENTARY RELATIONSHIPS; GATEKEEPING; ORGANIZATIONAL COMMUNICATION; POWER RELATIONS; ROLE-ORIENTED COMMUNICATION; SYSTEMS THEORY. *Compare* DOWNWARD COMMUNICATION; LATERAL COMMUNICATION; TWO-WAY COMMUNICATION.

**usability** An approach to the design of technological interfaces which attempts to make them intuitive and easy to use. Usability can be applied to any *\*technology* but it is particularly associated with web design through the work of Nielsen.

**Usenet** *See* NEWSGROUPS.

**user** A generic term for someone who uses any form of *\*interactive* software, including webpages and *\*videogames*. In traditional *\*communication* models, the user occupies the *\*role* of the *\*receiver* (*see also* AUDIENCE; CONSUMER; SPECTATOR; VIEWER). Critics of the term argue that it implies passivity. *\*Interactive media* have challenged conventional distinctions between users and *\*producers*: *see* ACTIVE AUDIENCE THEORY; BRICOLAGE; DISINTERMEDIATION; INTERACTIVE TELEVISION; MASHUP; PARTICIPATORY CULTURE; PROSUMER; PRODUSER; PROSUMPTION; TEXTUAL POACHING; USER-GENERATED CONTENT.

**user bits** *See* BURNT-IN TIMECODE.

**user-generated content (UGC, user-created content, UCC)** *See also* CROWDSOURCING; DIGITAL COMMONS; PRODUSER; PROSUMER; PROSUMPTION; SOCIAL MEDIA; WISDOM OF CROWDS. **1.** \*Online material that is either originated or appropriated and refashioned by amateur \*producers and accessible to general \*users of the \*internet. *See also* BRICOLAGE; CONTENT CO-CURATION; CONTENT SHARING; DEMOCRATIZATION OF CONTENT; DIGITAL LABOUR; KNOWLEDGE SHARING; MASHUP. **2.** Broadly, any material produced by the \*audience or users of a \*medium: for example, \*blogs and amateur footage of \*news \*events. *See also* CONVERGENCE CULTURE; DEMASSIFIED MEDIA; DIGITAL JOURNALISM; DISINTERMEDIATION; GATEWATCHING; NETWORKED JOURNALISM; NETWORKED PARTICIPATION; PARTICIPATORY CULTURE; PARTICIPATORY JOURNALISM.

**user-oriented advertising (personalized format)** A style of \*advertising that focuses on what the product could do for the \*user. From the 1950s, \*advertisements have increasingly played upon people's desires, needs, and wants. Such ads tend to involve \*emotional appeals stressing, for instance, romance, warm family relationships, self-improvement, pride of ownership, anxiety about not using the product, or satisfaction in \*consumption. *See also* AFFILIATIVE APPEALS; EGO APPEALS; FEAR APPEALS; GUILT APPEALS; IDENTIFICATION; MASLOW'S HIERARCHY OF NEEDS; PROMOTIONAL CULTURE; SOCIAL ACCEPTANCE APPEALS; *compare* IMAGE-ORIENTED ADVERTISING; PRODUCT-ORIENTED ADVERTISING; SOCIALLY ORIENTED ADVERTISING.

**uses and gratifications** A \*functionalist approach to the \*mass media framed in terms of people's \*motivations and needs—concerned, in other words, with why people use the media rather than with media \*effects on people: *see* ENTERTAINMENT FUNCTION; INFORMATION FUNCTION; MASLOW'S HIERARCHY OF NEEDS; PERSONAL IDENTITY FUNCTION; SOCIAL UTILITY FUNCTION. Gratifications can be obtained from a \*medium's \*content (e.g. watching a specific \*programme), from familiarity with a \*genre within the medium (e.g. watching soap operas), from general

exposure to the medium (e.g. watching TV), and from the social *\*context* in which it is used (e.g. watching TV with the family). Uses and gratifications *\*theory* (UGT) is associated with theorists such as Blumler, Katz, and McQuail. *See also* **INDIVIDUAL-MEDIA DEPENDENCY**; **PERSONAL FUNCTIONS**; **RELATIONAL USES**; **STRUCTURAL USES**; *compare* **ACTIVE AUDIENCE THEORY**; **RECEPTION THEORY**.



<https://www.youtube.com/watch?v=BHuWqiFqw4g>

- Media uses and gratifications: Denis McQuail

**use theory** 1. Broadly, an emphasis on how human beings use *\*communication* systems and media rather than on the systems and media in themselves; *see also* **COMMUNICATIVE FUNCTIONS**; **CONTEXT OF USE**; **ENTERTAINMENT FUNCTION**; **FUNCTIONALISM**; **INFORMATION FUNCTION**; **PERSONAL FUNCTIONS**; **PERSONAL IDENTITY FUNCTION**; **RECEPTION MODEL**; **RELATIONAL USES**; **STRUCTURAL USES**; **SOCIAL FUNCTIONS**; **SOCIAL UTILITY FUNCTION**; **USES AND GRATIFICATIONS**. 2. (linguistics) A perspective emphasizing the employment of *\*language* in communicative *\*contexts*. Saussure methodologically separated the study of the use of language (*parole*) from the study of the language system (*langue*). An emphasis on how language is used is also generally concerned with the *\*communicative functions* of language and the human *\*purposes* for which language is used. *See also* **CONTEXT OF SITUATION**; **DISCOURSE**; **LANGUE AND PAROLE**; **LINGUISTIC FUNCTIONS**; **PRAGMATICS**. 3. (semiotics) A perspective according to which no *\*signs*—arguably not even declarative sentences—assert *\*propositions* in and of themselves, but any sign—including pictures—may be used to do so (*see also* **PICTORIAL COMMUNICATION**). 4. (**use theory of meaning**) (philosophy) The claim by the later Wittgenstein that the *\*meaning* of a word has to be understood in the context of how it is employed in a particular *\*language-game*.



<https://philosophyforchange.wordpress.com/2014/03/11/meaning-is-use-wittgenstein-on-the-limits-of-language/>

- Meaning is use: Wittgenstein on the limits of language

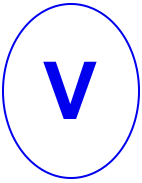
**use value** *See* COMMODIFICATION; COMMODITY.

**USP** *See* UNIQUE SELLING PROPOSITION.

**utilitarian appeals (utility appeals)** (advertising) Psychological and *\*rhetorical* strategies which emphasize the benefit of some product or service in terms of its practical *\*functionality*. These are *\*rational appeals* rather than *\*emotional* ones. *See also* ADVERTISING APPEALS; CENTRAL ROUTE; HIGH AND LOW INVOLVEMENT; INFORMATION APPEALS; OVERT APPEALS; PRODUCT-ORIENTED ADVERTISING; REASON-WHY ADVERTISING; UNIQUE SELLING PROPOSITION.

**utterance** Any uninterrupted stretch of *\*speech* (or sometimes *\*writing*) produced by an individual on a particular occasion. Utterances alternate (*see also* INTERCHANGE), unlike nonverbal *\*signals*. *See also* ÉNONCIATION.

**utterance act** *See* LOCUTIONARY ACT.



**valorization** Loosely, the attribution of *\*value*, but more specifically in *\*semiotics* its attribution to members of *\*binary oppositions*, where one *\*signifier* (and *\*signified*) is unmarked (and positively valorized) while the other is marked (and negatively valorized). Valorization is involved in processes of *\*naturalization* while **devalorization** (or **revalorization**) is involved in the *\*deconstruction* of the *\*ideological* assumptions built into oppositional frameworks (a process of *\*denaturalization*). *See also* **MARKEDNESS**.

**value** *n.* *See also* **EVALUATION**; **FICTION VALUES**; **INSTRUMENTAL VALUES**; **NEWS VALUES**; **PRODUCTION VALUES**. **1.** A judgement of the relative desirability, usefulness, or worth of something within a given *\*culture* which is frequently treated as if it were an absolute quality intrinsic to the *\*object* (*see also* **RELATIVISM**). This is reflected, for instance, in distinctions between the products of *\*high culture* and *\*popular culture*. **2. (social value, cultural value)** An abstract principle widely shared within a particular culture, acting as a *\*behavioural* and *\*evaluative* ideal and internalized in *\*socialization*. Values constitute the basis on which people rank things in relation to each other. *\*Functionalism* stresses the importance of shared values for the maintenance of social order, social *\*integration*, and social *\*cohesion* (*see also* **CONSENSUS**; **NORM**). Values differ between cultures (e.g. Western, Islamic, and Asian values); historically, they are argued to have shifted during *\*modernization*, industrialization, and post-industrialization (e.g. capitalist societies having become more secular, less traditional, more individualistic, and more materialistic). Collectively, cultural values constitute a **value system**. **3. (value-orientation, value system)** (attitude research) An organizing principle held by an individual

about appropriate or *\*ethical* behaviour; such values are regarded as deeper than *\*attitudes*. **4. (economic value)** (economics) The price of something as determined by supply and demand. **5.** A *\*subjective* judgement of worth in relation to price: *see also* **PRICE APPEALS**. **6.** For **use value** and **exchange value** in *\*Marxist theory*, *see* **COMMODIFICATION**; **COMMODITY**. **7.** (French *valeur*) For Saussure, *\*meaning* as the relation of a word (or *\*sign*) to others within the signifying system as a whole. For him, *\*language* is a relational system of values and a sign does not have an absolute value in itself (*see also* **DIFFERENCE**; **RELATIONAL MODEL**; **VALORIZATION**). Words in different languages have different values since they belong to different *\*networks* of associations. **8. (value judgement)** (epistemology) A subjective *\*bias* deriving from what many theorists (such as *\*constructionists* and *\*Marxists*) regard as the unavoidable involvement of *\*evaluation* in *\*perception* and *\*interpretation* and the impossibility of neutral observers. *See also* **FRAME OF REFERENCE**; **IDEOLOGICAL BIAS**; **IDEOLOGY**; **IMPARTIALITY**; **INTERVIEWER BIAS**; **OBJECTIVITY**; **OBSERVER BIAS**; **SELECTIVE PERCEPTION**. **9.** In statistics and mathematics, a quantity represented by a number (a **numerical value**), or (additionally in computing) the *\*content* of a *\*variable*: not necessarily numerical, e.g. true or false.

**value appeals** *See* **PRICE APPEALS**.

**value judgement, value-orientation, value system** *See* **VALUE**.

**vanishing point** *See* **LINEAR PERSPECTIVE**.

**variable** **1.** *adj.* Changeable or situationally different (as in ‘culturally variable’). **2.** *n.* A measurable trait differing from one instance to another (as distinct from a **constant**). **3.** *n.* Items of *\*data* to which *\*values* are assigned. **4.** *n.* (social science) A *\*categorical* abstraction such as ‘*\*race*’ or *\*class* seen as a differentiating attribute of individuals: *see also* **DEMOGRAPHIC VARIABLES**. **5.** *n.* A measurable factor which is either continuous and quantitative (such as *\*age*; *see also* **ANALOGUE**) or discrete and categorical (such as *\*sex*; *see also* **DIGITAL**); *see also* **DIFFERENCE**. **6.** *n.* In research *\*experiments*, a factor that changes or can be changed: *see also* **CAUSATION**;

CORRELATION; DEPENDENT AND INDEPENDENT VARIABLES;  
INTERVENING VARIABLE.

**vehicle** **1.** (literary theory) *See* METAPHOR; METONYMY. **2.** (semiotics) *See* SIGN VEHICLE.

**verbal bias** *See* LOGOCENTRISM.

**verbal communication** Human \*interaction through the use of words, or \*messages in linguistic form. Colloquial usage refers to \*speech (oral communication), especially face-to-face, but academic usage includes mediated forms, \*written communication, and sometimes \*sign language. Logically, as distinguished from \*nonverbal communication, though in much \*communication these are complementary modes.

**verbal meaning** *See* LITERAL MEANING.

**verbal representation, verbal symbolism** *See* SYMBOLIC REPRESENTATION.

**verisimilitude** *See* NATURALISM.

**vertical integration (vertical ownership)** Ownership of the means of both supply and \*distribution. The motives are to achieve \*economies of scale and to control the whole process. This may involve gaining control of suppliers (**backward integration**) or of outlets (**forward integration**). Vertical \*integration (of \*production, distribution, and exhibition) characterized the movie industry in the Hollywood studio system era. In Europe since the late 1990s the increasing structural \*deregulation of the \*media industries has led to a rise in vertical integration and \*cross-media ownership. *See also* CONVERGENCE; HORIZONTAL INTEGRATION; MEDIA OWNERSHIP; *compare* DIAGONAL INTEGRATION; HORIZONTAL INTEGRATION.

**vertical interval** The area at the top of a \*television \*image that does not contain picture information. In \*PAL the first 25 lines of the screen represent

the vertical interval. In the early days of television, these lines were needed to stabilize the picture. As the *\*technology* improved, the vertical interval was used by television engineers for various functions like carrying *\*vertical interval timecode* and *\*closed* caption information. *See also* *SAFE AREA*.

**vertical interval timecode (VITC)** *\*Timecode* information encoded along with the video *\*signal*, which typically appears in the UK as a series of white dashes recorded onto TV lines 19 and 21 in the *\*vertical interval* of a *\*television \*image*.

**vertical ownership** *See* *VERTICAL INTEGRATION*.

**vertical search engine** A special-purpose or niche-specific web *\*search* engine designed to index and retrieve *\*content* on a particular *\*topic* (such as shopping, jobs, or travel) or within a particular media type (such as a *\*blog* search engine).

**VHF (very high frequency)** *See* *RADIO WAVES*.

**video** **1.** Broadly, any *\*analogue* or *\*digital* technology that produces still or moving pictures electronically including: *\*television*, camcorders, CCTV, high-definition cinema formats, and *\*internet* movie file formats. **2.** A system of electronically capturing, storing, transmitting, and reproducing moving or still *\*images*. Analogue video *\*technologies* include *\*PAL* or *\*NTSC* television, and VHS, while digital video includes DVD, *\*MPEG-2*, and *\*streamed* media: *see also* *FIELD*.

**video blog** *See* *VLOG*.

**video formats** *See* *COMPONENT VIDEO*; *COMPOSITE VIDEO*; *PROGRESSIVE SEGMENTED FRAME*.

**videogame** A computer-based *\*game* involving a single player or any number of players. What is considered to be a videogame covers a broad spectrum ranging from simple games played on *\*mobile phones* to vast and persistent *\*online \*virtual worlds*. *See also* *CASUAL GAME*; *CRACKER*;

GAME; GAMEPLAY; GAMER; GAMERGATE; GAMIFICATION;  
INTERACTIVE FICTION; INTERACTIVE MOVIES; LET'S PLAY;  
LUDONARRATIVE; MMORPG; VIDEOGAME GENRES; VIDEOGAME  
STUDIES; WALKTHROUGH.



[http://www.ted.com/talks/daphne\\_bavelier\\_your\\_brain\\_on\\_video\\_games](http://www.ted.com/talks/daphne_bavelier_your_brain_on_video_games)

- 'Your brain on videogames': a TED talk

**videogame genres** Types of *\*videogames* that both borrow generic *\*conventions* from other media, especially *\*film* (e.g. science fiction, gangster, horror, and war) but also focus on the activity of the player (e.g. 'beat 'em up', driving, first-person shooter, *\*role* play, 'shoot 'em up', *\*simulation*, and sports) which all imply different modes of engagement. There are also many *\*hybrid genres*: for example, the *Grand Theft Auto* series combines a driving *\*game* with 'beat 'em up' and 'shoot 'em up', set within a world of gangsters and petty criminals. *See also* FIRST-PERSON POINT OF VIEW; GENRE; INTERACTIVE FICTION; MMORPG.

**videogame studies (game studies)** A fledgling field within the humanities that studies *\*videogames* as well as other forms of *\*play* as important *\*cultural* phenomena, rather than as causes of moral harm. *See* ERGODIC; LUDOLOGY; NARRATIVE; *compare* EFFECTS TRADITION.



<http://gamestudies.org/>

- Game Studies

**videogame violence** *See* VIOLENCE DEBATE.

**video nasties** Video releases of horror films that caused a *\*moral panic* in the UK and led to the introduction of the Video Recordings Act in 1984. *See also* CENSORSHIP; VIOLENCE DEBATE.

**video news release (VNR, electronic press kit, EPK)** A compilation of \*broadcast quality (\*news or \*current affairs) footage and \*interviews without \*voiceovers, captions, or other \*branding elements. This is intended to be used as a 'kit of parts' by other news outlets to produce their own version of the stories. Electronic \*press kits tend to be associated with entertainment and promotion; video news releases with \*hard news and \*current affairs. They are licensed or given away by advertisers, governments, non-governmental organizations (such as single-issue pressure groups), and PR companies. They have been criticized for influencing news agendas (*see also* AGENDA SETTING).



[http://www.sourcewatch.org/index.php/Video\\_news\\_releases](http://www.sourcewatch.org/index.php/Video_news_releases)

- Article on VNR from Sourcewatch

**video-on-demand (VOD)** Video services, such as the BBC iPlayer and YouTube, which contain a selection of pre-recorded \*programmes for \*viewers to watch at a time of their choosing rather than at their scheduled \*broadcast time. *Compare* TIMESHIFTING.

**video streaming** A \*technology which, in theory, allows large video files on the \*internet to dynamically load and play without the \*user experiencing any delay. In practice users may experience some delay as the file is loading or 'buffering'. *See also* STREAMING.

**videotape (VT)** Plastic tape coated with a ferromagnetic material which stores a video \*signal through electromagnetism. *See also* ELECTRONIC RECORDING.

**viewer** 1. A person who looks at something: *see also* BEHOLDER'S SHARE; PICTURE PERCEPTION; VISUAL PERCEPTION. 2. An individual member of the \*television \*audience; in \*film theory the term \*spectator is favoured: *see also* GLANCE; HEAVY VIEWERS; TELEVISION VIEWING PATTERNS; TELEVISION VIEWING STYLES.

**viewing context** *See* CONTEXT OF RECEPTION.

**viewing figures** *See* AUDIENCE MEASUREMENT.

**viewing styles** *See* TELEVISION VIEWING STYLES.

**viewing subjects** In *\*theories* of the *\*gaze* (especially in *\*film theory*), the *\*subjectivity* of those looking at a *visual \*representation* that is argued to be constituted through a process of *\*interpellation* into particular kinds of *\*subject position*. *See also* CONSTITUTION OF THE SUBJECT; SPECTATOR.

**viewpoint** *See* POINT OF VIEW.

**violence debate** The popular controversy or *\*moral panic* about whether or to what extent the *\*depiction* of violence in the *\*mass media*, or a particular *\*medium* (such as *\*cartoon violence*, *\*video nasties*, violent films, and ‘shoot’em up’ *\*videogames*), can be held responsible for violent *\*behaviour*, associated closely with the issue of the *\*censorship* of violent *\*media content*. The research evidence is complex, contradictory, and inconclusive, but the *\*hypodermic* model of *\*direct effects* has long been discredited. *See also* AROUSAL; BEHAVIOURAL EFFECTS; CATHARSIS; CONTAGION EFFECT; COPYCAT BEHAVIOUR; CULTIVATION THEORY; DESENSITIZATION; DISINHIBITION THEORY; EFFECTS; EFFECTS TRADITION; MEAN WORLD SYNDROME; MEDIA PRIMING; MODELLING; SENSITIZATION; SYMBOLIC VIOLENCE; THIRD-PERSON EFFECTS.

**viral content** Compelling *\*online* material which is seen by a large number of people in a short time, being shared widely and voluntarily on *\*social media*. The term most often refers to viral videos and *\*images*, but it can be in any form. It may be *\*user-generated content* or part of a *\*viral marketing* campaign. *See also* CLICKBAIT; CONTENT SHARING; EARNED MEDIA; GIFT ECONOMY; HIVE MIND; INFORMATION DIFFUSION; MATTHEW EFFECT; MEME; NETWORKED COMMUNICATION; STICKY MEDIA.

**virality** (social media virality, social shareability, social media shareability) The potential for spreadability of any given *\*content*; or

particular qualities which are considered to have led to content ‘going viral’.  
*See also* [BANDWAGON EFFECT](#); [CLICKBAIT](#); [VIRAL CONTENT](#); [VIRAL MEDIA](#).

**viral marketing (viral advertising)** A [\\*marketing](#) strategy which makes attractive [\\*content](#) available [\\*online](#) in the hope that it will spread among [\\*users](#).

**viral media** The generic [\\*representational](#) forms of [\\*messages](#) which spread rapidly [\\*online](#). Visual forms seem particularly popular and videos are the most common viral [\\*medium](#). *See also* [VIRAL CONTENT](#); [VIRALITY](#).

**viral shaming (shaming, online shaming, public shaming)** A form of [\\*cyberbullying](#) involving the public exposure and ridicule of individuals through widespread [\\*sharing](#) in [\\*social media](#), typically for [\\*behaviour](#) which is seen as deviant.

**viral video** An [\\*internet](#) video that becomes hugely popular in a very short time through amplified word of mouth, whereby [\\*users](#) recommend it to others using [\\*online](#) communication tools. Liking the spread of such media to a virus suggests that users have no choice in the matter, and the concept has been criticized as reinvigorating the discredited [\\*hypodermic model](#).



[http://henryjenkins.org/2009/02/if\\_it\\_doesnt\\_spread\\_its\\_dead\\_p.html](http://henryjenkins.org/2009/02/if_it_doesnt_spread_its_dead_p.html)

- If it doesn't spread, it's dead

**virtual audiences** In [\\*computer-mediated communication](#), all those individuals and groups who [\\*access](#) the [\\*internet](#) and receive (and send) [\\*messages](#) using it. This includes the use of [\\*email](#), instant messaging systems, [\\*chatrooms](#), electronic distribution lists, [\\*online forums](#), [\\*virtual worlds](#), and the World Wide Web. Notably different from [\\*mass audiences](#) in being driven by shared interests (*see also* [EPISTEMIC COMMUNITY](#); [NARROWCASTING](#)) and in the potential [\\*interactivity](#) involved. In relation to [\\*interpersonal communication](#), virtual [\\*audiences](#) are also distinguished by their potential anonymity.

**virtual community** A social aggregation that emerges *\*online* when people communicate with each other in a public forum for long enough, and with enough human feeling, that they form meaningful personal bonds (Rheingold).

*See also* EPISTEMIC COMMUNITY; IMAGINED COMMUNITY; INTERPRETIVE COMMUNITY; ONLINE COMMUNITY.



<http://www.rheingold.com/vc/book/>

- *Virtual Community*: Howard Rheingold

**virtual ethnography** A methodology outlined in 2000 by Christine Hine, a British sociologist, involving *\*participant* observation of *\*cultural* activities mediated by *\*information* and *\*communications* technologies, on the *\*internet* or in *\*virtual worlds*.

**virtuality** Technically, the phenomenal *\*reality* accorded to illusory three-dimensional *\*objects*: in nature, these include mirror images and rainbows; in art, whatever is spatially *\*represented* (*see also* VIRTUAL SPACE). More loosely, the cultural ubiquity of intangible entities such as virtual money.

**virtual presence** The sensation of being in an interactive computer-generated *\*simulation* of an environment, associated with *\*virtual reality* *\*technologies*. *See also* PRESENCE STUDIES.

**virtual reality** 1. An interface that allows a person to interact directly with otherwise intangible constructs in a three-dimensional computer-generated world. Typically a *\*user* would wear a head-mounted display, headphones, and force-feedback gloves. 2. A *\*medium* that creates a sense of *\*virtual presence* through simultaneous visual, aural, and haptic stimuli, which is designed to make participants feel that they are in another place, by substituting their normal sensory input with computer data. *See also* CYBERSPACE; TELEPRESENCE.

**virtual space** 1. A perceived *\*representational* space that employs a Cartesian coordinate system consisting of X, Y, and Z axes: *see also*

**VIRTUALITY; VIRTUAL REALITY; VIRTUAL WORLD.** **2.** A *\*metaphorical* shared space in which *\*synchronous communication* at a distance is imagined to take place, such as over a *\*computer network* (see **CYBERSPACE**) or in a *\*telephone* conversation (Rutter).

**virtual world** A three-dimensional computer-generated environment that can be explored either from the *\*first-person* point of view of an embodied participant (see **VIRTUAL REALITY**) or in the form of an *\*avatar*.

**virtue signalling** A pejorative term for public displays of support for some cause that are regarded as being driven primarily by self-interest rather than genuine commitment: for instance, in order to claim the moral high ground, to court popularity with a particular social group, to disarm critics, or as a tokenistic substitute for taking any direct action to further such a cause.

**visibility** **1.** In sexual *\*identity politics*, the issue of making non-normative *\*gender identities* more public in *\*everyday life* and in *\*media content*. As distinct from (relative) invisibility. *See also* **SYMBOLIC ERASURE**. **2.** The increasing publicness of various phenomena which were formerly more private and not generally open to the public *\*gaze*: *see also* **PRIVATE SPHERE; PUBLIC SPHERE**. **3.** The global openness to public view of people and *\*events*, primarily due to *\*television* and the *\*internet*: *see also* **GLOBAL VILLAGE**.

**visitors** The people who have visited a website, or the total number of such people within a given time period. Increasing visitor numbers is a key concern of commercial website owners and of many bloggers.

**visual anthropology** A branch of social anthropology (closely related to visual sociology) concerned with the social significance of visual and spatial practices (including *\*proxemics*), and the use of visual media (particularly *\*photography* and *\*film*) in the study of *\*culture*. *See also* **ETHNOGRAPHY; VISUAL CULTURE**.

**visual cognition** *See* **VISUAL INFORMATION PROCESSING**.

**visual communication** The generation and \*interpretation of \*messages and \*connotations in visual forms, particularly still and moving \*images but also \*body language (especially \*gestures and \*facial expression) and non-linguistic forms in written texts (such as \*typography and \*emoticons). These are very often used in close association with verbal \*language (*see also* ANCHORAGE). Pictures can be informative and evocative, but some assert that they cannot communicate a \*proposition (or make a statement)—though others argue that they can be used to do so. Notably, many theorists argue that pictures alone cannot \*express a negative. The term also refers to this \*topic as a field of academic study. *See also* AESTHETIC CODES; COLOUR CONNOTATIONS; COMMUNICATION DESIGN; GRAPHIC COMMUNICATION; ICONIC REPRESENTATION; IMPLICIT MEANING; PICTORIAL COMMUNICATION; SHAPE CONNOTATIONS; TYPEFACE PERSONALITY; VISUAL LANGUAGE; VISUAL PERCEPTION; VISUAL RHETORIC; VISUAL SEMIOTICS.



[http://www.academia.edu/2846340/Studying\\_visual\\_communication](http://www.academia.edu/2846340/Studying_visual_communication)

- *Studying Visual Communication*: Sol Worth

**visual consumption** Visually oriented \*consumer behaviour, such as window-shopping, watching music videos, web-surfing, and taking snapshots. *See also* AESTHETICIZATION; CONSUMER CULTURE; CONSUMPTION; FLÂNEUR; GAZE; IMAGE; LOOKISM; MALE GAZE; SAVVY CONSUMER; SPECTACLE; SPECTACULARIZATION; TELEGENIC; USES AND GRATIFICATIONS; VISUAL CULTURE; VISUAL IMPERATIVE; VISUALISM; VISUAL MERCHANDIZING; VISUAL TURN; VOYEURISM.

**visual culture** Visual \*forms and practices within a society, including those of \*everyday life, \*popular culture, and \*high culture, together with the processes of \*production and \*consumption or \*reception associated with them. This includes all visual media (visual art, photography, \*film, \*television, posters, etc.). *See also* AESTHETICIZATION; CODES OF LOOKING; FLÂNEUR; GAZE; OCULARCENTRISM; PICTURE PERCEPTION;

SPECTACULARIZATION; SURVEILLANCE; VISUAL ANTHROPOLOGY;  
VISUAL CONSUMPTION; VISUAL IMPERATIVE; VISUALISM; VISUALITY;  
VISUAL MERCHANDIZING; VISUAL PRACTICES; VISUAL SEMIOTICS.



[http://www.citrinitas.com/history\\_of\\_viscom/](http://www.citrinitas.com/history_of_viscom/)

- History of visual communication

**visual effects** *See* SPECIAL EFFECTS.

**visual grammar (visual syntax)** *See also* COMMUNICATION DESIGN; INFORMATION DESIGN; PICTORIAL SEMIOTICS; SYNTAGM; VISUAL LANGUAGE; VISUAL RHETORIC; VISUAL SEMIOTICS. 1. Meaningful relationships between *\*images* in a sequence (as in a *\*film* or a comic strip). *See also* ASSOCIATIVE MEANING; FILM GRAMMAR; JUXTAPOSITION; KULESHOV EFFECT; MEANING TRANSFER; VISUAL COMMUNICATION. 2. *\*Structural* relations between formal elements within a single image in any *\*medium* (as in the relationship between different parts of a webpage). *See also* AESTHETICS; BALANCE; COMPOSITION; DIAGONALITY; ELEVATION; FIGURE AND GROUND; FLIPPED IMAGE; FORMAL ANALYSIS; FORMAL FEATURES; FRAME; FRONTALITY; GESTALT LAWS; GLANCE CURVE; GOLDEN MEAN; MISE-EN-SCÈNE; PARADIGMATIC AND SYNTAGMATIC AXES; PERSPECTIVE; READING DIRECTION; SLICE OF LIFE; STRUCTURAL ANALYSIS; STRUCTURE; WHITE SPACE; ZONES OF RECESSION.

**visual illusion (optical illusion)** Any anomaly in which a visual stimulus becomes systematically distorted in the process of *\*perception*. Some of these are universal phenomena; others are *\*culturally* variable (for instance, those related to familiarity with *\*linear perspective*). Their existence counters the notion that *\*visual perception* is a passive process. *See also* APPARENT MOTION; HORIZONTAL–VERTICAL ILLUSION; ILLUSIONISM.



<http://michaelbach.de/ot/index.html>

- Optical illusions and visual phenomena

**visual imperative** The notion that the visual dimension of *\*culture* is becoming increasingly dominant, and that *\*spectacle* and display are dominating *\*cultural forms*. *See also* AESTHETICIZATION; IMAGE; OCULARCENTRISM; PSEUDO-EVENT; PUBLICITY MODEL; SENSATIONALISM; SPECTACULARIZATION; VISUAL CONSUMPTION; VISUAL CULTURE; VISUALISM; VISUAL TURN.

**visual information processing (visual cognition)** The various *\*cognitive* processes involved in *\*interpreting* visual *\*data* (including *\*attention*, *\*encoding*, and decoding). Gregory notes that ‘We are so familiar with seeing that it takes a leap of imagination to realize that there are problems to be solved.’ *See also* GESTALT LAWS; INDIRECT PERCEPTION; INFORMATION PROCESSING; MENTAL REPRESENTATION; PERCEPTION; PERCEPTUAL CYCLE; PICTURE PERCEPTION; PRIMING; SCHEMA THEORY; SELECTIVE PERCEPTION; TOP-DOWN PROCESSES; VISUAL PERCEPTION.

**visualism** 1. Most broadly, a *\*bias* in favour of that which can be seen. 2. For Greek visualism, *see* OCULARCENTRISM. 3. (hegemonic visualism) The dominance of *\*postmodern \*culture* by visual media, stimulated by new *\*technologies* of *\*image \*production* and dissemination: *see also* AESTHETICIZATION; SPECTACLE; SPECTACULARIZATION; SURVEILLANCE; VISUAL IMPERATIVE.

**visuality** 1. The condition of visualness. 2. Vision as a social construction and/or the social world as a visual construction: *see also* CONSTRUCTIONISM. 3. A system of visual *\*meanings* transcending particular *\*artefacts*: *see also* VISUAL CULTURE; VISUAL PRACTICES. 4. In Foucauldian *\*discourse*, the role of vision within an *\*epistemological* regime: in its ascendancy, the objectifying and subjectifying power of vision within the ‘scopic’ regime of *\*modernity*, based on optics, *\*linear perspective*, and Cartesian rationality: *see also* GAZE; OCULARCENTRISM;

PANOPTICON; SPECTACLE; SURVEILLANCE. **5.** The relation between seeing, knowing, visual \*representation, and \*power. **6.** A synonym for \*visualism.

**visual language** **1.** Loosely, any signifying system or visual \*code in which a set of standard \*images is used as the sole or primary means of communicating concepts (as in the care symbols stitched into clothes). The use of the term ‘\*language’ is \*metaphorical where the system cannot be reduced to basic, recombining units which are meaningless in themselves. *See* ARTICULATION; PICTORIAL COMMUNICATION; VISUAL COMMUNICATION; *see also* NONVERBAL LANGUAGE; PICTOGRAM; PICTORIAL SEMIOTICS; VISUAL GRAMMAR. **2.** Any \*texts demonstrating a communicative dependence on the use of words, images, and shapes to reinforce each other, as in flatpack furniture assembly guides: *see also* ANCHORAGE; COMMUNICATION DESIGN; INFORMATION DESIGN.

**visual literacy** The ability to read, understand, \*interpret, critically \*evaluate, use, and produce \*messages in visual forms. *See also* BEHOLDER’S SHARE; LITERACY; PICTORIAL COMMUNICATION; READING; VISUAL COMMUNICATION; VISUAL LANGUAGE.

**visual merchandizing** The design and implementation of visual presentation and displays in commercial environments in order to promote products, services, or \*brands through the coordinated use of space, light, and colour. *See also* COMMUNICATION DESIGN; MARKETING AESTHETICS; MERCHANDIZING; PROMOTIONAL CULTURE; VISUAL CONSUMPTION; VISUAL PERSUASION.

**visual metaphor** *See* PICTORIAL METAPHOR.

**visual perception** The dynamic psychological and psychophysical processes involved in the selection, organization, and \*interpretation of patterns in the ever-changing configurations of light on the retina, and in relating these to other perceptual \*information and to previous experience and \*knowledge. *See also* ATTENTION; EYE MOVEMENTS; FIGURE AND GROUND;

GESTALT LAWS; PERCEPTION; PERCEPTUAL CONSTANCIES;  
PERCEPTUAL CYCLE; PICTURE PERCEPTION; SACCADIC; SELECTIVE  
PERCEPTION; VISUAL INFORMATION PROCESSING.



<http://visual-memory.co.uk/daniel/Documents/visper/visindex.html>

- Visual perception

**visual persuasion** The use of *\*images* to *\*influence* people's *\*attitudes* and/or *\*behaviour*: for instance, through *\*meaning* transfer, implied claims, *\*emotional appeals*, *\*connotation*, *\*pictorial* metaphor, and visual *\*symbolism*. This is a common strategy in *\*advertising*, *\*political communication*, and *\*propaganda*. Persuasive texts are occasionally wholly wordless (assuming the *\*target audience's* familiarity with the *\*codes*) but there is usually some verbal *\*anchorage*. *See also* ADVERTISING APPEALS; ASSOCIATIVE MEANING; COLOUR CONNOTATIONS; IMAGE-ORIENTED ADVERTISING; IMPLICIT MEANING; JUXTAPOSITION; MARKETING AESTHETICS; METAPHORIC MEANING; NONVERBAL PERSUASION; PERIPHERAL ROUTE; PERSUASION; PICTORIAL COMMUNICATION; SHAPE CONNOTATIONS; SUBLIMINAL MESSAGE; VISUAL COMMUNICATION; VISUAL LANGUAGE; VISUAL MERCHANDISING; VISUAL RHETORIC.

**visual pleasure** *See* SCOPOPHILIA.

**visual practices** The various ways in which *\*images* of any kind are produced and *\*interpreted* in specific sociocultural *\*contexts*. *See also* VISUAL ANTHROPOLOGY; VISUAL COMMUNICATION; VISUAL CULTURE.

**visual representation** The external modelling in spatial *\*form* of selected features of some thing or concept, and of relations between these features. In *\*figurative art*, a pictorial *\*image* is perceived as based on *\*resemblance* (*see* ICONIC REPRESENTATION). However, all forms of visual *\*representation* involve *\*symbolic \*conventions* (more obviously, for

instance, in diagrams and graphs), and photographic media involve **\*indexical** representation.

**visual rhetoric** *See also* **IMAGERY**; **VISUAL COMMUNICATION**; **VISUAL GRAMMAR**; **VISUAL LANGUAGE**; **VISUAL PERSUASION**. **1.** The purposive use of symbolic visual, spatial, and/or spatio-temporal **\*forms** to communicate with an **\*audience**, as distinct from purely **\*expressive communication**: *see also* **COMMUNICATION DESIGN**; **INFORMATION DESIGN**; **VISUAL LITERACY**. **2.** Persuasive **\*imagery** and **\*symbolism** in visual media and the **\*cultural** practices involved in its construction, use, and **\*interpretation**: *see also* **ADVERTISING APPEALS**; **ASSOCIATIVE MEANING**; **IMAGE-ORIENTED ADVERTISING**; **JUXTAPOSITION**; **METAPHORIC MEANING**; **PERSUASION**; **PICTORIAL METAPHOR**; **VISUAL CULTURE**; **VISUAL PRACTICES**. **3.** An interdisciplinary field of academic study in which **\*rhetoric** provides a theoretical framework for the analysis of the communicative uses of visual **\*artefacts** or of the role of the visual dimension in **\*texts**: *see also* **COMMUNICATION DESIGN**; **INFORMATION DESIGN**; **RHETORICAL TURN**; **VISUAL TURN**.



<http://www.sonjafoss.com/html/Foss41.pdf>

- Visual rhetoric

**visual semiotics** The systematic study of the use of visual **\*signs** and **\*codes** in the **\*production** and/or **\*interpretation** of **\*texts** and in processes of **\*representation** in any **\*medium** or **\*genre**, and sometimes also of the role of **\*perceptual codes** in **\*visual perception**. **\*Structural** analysis often employs the concept of **\*visual** language. *See also* **AESTHETIC CODES**; **PHOTOGRAPHIC CODES**; **PICTORIAL SEMIOTICS**; **PICTURE PERCEPTION**; **REPRESENTATIONAL CODES**; **SEMIOTICS**; **VISUAL COMMUNICATION**; **VISUAL GRAMMAR**.

**visual syntax** *See* **VISUAL GRAMMAR**.

**visual turn (pictorial turn)** A shift in emphasis in the humanities and social sciences toward an increasing concern with the importance of the visible. It is usually seen as having gained prominence in the 1990s and as having succeeded the *\*linguistic* turn. *Compare* VISUAL CULTURE; VISUAL IMPERATIVE.

**VITC** *See* VERTICAL INTERVAL TIMECODE.

**vlog (video blog)** An *\*online* video featuring a person *\*expressing* an *\*opinion* about some *\*topic*. *See also* BLOG; LET'S PLAY.

**VNR** *See* VIDEO NEWS RELEASE.

**VO** *See* VOICEOVER.

**vocal–auditory channel** *See* AURAL–ORAL CHANNEL.

**vocal characterizers** *See* VOCAL CUE.

**vocal communication** *See* ORAL COMMUNICATION.

**vocal cue** Any meaningful variation in the *\*sound* of the voice during talk. These include: **vocal qualifiers** (rate, rhythm, duration, pitch, tone, *\*articulation*, loudness, pauses); *\*vocalizations*; and **vocal characterizers** (laughing, crying, yawning, coughing, and so on). A sarcastic intonation can mark an *\*utterance* as ironic. Vocal *\*cues* signify *\*dominance*, trustworthiness, dynamism, likeableness, and competence more effectively than *\*facial expression*. Louder, faster, and deeper voices are associated with *\*dominance*. *See also* BACK-CHANNEL; FILLED PAUSES; PARALANGUAGE; PROSODY.

**vocalics** *See* PARALANGUAGE.

**vocalization** 1. Human production of nonverbal *\*sounds* (**vocal segregates**) using the voice, such as ‘um’ and ‘ah’: *see also* FILLED PAUSES;

**PARALANGUAGE; VOCAL CUE.** 2. More broadly, the use of the voice to produce words or other sounds.

**vocal qualifiers** *See* PARALANGUAGE; VOCAL CUE.

**vocal segregates** *See* VOCALIZATION.

**VOD** *See* VIDEO-ON-DEMAND.

**voiceover (VO)** Spoken *\*narration* accompanying *\*film* or video *\*images* in which the person speaking is not *\*depicted*.

**voice recognition** An *\*artificial intelligence \*technology* that is designed to identify an individual from their *\*speech*, typically for security purposes. *Compare* FACIAL RECOGNITION; SPEECH RECOGNITION.

**voter apathy** A perceived lack of engagement in the political process in Western democracies, evidenced by low voter turnouts at general elections. N. Postman blames this on the *\*dumbing* down of the media—a view contested by McNair.

**vox pop** [Latin *vox populi* ‘voice of the people’] (journalism) An *\*interview* with a member of the public canvassed for their *\*opinion*, typically in the street.

**voyeurism** [French ‘looker’] An obsessive practice in which an individual (typically male) gains gratification from observing others as sexual *\*objects* without themselves being observed. Regarded in *\*psychoanalytic theory* as an active *\*role*, compared with its passive opposite: **exhibitionism**. *See also* GAZE; MALE GAZE; OBJECTIFICATION; SCOPOPHILIA; *compare* FETISHISM.

**VR** *See* VIRTUAL REALITY.

**VT** *See* VIDEOTAPE.



**walkthrough** A virtual tour of a *\*videogame*, typically in the form of a video narrated by a player, offering guidance and advice.

**warm colours** *See* COLOUR TEMPERATURE.

**watchdog** **1. (watchdog model)** A *\*function* of the *\*news* media in democratic societies to expose and criticize perceived abuses of political *\*power*: *see also* FIFTH ESTATE; FOURTH ESTATE; INVESTIGATIVE JOURNALISM; LIBERTARIAN MODEL; PUBLIC INTEREST; WIKILEAKS. **2.** A form of *\*advocacy journalism* that scrutinizes the actions of public figures and *\*institutions* and exposes any wrongdoing. **3.** A group or individual investigating *\*biases* in the *\*mass media*.

**watershed** (television) A time after which *\*programmes* which contain adult themes, nudity, strong violence, or ‘bad *\*language*’ may be shown. In the UK this is 9 p.m. *See also* REGULATION.

**wavelength** *See also* ELECTROMAGNETIC SPECTRUM. **1.** In *\*colour* *\*perception*, visible light reflected from surfaces in the visual *\*field*: a physical factor primarily responsible for the psychological *\*perception* of *\*hue*. This is one of the physical properties of light on which colour vision depends; the other two are *\*spectral purity* and *\*luminance*. **2.** In *\*radio* and *\*television* transmission, the length of a single oscillation of a *\*signal* wave measured as frequency (hertz) in terms of the number of waves that can be counted every second.

**weak AI** *See* ARTIFICIAL INTELLIGENCE.

**weak ties (loose ties)** \*Social relationships with acquaintances or contacts that are not close or intimate, as distinct from \*strong ties (see also SOCIAL TIES). Looser connections involve infrequent contact, superficial bonds, and/or a narrow scope. However, sociologists argue that weak ties \*function to integrate large-scale social systems, facilitating social \*cohesion through the \*diffusion of \*norms, \*attitudes, and \*values (see also BRIDGING CAPITAL; DISEMBEDDING; INTEGRATION). Granovetter argues that weak ties provide individuals with \*access to more people, and more importantly a more diverse range of people and ideas, since they are often less similar to ourselves than in strong ties. Diffuse \*links can aid the diffusion of \*information, ideas, and \*influence, and \*online media have helped to generate and sustain specialized but globally dispersed \*communities of interest (see DISTANCIATION; EPISTEMIC COMMUNITY; INFORMATION DIFFUSION; NETWORK COHESION; NETWORKED INDIVIDUALISM; PUBLICS). However, \*social media have been criticized for reinforcing strong links at the expense of weak links through the \*echo chamber \*effect (see also BALKANIZATION; DISCONNECTEDNESS; FILTER BUBBLE; IMAGINARY COSMOPOLITANISM). The \*public sphere depends on the maintenance of weak ties, and democracy requires those with different beliefs to negotiate and collaborate (see also NETWORKED PUBLIC SPHERE).



[https://sociology.stanford.edu/sites/default/files/publications/the\\_strength\\_of\\_weak\\_ties\\_and\\_exch\\_w-gans.pdf](https://sociology.stanford.edu/sites/default/files/publications/the_strength_of_weak_ties_and_exch_w-gans.pdf)

- Granovetter's theory of the strength of weak ties

**wearout** The declining effectiveness of an \*advertisement or a campaign associated with increased exposure: a repetition \*effect that leads to \*consumer boredom or irritation. An issue of \*advertising effectiveness. See also AD RETENTION; FORGETTING RATE; MESSAGE DECAY.

**web** See WORLD WIDE WEB.

**webcasting** [*web* + *broadcasting*] The transmission of live or pre-recorded audio or video *\*content* that is *\*streamed* over the web at a specific time. *See also* STREAMING; VIDEO STREAMING.

**weblog** *See* BLOG.

**web syndication** *See* CONTENT SYNDICATION.

**Web 2.0** The web re-envisioned as a *\*platform* for participation in which the *\*consumer* is also a *\*producer*. This was enabled by multiple software applications that supported *\*user-generated content*. The term was first used in 1999 and gained popularity as a *\*marketing* response to the ‘dot-com’ crash of 2000–02. It is intended to be seen in contrast to a selective *\*framing* of the web of the 1990s primarily as a source of *\*information* delivered through the browser, perpetuating the *\*model* of *\*production*, *\*consumption*, and *\*information flow* associated with *\*mainstream* media. *See also* BLOG; CONVERGENCE CULTURE; DEMOCRATIZATION OF CONTENT; DISAGGREGATION; DISINTERMEDIATION; MASHUP; NETWORKED PARTICIPATION; ONLINE SOCIALITY; PARTICIPATORY CULTURE; PEER-TO-PEER NETWORK; PERSONALIZATION; PODCASTING; PRODUSER; PROSUMER; SOCIAL MEDIA; SOCIAL NETWORKING SITE; STREAMING; WEBCASTING; WIKINOMICS.



<http://oreilly.com/web2/archive/what-is-web-20.html>

- What is Web 2.0?

**webzine** 1. Broadly any *\*internet \*magazine*: *see also* E-ZINE. 2. More narrowly, *\*online* magazines that do not have print counterparts but which are produced by traditional publishing houses: for example, Slate.com, which is currently owned by the Washington Post Company.

**Weltanschauung** *See* WORLDVIEW.

**Westernization** The spread of cultural *\*values* associated with Western Europe and their impact on other *\*cultures*. *See also* CULTURAL IMPERIALISM; DISNEYFICATION; ENLIGHTENMENT; ETHNOCENTRISM; EUROCENTRISM; McDONALDIZATION; MODERNITY; POSTCOLONIALISM.

**whip pan** In filming, a very fast *\*pan* that results in a horizontal blurring. Cutting between two whip pans creates a stylized *\*transition* between *\*shots* that is frequently used in martial arts movies. *Compare* CRASH ZOOM.

**white balance** A camera setting which adjusts the *\*colour* balance to compensate for the different lighting conditions present in indoor and outdoor shooting.

**white entitlement** *See* WHITE PRIVILEGE AND ENTITLEMENT.

**white goods** A category of domestic electrical *\*consumer* goods including home-laundry appliances, refrigeration equipment, cooking appliances, microwave ovens, and dishwashers. Though these goods are now found in a variety of colours, the concept persists. In contrast to *\*brown goods*, they have traditionally been marketed to females with a primary focus on *\*appearance*. *See also* GENDERED TECHNOLOGIES.

**whiteness** In dominant Western *\*discourse*, an unmarked and *\*naturalized* category: an invisible, normative, non-colour positioned as neutral. Used in particular in the often unconscious construction of *\*racial \*otherness* but also more widely associated with positive *\*cultural \*connotations* in contrast to blackness. *See also* ALTERITY; COLOUR; DIFFERENCE; ETHNOCENTRISM; EUROCENTRISM; EXNOMINATION; MARKEDNESS; RACISM; WHITE PRIVILEGE AND ENTITLEMENT.

**white privilege and entitlement** The favoured social *\*status* and opportunities of white-skinned people in *\*cultures* where they exercise *\*hegemony (white privilege)* and their assumption that they deserve such advantages by virtue of being born white (**white entitlement**). *See also*

EUROCENTRISM; EXNOMINATION; INSTITUTIONAL BIAS; RACISM;  
UNCONSCIOUS BIAS; WHITENESS; *compare* MALE ENTITLEMENT.

**white space** In a design or *\*layout*, blank, unused areas containing no text or *\*images*. For relevant *\*target audiences* a sense of spaciousness in print or webpage design (as with the related use of physical space in *\*visual merchandizing*) can variously generate *\*connotations* such as upmarket, *\*feminine*, or sophisticated, in contrast to ‘busy’ designs (*see* CLUTTER).  
*See also* MARKETING AESTHETICS; MEDIA AESTHETICS; TASTE.

**Whorfian hypothesis, Whorfianism** *See* SAPIR—WHORF HYPOTHESIS.

**widescreen** A general category of *\*aspect ratios*, initially encompassing a range of cinema formats but now including *\*television*, in which the horizontal axis is significantly longer than the 4 × 3 dimensions of the *\*Academy aperture*. *See also* LETTERBOX.



<https://www.widescreen.org/examples.shtml>

- Demonstrations of widescreen presentations

**wide shot (WS)** In photography and filming, loosely synonymous with *\*long shot* because such *\*shots* often involve the use of a wide angle lens which creates a large *\*depth of field* where both *\*foreground* and *\*background* elements are in focus.

**WiFi** A local area *\*network* that uses *\*radio \*signals* to transmit and receive *\*data* over short distances. The term WiFi is a brand name for the IEEE 802 standard of data transmission. It *\*alludes* to Hi-Fi (high fidelity audio).

**wiki** [Hawaiian ‘fast’] A generic term for any *\*online \*database* or website which enables a community of *\*users* to collaborate by creating and *\*editing \*content*. *See also* EDITING WARS; PARTICIPATORY CULTURE;  
PARTICIPATORY MEDIA; USER-GENERATED CONTENT.

**wikiality** [*Wikipedia + reality*] A common tendency to believe that something is a *\*fact* because of its *\*endorsement* in a Wikipedia entry, or other *\*online* source, and its widespread recirculation (not least via *\*search* engines, which favour the popular: see **MATTHEW EFFECT**).

**WikiLeaks** An organization founded in 2006 by Julian Assange to publish unredacted documents classified as secret by governments or corporations, leaked to it by anonymous ‘whistleblowers’, in pursuit of *\*transparency* and *\*freedom of information* in the *\*public sphere*. While many champion this as a major contribution to *\*investigative journalism*, critics focus on consequent threats to national interests. *See also* **FIFTH ESTATE**; **PUBLIC INTEREST**; **WATCHDOG**.

**wikinomics** [*Wiki + economics*] The adoption of business practices based on collaboration, *\*sharing*, and the flattening of hierarchies by organizations in the global marketplace. *See also* **COLLABORATIVE PRODUCTION**; **CONTENT SHARING**; **DISINTERMEDIATION**; **NETWORKED COMMUNICATION**; **NETWORKED PARTICIPATION**; **OPEN SOURCE**; **PARTICIPATORY CULTURE**; **PEER-TO-PEER INTERACTION**; **PRODUSER**; **PROSUMER**; **SHARES**; **USER-GENERATED CONTENT**; **VIRAL CONTENT**; **WEB 2.0**.

**wild sound (wild track)** (film and television) Any unsynchronized *\*sound* that is added to a *\*mix*. *See also* **SYNCHRONIZATION**; **TRACK**.

**wilfing** *See* **SURFING**.

**window** *See* **GRAPHICAL USER INTERFACE**; **LINEAR PERSPECTIVE**; **MAGIC WINDOW**; **REALISM**.

**wipe** **1. n.** (film and video) Any of a variety of optical *\*transitions* in the form of a line or shape that sweeps across the screen. The relative infrequency of its use makes it a *\*marked* transition compared to a *\*cut*. **2. v.** To erase a recording on magnetic tape.

**wisdom of crowds** The notion that many heads are often better than one in problem-solving situations, under conditions such as that diverse individuals are involved and that they are not *\*influenced* by each other. *See also* COLLABORATIVE PRODUCTION; COLLECTIVE INTELLIGENCE; CROWDSOURCING; HIVE MIND; KNOWLEDGE COMMUNITY; KNOWLEDGE SHARING; NETWORKED PARTICIPATION; USER-GENERATED CONTENT.

**withholding information** *See* DISCLOSURE.

**word association** Linking a given word with another one that is closely associated with it, especially in a psychological test or *\*game* in which people are asked to respond to a word with the first word that occurs to them. The technique is commonly employed in *\*market research*. Such responses are most commonly based on *\*binary oppositions* (antonyms such as love–hate and complementary pairs such as mother–father) or *\*semantically* related terms (synonyms such as bliss–happiness and *\*metonymic* relations such as house–home). In standardized tests between 1910 and 1954 in the USA the proportion of people giving the most frequent response increased dramatically, a *\*conformity* which has been attributed to the *\*influence* of the *\*mass media*, *\*advertising*, and increased standardization in schooling. *See also* ASSOCIATIVE MEANING; COLLOCATION.

**word cloud** A graphical representation of the relative frequency of key words within a written text (normally *\*lexical words*), reflected in *\*font* sizes.

**word–image relations** **1. (text–picture ratio)** The ratio of words to *\*images* in terms of the area occupied (e.g. on a page). In *\*newspapers*, this has traditionally been a key *\*signifier*—a high proportion of pictures usually signifies a more downmarket publication. **2.** The nature of the association between a co-present image and text: for instance, the relation of *\*anchorage* between a newspaper *\*photograph* and its caption. This is problematic in cases such as the famous 1936 painting *La trahison des images* (*The*

*Treachery of Images*) by Magritte, which **\*depicts** a smoker's pipe and includes the sentence 'Ceci n'est pas une pipe' (This is not a pipe).

**wording** **1.** The particular 'form of words' in which someone chooses to **\*express** themselves. **2.** In systemic functional linguistics (SFL), units ranging in size from words to sentences.

**word recognition** *See* **SPEECH RECOGNITION**.

**worldizing** In **\*sound** design, the practice of playing an already recorded **\*sound** effect or music **\*cue** in a particular location and rerecording it to capture the signature reverberations of that location as part of the new recording.

**worldview (world view)** **1.** (German *Weltanschauung*) In **\*sociology**, a set of assumptions underlying the general outlook of members of a particular social group, acting as an **\*interpretive \*frame of reference** and contributing to group **\*cohesion** (*see also* **EPISTEMIC COMMUNITY**; **GROUP IDENTIFICATION**; **HABITUS**; **IN-GROUP**). It is reinforced through continual **\*circulation** amongst like-minded people (*see also* **ECHO CHAMBER**; **HOMOPHILY**). The specificity of the worldview of those with **\*power** is normally unmarked (*see* **EXNOMINATION**; **MARKEDNESS**). Worldviews are historically situated social constructions, and sociologists emphasize that there are always dissenters. *See also* **CULTURE WARS**. **2.** In cultural theory, an interpretive frame of reference that is widely shared by those within a particular **\*culture**. The view that each culture has its own worldview is referred to as **\*cultural** relativism. The **\*categorization** system of a **\*language** reflects the dominant worldview (*see also* **LINGUISTIC RELATIVISM**; **SAPIR–WHORF HYPOTHESIS**). Whether (and if so, how and to what degree) language constrains our worldview is a matter of debate. **\*Naturalization** is the process by which culturally specific worldviews come to be phenomenally experienced by those within a culture as natural, normal, self-evident **\*common sense** and are thus **\*taken for granted** as universal and immutable. In the **\*dominance** model the **\*mass media** contribute to this process. *See also* **IDEOLOGY**; **MYTH**.

**World Wide Web (the web, WWW, W3)** 1. A virtual *\*computer network* on the *\*internet*, forming a vast repository of multimedia *\*information* which is *\*linked* together through *\*hypertext*. 2. A system developed in 1989 by Berners-Lee to run over the internet, consisting of webpages written in hypertext mark-up language (*\*HTML*), and stored in directories as websites. Each webpage has a **universal resource locator** (URL). These pages are stored on *\*networked* computers known as servers which are accessed using 'hypertext transfer protocol' (HTTP) and read using a browser. The World Wide Web is often mistakenly assumed to be synonymous with the internet, but the internet preceded the web by two decades.

**writerly** An English rendering of Barthes' use of the word *scriptible*. He applies the term to *\*texts* that he sees as (desirably) demanding of the *\*reader*: polysemic, *\*intertextual*, full of *\*connotations*, code-*\*transgressive*, and thus 'open' to active *\*interpretation*: for example, he identifies Balzac's short story *Sarrasine* as a writerly text (*see also* **NARROWCAST CODES**; **OPEN AND CLOSED TEXTS**; **POLYSEMY**). Such texts tend to be *\*reflexive*. As Barthes himself demonstrates, 'writerly' may apply as much to a way of *\*reading* as to the text itself. *See also* **INDETERMINACY**; **JOUISSANCE**; *compare* **READERLY**.

**writer-oriented** In the process of written *\*composition*, a developmental stage at which the *\*style* and *\*structure* of a *\*text* primarily serves the needs of the writer (e.g. clarifying and organizing ideas) and makes few concessions to the needs of other *\*readers*; also drafts of a text which reflect this feature. *See also* **INTRAPERSONAL COMMUNICATION**; *compare* **READER-ORIENTED**.

**writing** 1. A *\*medium* which carries *\*language* in the form of visible marks and from which *\*messages* can be constructed and recorded with variable durability (from sky-writing to headstones). Compared to *\*speech*, writing is commonly seen as a secondary system (*see* **PHONOCENTRISM**), but it can also be seen (as in *\*deconstruction*) as primary (*see* **SCRIPTISM**), as well as an equal but different form of language (*see also* **MODELLING SYSTEMS**). It has *\*formal* features and *\*functions* of its own. Its *\*affordances* compared with speech include: spatial configurability, which enables the use of forms

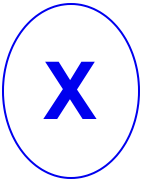
such as tables; physical separability from its *\*author*, enabling dissemination (*see also* *DISTANCE COMMUNICATION*); durability, enabling historical records; and a *\*technological* status, involving special equipment and skills, which necessitates deliberate learning and teaching (*see also* *LITERACY*). Although *\*images* have many of the same affordances as writing, it is usually argued that of the two forms, only writing can be used to make unambiguous statements (especially representing negatives, tense, or absence), and that communicative visual forms often require the *\*anchorage* of a written caption. *See also* *PICTORIAL COMMUNICATION*; *VISUAL COMMUNICATION*; *VISUAL LANGUAGE*. **2.** The activity or process of producing written messages. Functions range from the instrumental one of recording or communicating ideas to the constitutive *\*intrapersonal* communication of ‘discovering’ *\*meaning*: as Wallas puts it, ‘How do I know what I think until I see what I say?’ **3.** The product of the process of writing, typing, or *\*printing*: a written text, ranging from a *\*writer-oriented* scribble to a *\*reader-oriented* novel. **4.** Sometimes specifically handwriting, often with *\*connotations* such as individuality and informality: *see also* *SCRIPT*.

**writing systems** The particular modes of linguistic *\*representation* within which verbal texts are graphically constructed and recorded. Most broadly, they can be divided into those which are *\*phonological* (as with most modern forms), in which the written symbols, signs, or *\*graphemes* are related to the *\*sounds* of the spoken form, and those which are not (as in the early history of *\*writing*). Phonological systems are either syllabic or alphabetic, and *\*represent* sounds rather than *\*meanings*. In syllabic systems, the ‘syllabograms’ represent individual spoken syllables (as in the Japanese *katakana* syllabary); in alphabetic systems, the ‘phonograms’ or letters represent *\*phonemes* with varying degrees of regularity (English being very irregular; Spanish being very regular). Non-phonological systems are either: pictographic, where the *\*pictograms* or pictographs *\*resemble* real-world entities (*see also* *ICONIC*); ideographic, where the **ideograms** or **ideographs** represent either real-world entities or abstract concepts in a more *\*conventionalized* way; or logographic, where the **logograms** or **logographs** represent words (as in Chinese and in the derivative Japanese *kanji*). In practice, most writing systems involve a combination of modes. **Cuneiform**

is a form of writing (originally pictographic) using wedge-shaped marks to represent both phonological and non-phonological *\*languages*; **hieroglyphic** is a form of pictography, where the signs, or hieroglyphs, include ideograms, phonograms, and also determinatives, which indicate different senses of otherwise identical signs. Media theorists such as Innis, McLuhan, and Ong argue that different writing systems have different social and/or psychological implications (a form of *\*media determinism*).

**written communication** Verbal *\*messages* primarily in the form of *\*writing* (usually hand-written, typed, or printed) but which can also include *\*images* and other graphical elements. One of the two modes of *\*communication* through *\*language*, the other being *\*oral communication*. This includes *\*synchronous communication* (such as *\*instant messaging*), *\*asynchronous communication* (such as postal mail and *\*email*), and forms which blur the boundaries (such as *\*SMS* text messages).

**WS** See **WIDE SHOT**.



**XCU** *See* **BIG CLOSE-UP**.

**XLS** *See* **EXTREME LONG SHOT**.



**Yale model 1.** A *\*model* of *\*persuasion* associated with a school of social psychologists at Yale University in New Haven, Connecticut: *see* **HIERARCHY OF EFFECTS**. In relation to *\*advertising*, this **traditional persuasion model** assumes that ads work by getting *\*attention* and changing *\*attitudes*. Critics argue that this assumes a receptive *\*audience* (*see* **ACTIVE AUDIENCE THEORY**). *Compare* **ELABORATION LIKELIHOOD MODEL. 2.** An approach within the *\*effects tradition* to researching persuasive *\*communication* developed from the early 1950s. It seeks to identify basic causal factors underlying differences in the effectiveness of persuasive communication in ‘*\*opinion* change’. *See also* **CHANNEL FACTORS; CONTEXT FACTORS; DESTINATION; MESSAGE FACTORS; RECEIVER FACTORS; SENDER FACTORS; SOURCE FACTORS**.

**yaw** The side-to-side rotation (around the vertical, or y-axis) of a viewpoint (for instance in a 3D-graphical environment such as a *\*virtual world*). *See*

*also PITCH; ROLL; compare PAN.*

# Z

**zapping** The practice among *\*television viewers* of rapidly changing from one *\*channel* to another using a remote control device, especially during commercial breaks (*compare ZIPPING*). Some commentators see this as characteristically *\*postmodern* in breaking up linearity, or subversively anti-capitalist. It can also refer to muting the audio during *\*commercials*. *See also* ACTIVE AUDIENCE THEORY; CHANNEL SURFING; TELEVISION VIEWING STYLES.

**zine** *See* FANZINE.

**zipping** Fast-forwarding through *\*commercials* on recorded media during playback. *See also* ACTIVE AUDIENCE THEORY; CHANNEL SURFING; TELEVISION VIEWING STYLES; *compare* ZAPPING.

**zones of recession** In visual *\*images* which involve the *\*representation* of spatial depth, three general categories of distance from the *\*viewer*: *\*foreground*, *\*middle distance*, and *\*background*. *See also* PICTURE PLANE.

**zoning** Regionalizing *\*advertisements* within cable systems or *\*networks*.

**zoom** (film and video) A *\*shot* that appears to move towards or away from an *\*object* so that it grows or shrinks in the frame. Zooms are created through the camera lens and shot from a fixed camera position and do not involve *\*motion parallax*. *Compare* TRACK.

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## Biographical Notes

This is a list of individuals mentioned in this dictionary for whom life details are available. It is not a list of ‘key figures’ in the fields of communication and media (though many of them are). Following each person’s details are the main entries in which their name occurs.

**Aarseth, Espen** (b.1965) Norwegian literary and videogame theorist. *See* [APORIA](#); [ERGODIC](#); [HYPERTEXT FICTION](#).

**Adorno, Theodor** (1903–69) German philosopher and cultural theorist. *See* [AUTHENTICITY](#); [COMMODIFICATION](#); [CULTURE INDUSTRY](#); [ENLIGHTENMENT](#); [ENTERTAINMENT FUNCTION](#); [ESCAPISM](#); [FRANKFURT SCHOOL](#); [HIGH CULTURE](#); [INDIVIDUALIZATION](#); [MASS CULTURE](#).

**Allport, Gordon** (1897–1967) American psychologist. *See* [ASSIMILATION](#); [LEVELLING AND SHARPENING](#).

**Altheide, David** (b.1945) American sociologist. *See* [MEDIA LOGIC](#); [MEDIATION](#).

**Althusser, Louis** (1918–90) French philosopher. *See* [ALWAYS-ALREADY GIVEN](#); [CONSTITUTION OF THE SUBJECT](#); [CULTURAL DETERMINISM](#); [DECENTRED SELF](#); [DOMINANCE](#); [FALSE CONSCIOUSNESS](#); [FORMATION](#); [FOUNDATIONALISM](#); [HISTORICAL DETERMINISM](#); [IDEOLOGICAL STATE APPARATUS](#); [IDEOLOGY](#); [IMAGINARY](#); [INTERPELLATION](#); [MANUFACTURE OF CONSENT](#); [MARXIST THEORY](#); [MATERIALISM](#); [OVERDETERMINATION](#); [PSYCHOANALYTIC THEORY](#); [RELATIVE AUTONOMY](#); [STRUCTURAL DETERMINISM](#); [SUBJECT](#).

**Altman, Robert** (1925–2006) American filmmaker. *See* [INTERCUTTING](#).

**Anderson, Benedict** (1936–2015) American political scientist. *See* [IMAGINED COMMUNITY](#).

**Ang, Ien** (b.1954) Indonesian-born Dutch cultural theorist. *See* [EMOTIONAL REALISM](#).

**Argyle, Michael** (1925–2002) British psychologist. *See* [HAPTICS](#); [NONVERBAL COMMUNICATION](#).

**Aristotle** (384–322 BCE) Greek philosopher. *See* [APPEALS](#); [ARGUMENT](#); [CATHARSIS](#); [CLASSICAL NARRATIVE STRUCTURE](#); [DRAMA](#); [ENTHYMEME](#); [ETHICAL APPEALS](#); [FORM](#); [MIMESIS](#); [OCULARCENTRISM](#); [TRAGEDY](#).

**Arnheim, Rudolph** (1904–2007) German psychologist of art. *See* [FILM THEORY](#).

**Asch, Solomon** (1907–96) American psychologist. *See* [CONFORMITY](#).

**Ashton, Kevin** (b.1968) British technologist. *See* [INTERNET OF THINGS](#).

**Asimov, Isaac** (1920–1992) American writer. *See* [POST-TRUTH](#).

**Assange, Julian** (b.1971) Australian journalist. *See* [WIKILEAKS](#).

**Auslander, Philip** (b.1956) American performance theorist. *See* [LIVE](#).

**Austin, John L.** (1911–60) British philosopher. *See* [DISCOURSE ANALYSIS](#); [ILLOCUTIONARY ACT](#); [LOCUTIONARY ACT](#); [PERFORMATIVES](#); [PERFORMATIVITY](#); [SPEECH ACT](#).

**Baird, John Logie** (1888–1946) Scottish engineer and inventor. *See* [HIGH-DEFINITION TELEVISION](#).

**Bakhtin, Mikhail M.** (1895–1975) Russian philosopher and literary theorist. *See* [DIALOGISM](#); [FUNCTIONALISM](#); [IDEOLOGICAL BIAS](#); [MULTI-ACCENTUALITY](#).

**Ball-Rokeach, Sandra** (b.1941) American media system theorist. *See* [DEPENDENCY THEORY](#); [INDIVIDUAL-MEDIA DEPENDENCY](#).

**Balzac, Honoré de** (1799–1850) French novelist and playwright. *See* [READERLY](#); [WRITERLY](#).

**Bandura, Albert** (b.1925) American psychologist. *See* [MODELLING](#); [SOCIAL LEARNING THEORY](#).

**Barthes, Roland** (1915–80) French literary and cultural theorist. *See* [ANCHORAGE](#); [AUTHOR](#); [COMMON SENSE](#); [CONNOTATION](#); [DEEP STRUCTURE](#); [DENOTATION](#); [EXNOMINATION](#); [IDEOLOGICAL ANALYSIS](#); [JOUISSANCE](#); [METALANGUAGE](#); [MODERNISM](#); [MYTH](#); [NARRATOLOGY](#); [ORDERS OF SIGNIFICATION](#); [PHOTOGRAPHIC CODES](#); [POLYSEMY](#); [POSTSTRUCTURALISM](#); [PRIMACY OF THE SIGNIFIER](#); [PUNCTUM](#); [READERLY](#); [SEMIOLOGY](#); [SIGNIFICATION](#); [STRUCTURALISM](#); [UNLIMITED SEMIOSIS](#); [WRITERLY](#).

**Bateson, Gregory** (1904–80) British-American anthropologist and cyberneticist. *See* [FALSIFIED METACOMMUNICATION](#); [FRAMING](#); [METACOMMUNICATION](#); [METAMESSAGE](#).

**Baudelaire, Charles** (1821–67) French poet. *See* [FLÂNEUR](#).

**Baudrillard, Jean** (1929–2007) French cultural theorist, sociologist, and philosopher. *See* [COPY](#); [HYPERREALITY](#); [IMAGE](#); [POST-MARXISM](#); [SIMULACRUM](#).

**Baudry, Jean-Louis** (1930–2015) French film critic. *See* [CINEMATIC APPARATUS](#); [FILM THEORY](#).

**Bauman, Zygmunt** (1925–2017) Polish sociologist. *See* [INDIVIDUALIZATION](#).

**Bazin, André** (1918–58) French film theorist. *See* [FILM THEORY](#).

**Beardsley, Monroe C.** (1915–85) American philosopher. *See* [AFFECTIVE MEANING](#); [INTENTIONAL FALLACY](#).

**Beauvoir, Simone de** (1908–86) French philosopher. *See* [GENDER](#).

**Bell, Daniel** (1919–2011) American sociologist. *See* [INFORMATION SOCIETY](#); [POST-INDUSTRIALISM](#).

**Bem, Sandra** (1944–2015) American psychologist. *See* [MASCULINITY](#).

**Benjamin, Walter** (1892–1940) German philosopher. *See* [AURA](#); [FLÂNEUR](#); [FRANKFURT SCHOOL](#); [HISTORICAL DETERMINISM](#); [MASS CULTURE](#); [MECHANICAL REPRODUCTION](#).

**Bentham, Jeremy** (1748–1832) British philosopher. *See* [PANOPTICON](#).

**Benveniste, Émile** (1902–76) Syrian-French linguist. *See* [SUBJECT](#); [TRANSLATABILITY](#).

**Berger, Peter** (1929–2017) Austrian-American sociologist. *See* [EVERYDAY LIFE](#); [INSTITUTIONALIZATION](#); [PHENOMENOLOGY](#).

**Berkowitz, Leonard** (1926–2016) American psychologist. *See* [AROUSAL](#); [DISINHIBITION THEORY](#).

**Berlusconi, Silvio** (b.1936) Italian media tycoon. *See* [POLITICAL ECONOMY](#).

**Bernays, Edward** (1891–1995) Austrian-American public relations pioneer. *See* [MANUFACTURE OF CONSENT](#).

**Berners-Lee, Tim** (b.1955) British computer scientist. *See* [HYPERTEXT](#); [SEMANTIC WEB](#); [WORLD WIDE WEB](#).

**Bernstein, Basil** (1924–2000) British sociologist and linguist. *See* [BROADCAST CODES](#); [ELABORATED CODE](#); [NARROWCAST CODES](#); [RESTRICTED CODE](#).

**Bhabha, Homi K.** (b.1949) Indian postcolonial theorist. *See* [HYBRIDIZATION](#); [POSTCOLONIALISM](#).

**Birdwhistell, Ray** (1918–94) American anthropologist. *See* [KINESICS](#).

**Blair, Tony** (b.1953) British politician. *See* [SPIN DOCTOR](#).

**Blau, Peter** (1918–2002) Austrian-American sociologist. *See* [EXCHANGE THEORY](#).

**Blumer, Herbert** (1900–87) American sociologist. *See* [SYMBOLIC INTERACTIONISM](#).

**Blumler, Jay G.** (b.1924) American-born communication and media theorist. *See* [USES AND GRATIFICATIONS](#).

**Boas, Franz** (1858–1942) German-American anthropologist. *See* [HISTORICAL RELATIVISM](#).

**Boettinger, Henry M.** (b.1924) American telecommunications executive. *See* [TELEPHONE](#).

**Bolter, Jay David** (b.1951) American new media theorist. *See* [HYPERMEDIA](#); [IMMEDIACY](#); [REMEDIATION](#).

**Boorstin, Daniel J.** (1914–2004) American historian. *See* [IMAGE](#); [PSEUDO-EVENT](#).

**Booth, Wayne C.** (1921–2005) American literary critic. *See* [AUTHOR](#); [READER-RESPONSE THEORY](#).

**Bordwell, David** (b.1947) American film theorist. *See* [CONSTRUCTIVISM](#); [CUE](#); [FILM THEORY](#); [INSTITUTIONS](#); [KULESHOV EFFECT](#); [NARRATION](#).

**Bostrum, Nick** (b.1973) Swedish philosopher. *See* [SINGULARITY](#).

**Boulding, Kenneth** (1910–93) British-American economist. *See* [IMAGE](#).

**Bourdieu, Pierre** (1930–2002) French sociologist. *See* [CLASS](#); [CULTURAL CAPITAL](#); [CULTURAL REPRODUCTION](#); [CULTURAL STUDIES](#); [FIELD](#); [HABITUS](#); [SOCIAL CAPITAL](#); [SYMBOLIC CAPITAL](#); [SYMBOLIC VIOLENCE](#); [TASTE](#).

**Brecht, Bertolt** (1898–1956) German playwright and theatre director. *See* [AESTHETIC DISTANCE](#); [ALIENATION EFFECT](#); [DISTANCIATION](#); [EMPATHY](#); [REFLEXIVITY](#); [SYMPATHY](#).

**Breuer, Josef** (1842–1925) Austrian physician. *See* [CATHARSIS](#).

**Brooks, Cleanth** (1906–94) American literary critic. *See* [ARGUMENT](#); [COMMUNICATIVE PURPOSE](#); [DESCRIPTION](#); [EXPOSITION](#); [NARRATION](#); [PERSUASION](#).

**Bruner, Jerome** (1915–2016) American psychologist. *See* [EXPLICIT MEANING](#); [INFERENTIAL MODEL](#).

**Bühler, Karl** (1879–1963) German psychologist. *See* [ADDRESSER AND ADDRESSEE](#); [CONATIVE FUNCTION](#); [JAKOBSON’S MODEL](#); [LINGUISTIC FUNCTIONS](#); [REFERENTIAL FUNCTION](#).

**Bullmore, Jeremy** (b.1929) British advertising executive. *See* [MESSAGE](#).

**Burke, Kenneth** (1897–1993) American literary theorist. *See* [DRAMATURGY](#); [SCENE](#).

**Butler, Judith** (b.1956) American philosopher. *See* [PERFORMATIVITY](#); [POST-FEMINISM](#); [QUEER THEORY](#).

**Cacioppo, John T.** (1951–2018) American psychologist. *See* [CENTRAL ROUTE](#); [ELABORATION LIKELIHOOD MODEL](#); [PERIPHERAL ROUTE](#).

**Caillois, Roger** (1913–78) French intellectual. *See* [GAME](#); [PLAY](#).

**Calhoun, Craig** (b.1952) American sociologist. *See* [INDIRECT RELATIONSHIPS](#).

**Campbell, Alastair** (b.1957) British journalist and PR adviser. *See* [SPIN](#).

**Cantril, Hadley** (1906–69) American psychologist. *See* [SELECTIVE INFLUENCE](#).

**Carey, James** (1935–2006) American communication theorist. *See* [RITUAL MODEL](#).

**Carlyle, Thomas** (1795–1881) Scottish historian and essayist. *See* [FOURTH ESTATE](#).

**Carroll, Noël** (b.1947) American philosopher. *See* [FILM THEORY](#).

**Cartier-Bresson, Henri** (1908–2004) French photographer. *See* [DECISIVE MOMENT](#).

**Cassirer, Ernst** (1874–1945) German philosopher. *See* [FORM](#); [SIGNAL](#).

**Castells, Manuel** (b.1942) Spanish sociologist. *See* [NETWORK SOCIETY](#); [SPACE OF FLOWS](#).

**Certeau, Michel de** (1925–86) French cultural theorist. *See* [EVERYDAY LIFE](#); [TEXTUAL POACHING](#).

**Chaucer, Geoffrey** (c.1343–1400) English poet. *See* [FRAME](#).

**Chomsky, Noam** (b.1928) American linguist and political activist. *See* [AGENDA SETTING](#); [COMMUNICATIVE COMPETENCE](#); [COMPETENCE](#); [DEEP STRUCTURE](#); [LANGUAGE](#); [MANUFACTURE OF CONSENT](#); [PERFORMANCE](#); [PROPAGANDA MODEL](#); [SURFACE FEATURES](#); [UNIVERSAL GRAMMAR](#); [UNIVERSALISM](#).

**Cicourel, Aaron** (b.1928) American sociologist. *See* [RECIPROCITY](#).

**Clarke, Roger** (b.1949) British-Australian computer scientist. *See* [DATAVEILLANCE](#).

**Clynes, Manfred** (b.1925) Austrian-American space scientist. *See* [CYBORG](#).

**Coleman, James S.** (1926–95) American sociologist. *See* [SOCIAL CAPITAL](#).

**Coleridge, Samuel Taylor** (1772–1834) British poet and literary critic. *See* [SUSPENSION OF DISBELIEF](#).

**Cooley, Charles H.** (1864–1929) American sociologist. *See* [LOOKING-GLASS SELF](#); [POLITICAL BIAS](#); [PRIMARY AND SECONDARY GROUPS](#).

**Coupland, Douglas** (b.1961) Canadian novelist. *See* [GENERATION X](#).

**Craig, Robert T.** (b.1947) American communication theorist. *See* [CONSTITUTIVE MODELS](#).

**Curran, James** (b.1945) British media historian. *See* [MEDIA HISTORY](#).

**Csikszentmihalyi, Mihaly** (b.1934) Hungarian-born American psychologist. *See* [FLOW](#).

**Daft, Richard L.** (b.1964) American organizational theorist. *See* [MEDIA RICHNESS](#).

**Daguerre, Louis** (1787–1851) French artist and chemist. *See* [DAGUERREOTYPE](#).

**Dawkins, Richard** (b.1941) British biologist. *See* [MEME](#).

**Dayan, Daniel** (b.1943) French sociologist. *See* [MEDIA EVENTS](#).

**Debord, Guy** (1931–94) French philosopher. *See* [SPECTACLE](#).

**DeFleur, Melvin** (1923–2017) American media theorist. *See* [DEPENDENCY THEORY](#).

**Degas, Edgar** (1834–1917) French artist. *See* [FRAMING](#).

**de Lauretis, Teresa** (b.1938) Italian feminist theorist. *See* [QUEER THEORY](#).

**Deleuze, Gilles** (1925–95) French philosopher. *See* [RHIZOME](#); [TERRITORIALITY](#).

**Derrida, Jacques** (1930–2004) Algerian-French philosopher. *See* [ABSENT PRESENCE](#); [ALWAYS-ALREADY GIVEN](#); [DECONSTRUCTION](#); [DIFFÉRANCE](#); [FOUNDATIONALISM](#); [FREEPLAY](#); [GENRE](#); [GRAMMATOLOGY](#); [LOGOCENTRISM](#); [MARKEDNESS](#); [MATERIALISM](#); [PHONOCENTRISM](#); [POSTSTRUCTURALISM](#); [PRESENCE](#); [PRIMACY OF THE SIGNIFIER](#); [SLIPPAGE OF MEANING](#); [SOCIAL TEXT](#); [TRANSCENDENT SIGNIFIED](#); [UNLIMITED SEMIOSIS](#).

**Descartes, René** (1596–1650) French philosopher. *See* [CARTESIAN DUALISM](#).

**Dichter, Ernest** (1907–91) American psychologist. *See* [MANUFACTURE OF CONSENT](#); [MOTIVATION](#).

**Dilthey, Wilhelm** (1833–1911) German philosopher. *See* [HERMENEUTIC CIRCLE](#); [HERMENEUTICS](#).

**Drucker, Peter** (1909–2005) American writer. *See* [KNOWLEDGE ECONOMY](#).

**Dunbar, Robin** (b.1947) British anthropologist and evolutionary psychologist. *See* [DUNBAR'S NUMBER](#).

**Durkheim, Émile** (1858–1917) French sociologist. *See* [FACT](#); [FUNCTIONALISM](#); [INTEGRATION](#); [MODERNIZATION](#); [RITUAL INTERACTION](#); [SOCIOLOGY OF KNOWLEDGE](#).

**Easthope, Anthony** (1939–99) British cultural theorist. *See* [CLOSED FORMS](#).

**Ebbinghaus, Hermann** (1850–1909) German psychologist. *See* [FORGETTING RATE](#).

**Eco, Umberto** (1932–2016) Italian novelist and semiotician. *See* [ABERRANT DECODING](#); [HYPERREALITY](#); [IDEAL READER](#); [SEMIOTICS](#); [SIGNAL](#); [SUBCODE](#); [UNLIMITED SEMIOSIS](#).

**Eisenstein, Sergei** (1898–1948) Soviet film director and film theorist. *See* [ASSOCIATIVE EDITING](#); [FILM THEORY](#); [FORMALISM](#).

**Ekman, Paul** (b.1934) American psychologist. *See* [ADAPTORS](#); [AFFECT DISPLAYS](#); [EMBLEMS](#); [FACIAL EXPRESSION](#); [ILLUSTRATOR](#); [LEAKAGE](#); [REGULATORS](#).

**Eliot, T(homas) S.** (1888–1965) British-American poet. *See* [OBJECTIVE CORRELATIVE](#).

**Ellul, Jacques** (1912–94) French philosopher and sociologist. *See* [TECHNOLOGY](#).

**Engels, Friedrich** (1820–95) German political theorist. *See* [FALSE CONSCIOUSNESS](#); [MARXIST THEORY](#).

**Enzensberger, Hans Magnus** (b.1929) German writer. *See* [CONSCIOUSNESS INDUSTRY](#).

**Erikson, Erik** (1902–94) American psychologist and psychoanalyst. *See* [IDENTITY](#).

**Fairclough, Norman** (b.1941) British linguist. *See* [CONVERSATIONALIZATION](#); [CRITICAL DISCOURSE ANALYSIS](#).

**Fanshel, David** (1923–2012) American sociolinguist. *See* [IMMANENT REFERENCE](#).

**Firth, John Rupert** (1890–1960) British linguist. *See* [COLLOCATION](#); [CONTEXT OF SITUATION](#).

**Fish, Stanley** (b.1938) American literary theorist. *See* [INTERPRETIVE COMMUNITY](#); [MOULD THEORY](#); [READER-RESPONSE THEORY](#).

**Fiske, John** (b.1939) British-American media scholar. *See* [BROADCAST CODES](#); [CULTURAL POPULISM](#); [ELABORATED CODE](#); [NARROWCAST CODES](#); [RESTRICTED CODE](#).

**Ford, Henry** (1863–1947) American industrialist. *See* [FORDISM](#).

**Foucault, Michel** (1926–84) French philosopher and historian of ideas. *See* [BODY](#); [CULTURAL MATERIALISM](#); [CULTURAL STUDIES](#); [DISCOURSE](#); [DISCURSIVE FORMATION](#); [DISCURSIVE PRACTICES](#); [ENLIGHTENMENT](#); [ÉPISTÈME](#); [EPISTEMIC COMMUNITY](#); [FORMATION](#); [GAZE](#); [IDENTITY](#); [PANOPTICON](#); [POST-MARXISM](#); [POSTSTRUCTURALISM](#); [POWER](#); [POWER RELATIONS](#); [PRIMACY OF THE SIGNIFIER](#); [QUEER THEORY](#); [SEXUAL ORIENTATION](#); [SUBJECT](#); [SUBJECTIVITY](#); [TECHNOLOGY](#).

**Frege, Friedrich Ludwig Gottlob** (1848–1925) German philosopher. *See* [REFERENCE](#); [SENSE](#).

**Freud, Sigmund** (1856–1939) Austrian psychiatrist. *See* [CATHARSIS](#); [CENSORSHIP](#); [CONDENSATION](#); [DISPLACEMENT](#); [DREAMWORK](#); [EMOTION](#); [EXTERNALIZATION](#); [FANTASY](#); [FETISHISM](#); [FREUDIANISM](#); [GAZE](#); [GENDER](#); [GENDER DIFFERENCES](#); [IDENTIFICATION THEORY](#); [LACK](#); [MANIFEST CONTENT](#); [MYTH](#); [OEDIPAL TRAJECTORY](#); [OVERDETERMINATION](#); [PARAPRAXIS](#); [PSYCHOANALYTIC THEORY](#); [SCOPOPHILIA](#).

**Friesen, Wallace V.** (b.1933) American psychologist. *See* [ADAPTORS](#); [AFFECT DISPLAYS](#); [EMBLEMS](#); [FACIAL EXPRESSION](#); [ILLUSTRATOR](#); [LEAKAGE](#); [REGULATORS](#).

**Fromm, Erich** (1900–80) German social psychologist. *See* [FRANKFURT SCHOOL](#).

**Frye, Northrop** (1912–91) Canadian literary theorist. *See* [COMEDY](#), [LITERARY GENRES](#); [ROMANCE](#); [SATIRE](#); [TRAGEDY](#).

**Gadamer, Hans-Georg** (1900–2002) German philosopher. *See* [HERMENEUTICS](#).

**Gaffron, Mercedes** (1908–93) German psychologist. *See* [GLANCE CURVE](#).

**Galtung, Johan** (b.1930) Norwegian sociologist. *See* [EVENT](#); [NEWS VALUE](#).

**Garfinkel, Harold** (1917–2011) American sociologist. *See* [ETHNOMETHODOLOGY](#).

**Geertz, Clifford** (1926–2006) American anthropologist. *See* [SOCIAL TEXT](#).

**Genette, Gérard** (1930–2018) French literary theorist. *See* [HYPERTEXT](#); [NARRATOLOGY](#).

**Gerbner, George** (1919–2005) American communication theorist and researcher. *See* [CULTIVATION THEORY](#); [HEAVY VIEWERS](#); [MAINSTREAMING](#); [MEAN WORLD SYNDROME](#); [SYMBOLIC ERASURE](#); [SYMBOLIC VIOLENCE](#); [SYMBOLIC WORLD](#).

**Gibson, James J.** (1904–79) American psychologist. *See* [AFFORDANCES](#); [DIRECT PERCEPTION](#); [FIELD](#).

**Gibson, William** (b.1948) American-Canadian novelist. *See* [CYBERSPACE](#).

**Giddens, Anthony** (b.1938) British sociologist. *See* [DISEMBEDDING](#); [GLOBALIZATION](#); [HERMENEUTIC CIRCLE](#); [INFORMATION SOCIETY](#); [MODERNITY](#); [POSTMODERNITY](#); [RE-EMBEDDING](#).

**Goethe, Johann Wolfgang von** (1749–1832) German polymath. *See* [FACT](#).

**Goffman, Erving** (1922–82) American-based Canadian sociologist. *See* [BACKSTAGE](#); [CIVIL INATTENTION](#); [DRAMATURGY](#); [ELEVATION](#); [FACE-WORK](#); [FRAME](#); [FRAMING](#); [INTERACTION RITUALS](#); [INTERCHANGE](#); [LEAKAGE](#); [PERFORMANCE](#); [RITUAL INTERACTION](#); [REMEDIATION](#); [ROLE DISTANCE](#); [SELF-PRESENTATION](#); [UNINTENTIONAL COMMUNICATION](#).

**Gombrich, Ernst** (1909–2001) Austrian-born British art historian. *See* [BEHOLDER'S SHARE](#); [INNOCENT EYE](#); [PICTORIAL COMMUNICATION](#); [PROPOSITION](#).

**Goodman, Nelson** (1906–98) American philosopher. *See* [INNOCENT EYE](#).

**Goody, Jack** (1919–2015) British anthropologist. *See* [LISTENER-ORIENTED COMMUNICATION](#).

**Graber, Doris** (1923–2018) American political scientist. *See* [RECEIVER SELECTIVITY](#).

**Gramsci, Antonio** (1891–1937) Italian philosopher. *See* [BASE AND SUPERSTRUCTURE](#); [COMMON SENSE](#); [HEGEMONY](#); [IDEOLOGY](#); [MANUFACTURE OF CONSENT](#); [MARXIST THEORY](#); [MEDIA HEGEMONY](#); [POST-MARXISM](#); [POWER](#); [SITE OF STRUGGLE](#).

**Granovetter, Mark** (b.1943) American sociologist. *See* [SOCIAL TIES](#); [STRONG TIES](#); [WEAK TIES](#).

**Greenberg, Bradley S.** (1934–2018) American communication theorist. *See* [J-CURVE](#).

**Gregory, Richard L.** (1923–2010) British psychologist. *See* [HYPOTHESIS](#); [INDIRECT PERCEPTION](#); [VISUAL INFORMATION PROCESSING](#).

**Greimas, Algirdas Julien** (1917–1992) French-Lithuanian linguist and semiotician. *See* [COMPLEMENTARITY](#); [CONTRADICTION](#); [CONTRARIETY](#); [DEEP STRUCTURE](#); [NARRATOLOGY](#); [SEMIOTIC SQUARE](#); [STRUCTURALISM](#); [TRANSCODING](#).

**Grice, H. Paul** (1913–1988) British-American philosopher. *See* [COMMUNICATION THEORY](#); [COOPERATIVE PRINCIPLE](#); [IMPLICATURE](#); [INTENTIONAL COMMUNICATION](#); [MEANING](#); [RELEVANCE THEORY](#).

**Grusin, Richard** (b.1953) American new media theorist. *See* [HYPERMEDIA](#); [HYPERMEDIACY](#); [IMMEDIACY](#); [PREMEDIATION](#); [REMEDIATION](#).

**Guattari, Félix** (1930–92) French philosopher and psychotherapist. *See* [POST-MEDIA](#); [RHIZOME](#); [TERRITORIALITY](#).

**Guiraud, Pierre** (1912–82) French linguist. *See* [CODE](#); [CODIFICATION](#); [HERMENEUTICS](#).

**Gutenberg, Johann** (c.1400–c.1468) German printer. *See* [MASS MEDIA](#); [MOVABLE TYPE](#); [TYPECASTING](#).

**Habermas, Jürgen** (b.1929) German sociologist and philosopher. *See* [COMMUNICATIVE ACTION](#); [ENLIGHTENMENT](#); [FRANKFURT SCHOOL](#); [PUBLIC SPHERE](#); [RATIONALIZATION](#).

**Hall, Edward T.** (1914–2009) American anthropologist and cross-cultural researcher. *See* [FORMALITY](#); [HIGH-CONTEXT COMMUNICATION](#); [INTERPERSONAL ZONES](#); [LOW-CONTEXT COMMUNICATION](#); [PROXEMICS](#).

**Hall, Judith A.** (b.1946) American psychologist. *See* [RECEIVER SKILLS](#).

**Hall, Stuart** (1932–2014) Jamaican-British sociologist and cultural theorist. *See* [CIRCUIT OF COMMUNICATION](#); [CIRCUIT OF CULTURE](#); [CULTURALISM](#); [CULTURAL STUDIES](#); [DOMINANT CODE](#); [ENCODING–DECODING MODEL](#); [ETHNICITY](#); [HEGEMONIC READING](#); [MARXIST THEORY](#); [NEGOTIATED READING](#); [NEWS VALUES](#); [NEWSPWORTHINESS](#); [OPPOSITIONAL READING](#); [POST-MARXISM](#); [TEXT–READER RELATIONS](#).

**Halliday, Michael A. K.** (1925–2018) British-Australian linguist. *See* [CONTEXT OF SITUATION](#); [FUNCTIONALISM](#); [IDEATIONAL FUNCTION](#); [INTERPERSONAL FUNCTION](#); [LINGUISTIC FUNCTIONS](#); [TEXTUAL FUNCTION](#).

**Hallin, Daniel C.** (b.1953) American communication theorist. *See* [HALLIN’S SPHERES](#).

**Haraway, Donna** (b.1944) American philosopher. *See* [CYBORG](#); [KNOWLEDGE](#).

**Harré, Rom** (1927–2018) British philosopher and psychologist. *See* [PUBLIC VS PRIVATE](#).

**Harris, Marvin** (1927–2001) American anthropologist. *See* [CULTURAL MATERIALISM](#).

**Harvey, David** (b.1935) British-American geographer and social theorist. *See* [POSTMODERNITY](#); [TIME–SPACE COMPRESSION](#).

**Hawkins, Robert P.** (b.1947). American communication researcher. *See* [MAGIC WINDOW](#).

**Hebdige, Dick** (b.1951) British cultural theorist. *See* [STYLE](#).

**Heidegger, Martin** (1889–1976) German philosopher. *See* [AUTHENTICITY](#); [MEDIA PHENOMENOLOGY](#); [TECHNICITY](#); [TECHNOLOGY](#).

**Heisenberg, Werner** (1901–76) German theoretical physicist. *See* [INDETERMINACY](#).

**Helmholtz, Hermann von** (1821–94) German physicist. *See* [COLOUR CONSTANCY](#).

**Henley, Nancy M.** (1934–2016) American psychologist. *See* [BODY POLITICS](#); [HAPTICS](#).

**Heraclitus** (*fl.* 500 BCE) Greek philosopher. *See* [HERMENEUTIC CIRCLE](#).

**Herman, Edward S.** (1925–2017) American political economist. *See* [GLOBAL MEDIA](#); [MANUFACTURE OF CONSENT](#); [PROPAGANDA MODEL](#).

**Higgins, E. Tory** (b.1946) American psychologist. *See* [COMMUNICATION GAME](#).

**Hirsch, E(ric) D. Jr.** (b.1928) American literary critic. *See* [CULTURAL LITERACY](#); [HERMENEUTICS](#); [INTENTIONAL FALLACY](#).

**Hitchcock, Alfred** (1899–1980) British filmmaker. *See* [ABSENT PRESENCE](#); [FOCAL LENGTH](#); [LONG TAKE](#); [SHOT](#).

**Hjelmslev, Louis** (1899–1965) Danish linguist. *See* [EXPRESSION](#); [FORM](#); [FUNCTIONALISM](#); [METALANGUAGE](#); [ORDERS OF SIGNIFICATION](#).

**Hockett, Charles F.** (1916–2000) American linguist. *See* [ARBITRARINESS](#); [ARTICULATION](#); [AURAL–ORAL CHANNEL](#); [DESIGN FEATURES](#); [DISPLACEMENT](#); [PRODUCTIVITY](#); [REFLEXIVENESS](#); [TRADITIONAL TRANSMISSION](#).

**Hofstede, Geert** (b.1928) Dutch cultural theorist. *See* [COLLECTIVISTIC CULTURES](#); [INDIVIDUALISTIC CULTURES](#); [POWER DISTANCE](#).

**Hoggart, Richard** (1918–2014) British cultural theorist. *See* [CULTURALISM](#); [LEAVISITE](#); [POPULAR CULTURE](#).

**Holland, Norman** (1927–2017) American literary critic. *See* [READER-RESPONSE THEORY](#).

**Holman, Tomlinson** (b.1946) American sound engineer. *See* [THX](#).

**Homans, George C.** (1910–89) American sociologist. *See* [EXCHANGE THEORY](#).

**Horkheimer, Max** (1895–1973) German philosopher and cultural theorist. *See* [ENLIGHTENMENT](#); [FRANKFURT SCHOOL](#); [HIGH CULTURE](#); [MASS CULTURE](#).

**Horton, Donald** (1910) American sociologist. *See* [GENDERED IDENTIFICATIONS](#); [PARASOCIAL INTERACTION](#).

**Hoskins, Bob** (1942–2014) English actor. *See* [GENDERED TECHNOLOGIES](#).

**Hovland, Carl I.** (1912–61) American psychologist. *See* [HIERARCHY OF EFFECTS](#); [LIMITED EFFECTS THEORY](#); [SLEEPER EFFECT](#).

**Huizinga, Johan** (1872–1945) Dutch historian. *See* [PLAY](#).

**Humboldt, Wilhelm von** (1767–1835) German philosopher and linguist. *See* [LANGUAGE](#).

**Hume, David** (1711–76) Scottish philosopher. *See* [AESTHETICS](#).

**Husserl, Edmund** (1859–1938) German philosopher. *See* [ALWAYS-ALREADY GIVEN](#); [MEDIA PHENOMENOLOGY](#); [NATURAL ATTITUDE](#); [PHENOMENOLOGY](#).

**Hymes, Dell** (1927–2009) American linguist. *See* [COMMUNICATIVE COMPETENCE](#); [COMPETENCE](#).

**Ihde, Don** (b.1934) American philosopher. *See* [MEDIA PHENOMENOLOGY](#).

**Ingham, Harrington** (1916–95) American psychologist. *See* [JOHARI WINDOW](#).

**Inglehart, Ronald** (b.1934) American political scientist. *See* [POST-INDUSTRIALISM](#).

**Innis, Harold Adams** (1894–1952) Canadian political theorist. *See* [DISTANCE COMMUNICATION](#); [MEDIUM THEORY](#); [WRITING SYSTEMS](#).

**Iser, Wolfgang** (1926–2007) German literary scholar. *See* [GESTALT](#); [IMPLIED READER](#); [READER-RESPONSE THEORY](#); [RECEPTION THEORY](#).

**Jacklin, Carol** (1939–2011) American psychologist. *See* [GENDER DIFFERENCES](#).

**Jakobson, Roman** (1896–1982) Russian-American linguist. *See* [ADDRESSER AND ADDRESSEE](#); [BINARISM](#); [CODE](#); [COMMUNICATIVE FUNCTIONS](#); [CONATIVE FUNCTION](#); [CONTACT](#); [CONTEXT](#); [DOMINANCE](#); [DOUBLE CODING](#); [ENCODING–DECODING MODEL](#); [EXPRESSIVE FUNCTION](#); [FOREGROUNDING](#); [FORMALISM](#); [FRAME OF REFERENCE](#); [FUNCTIONALISM](#); [JAKOBSON’S MODEL](#); [LINGUISTIC FUNCTIONS](#); [MARKEDNESS](#); [MESSAGE](#); [METALINGUAL FUNCTION](#); [METAPHOR](#); [METONYMY](#); [PARADIGMATIC AND SYNTAGMATIC AXES](#); [PHATIC](#); [POETIC FUNCTION](#); [REFERENTIAL FUNCTION](#); [SEMIOTICS](#); [SHIFTERS](#); [SUBCODE](#).

**James, William** (1842–1910) American philosopher and psychologist. *See* [CATEGORIZATION](#).

**Jameson, Fredric** (b.1934) American literary critic. *See* [HISTORICISM](#); [MASS CULTURE](#).

**Jauss, Hans Robert** (1921–97) German literary theorist. *See* [AESTHETIC DISTANCE](#); [HORIZON OF EXPECTATIONS](#); [RECEPTION THEORY](#).

**Jencks, Charles** (1939–2019) American architectural theorist. *See* [DOUBLE CODING](#).

**Jenkins, Henry** (b.1958) American media theorist. *See* [CONVERGENCE](#); [FANDOM](#); [PARTICIPATORY CULTURE](#); [TEXTUAL POACHING](#).

**Jespersen, Otto** (1860–1943) Danish linguist. *See* [SHIFTERS](#).

**Johansson, Gunnar** (1911–98) Swedish psychologist. *See* [CATEGORIZATION](#).

**Johnson, Mark L.** (b.1949) American philosopher. *See* [METAPHOR](#); [SPATIAL RELATIONS](#).

**Johnson, Samuel** (1709–84) British writer. *See* [MATERIALISM](#).

**Joos, Martin** (1907–78) American linguist. *See* [FORMALITY](#).

**Jourard, Sidney** (1926–74) Canadian psychologist. *See* [DISCLOSURE](#).

**Joyce, James** (1882–1941) Irish author. *See* [SCRIPTISM](#).

**Jung, Carl** (1875–1961) Swiss psychiatrist. *See* [ARCHETYPE](#); [EXTRAVERSION](#); [INTROVERSION](#); [MYTH](#); [PERSONA](#).

**Kagan, Jerome** (b.1929) American psychologist. *See* [REFLECTIVITY-IMPULSIVITY](#).

**Kahneman, Daniel** (b.1934) Israeli-American psychologist. *See* [AVAILABILITY HEURISTIC](#); [BIAS](#).

**Kant, Immanuel** (1724–1804) German philosopher. *See* [AESTHETIC DISTANCE](#); [CONTEXTUALISM](#); [TASTE](#).

**Katz, Elihu** (b.1926) American sociologist. *See* [CULTURAL IMPERIALISM](#); [FRAMING](#); [MEDIA EVENTS](#); [TWO-STEP FLOW](#).

**Keaton, Buster** (1895–1966) American actor and filmmaker. *See* [SHOT](#).

**Kierkegaard, Søren** (1813–55) Danish philosopher. *See* [AUTHENTICITY](#).

**King, Martin Luther Jr.** (1929–68) American clergyman and civil rights leader. *See* [ANAPHORA](#); [CLIMAX](#).

**Kitaoka, Akiyoshi** (b.1961) Japanese psychologist. *See* [APPARENT MOTION](#).

**Kittler, Friedrich** (1943–2011) German media theorist. *See* [MEDIA DETERMINISM](#).

**Koffka, Kurt** (1886–1941) German psychologist. *See* [FIGURE AND GROUND](#); [GESTALT](#).

**Köhler, Wolfgang** (1887–1967) German-American psychologist. *See* [FIGURE AND GROUND](#); [GESTALT](#).

**Korzybski, Alfred** (1879–1950) Polish-American philosopher. *See* [GENERAL SEMANTICS](#).

**Kracauer, Siegfried** (1899–1966) German cultural theorist. *See* [FILM THEORY](#).

**Kress, Gunther** (1940–2019) British semiotician and educational theorist. *See* [MULTIMODALITY](#).

**Krippendorff, Klaus** (b.1932) German-American communication theorist. *See* [RECURSIVE COMMUNICATION THEORY](#).

**Kristeva, Julia** (b.1941) Bulgarian-French philosopher, literary critic, and psychoanalyst. *See* [IMAGINARY](#); [INTERTEXTUALITY](#); [JOUISSANCE](#); [POSTSTRUCTURALISM](#); [SEMIOTIC](#); [SOCIAL TEXT](#); [SYMBOLIC](#).

**Kuhn, Thomas S.** (1922–96) American historian of science. *See* [EPISTEMIC COMMUNITY](#); [EPISTEMOLOGY](#); [INTERPRETIVE COMMUNITY](#); [PARADIGM](#).

**Kuleshov, Lev** (1899–1970) Soviet filmmaker and film theorist. *See* [ASSOCIATIVE EDITING](#); [FORMALISM](#); [JUXTAPOSITION](#); [KULESHOV EFFECT](#).

**Kurzweil, Raymond** (b.1948) American computer scientist. *See* [SINGULARITY](#).

**Labov, William** (b.1927) American sociolinguist. *See* [IMMANENT REFERENCE](#).

**Lacan, Jacques** (1901–81) French psychoanalyst. *See* [CONDENSATION](#); [DEEP STRUCTURE](#); [DISPLACEMENT](#); [GAZE](#); [IDENTIFICATION THEORY](#); [IMAGINARY](#); [IMAGINARY SIGNIFIER](#); [JOUISSANCE](#); [LACK](#); [OTHER](#); [POSTSTRUCTURALISM](#); [PRIMACY OF THE SIGNIFIER](#); [PSYCHOANALYTIC THEORY](#); [REAL](#); [SLIPPAGE OF MEANING](#); [STRUCTURALISM](#); [SYMBOLIC](#); [UNLIMITED SEMIOSIS](#).

**Laclau, Ernesto** (1935–2014) Argentine political theorist. *See* [POST-MARXISM](#).

**Lakoff, George P.** (b.1941) American linguist. *See* [METAPHOR](#); [SPATIAL RELATIONS](#).

**Lakoff, Robin** (b.1942) American linguist. *See* [GENDERLECT](#).

**Langer, Susanne** (1895–1985) American philosopher. *See* [SIGNAL](#).

**Lasswell, Harold** (1902–78) American political scientist and communication theorist. *See* [CONSENSUS FUNCTION](#); [EFFECTS](#); [SOCIAL FUNCTIONS](#); [SOCIALIZATION FUNCTION](#); [SURVEILLANCE](#).

**Latour, Bruno** (b.1947) French anthropologist. *See* [FACT](#); [HYBRIDIZATION](#).

**Laurel, Brenda** (b.1950) American HCI researcher. *See* [INTERACTIVITY](#).

**Lazarsfeld, Paul** (1901–76) Austrian-American sociologist. *See* [LIMITED EFFECTS THEORY](#); [NARCOTIZATION](#); [TWO-STEP FLOW](#).

**Leavis, Frank R.** (1895–1978) British literary critic. *See* [CULTURAL STUDIES](#); [EVALUATION](#); [LEAVISITE](#); [MASS CULTURE](#).

**Lefebvre, Henri** (1901–91) French sociologist. *See* [EVERYDAY LIFE](#).

**Lengel, Robert H.** (b.1946) American organizational theorist. *See* [MEDIA RICHNESS](#).

**Levinson, Paul** (b.1947) American media theorist. *See* [REMEDIATION](#).

**Lévi-Strauss, Claude** (1908–2009) French anthropologist. *See* [ALIGNMENT](#); [ANALOGICAL THINKING](#); [BINARISM](#); [BRICOLAGE](#); [CULTURE](#); [DEEP STRUCTURE](#); [EXCHANGE THEORY](#); [MYTH](#); [NARRATOLOGY](#); [PRIMACY OF THE SIGNIFIER](#); [SEMIOLOGY](#); [STRUCTURALISM](#); [TRANSCODING](#); [TRANSFORMATION](#); [UNIVERSALISM](#).

**Lévy, Pierre** (b.1956) French philosopher and cultural theorist. *See* [COLLECTIVE INTELLIGENCE](#).

**Levy-Bruhl, Lucien** (1857–1939) French anthropologist. *See* [GREAT DIVIDE THEORIES](#).

**Lewin, Kurt** (1890–1947) German-American psychologist. *See* [FIELD](#).

**Liebes, Tamar** (1943–2015) Israeli communication researcher. *See* [CULTURAL IMPERIALISM](#); [FRAMING](#).

**Ling, Rich** (b.1954) American telecommunications researcher. *See* [MOBILE](#); [WEAK TIES](#).

**Lippmann, Walter** (1889–1974) American journalist. *See* [MANUFACTURE OF CONSENT](#); [OBJECT](#).

**Lipsitz, George** (b.1947) American cultural theorist. *See* [STRATEGIC ANTI-ESSENTIALISM](#).

**Livingstone, Sonia** (b.1960) British psychologist. *See* [CLUSTER ANALYSIS](#); [FOLK PSYCHOLOGY](#).

**Locke, John** (1632–1704) English philosopher. *See* [SEMIOTIC](#).

**Lotman, Yuri** (1922–93) Russian semiotician. *See* [MODELLING SYSTEMS](#); [SEMIOSPHERE](#).

**Luckmann, Thomas** (1927–2016) Slovenian-born German sociologist. *See* [EVERYDAY LIFE](#); [INSTITUTIONALIZATION](#); [PHENOMENOLOGY](#).

**Luft, Joseph** (1916–2014) American psychologist. *See* [JOHARI WINDOW](#).

**Lull, James** (b.1950) American media researcher. *See* [COMMUNICATION STYLE](#); [CONCEPT-ORIENTED COMMUNICATION](#); [RELATIONAL USES](#); [SOCIO-ORIENTED COMMUNICATION](#); [STRUCTURAL USES](#).

**Lyon, David** (b.1948) Scottish sociologist. *See* [SURVEILLANCE SOCIETY](#).

**Lyotard, Jean-François** (1924–98) French philosopher. *See* [ENLIGHTENMENT](#); [EVENT](#); [GRAND NARRATIVES](#); [POST-MARXISM](#); [POSTMODERNISM](#); [POSTMODERNITY](#).

**MacCabe, Colin** (b.1949) British literary and film theorist. *See* [CLASSIC REALIST TEXT](#); [FILM THEORY](#).

**Maccoby, Eleanor** (1917–2018) American psychologist. *See* [GENDER DIFFERENCES](#).

**McGuigan, Jim** (b.1952) British sociologist and cultural theorist. *See* [CULTURAL POPULISM](#).

**McGuire, William J.** (1925–2007) American psychologist. *See* [DESTINATION](#); [INOCULATION THEORY](#); [PERSPECTIVISM](#).

**Machlup, Fritz** (1902–83) Austrian-American economist. *See* [KNOWLEDGE ECONOMY](#).

**McLuhan, Marshall** (1911–80) Canadian literary scholar. *See* [GLOBAL VILLAGE](#); [HOT AND COOL MEDIA](#); [MCLUHANISM](#); [MEDIA DETERMINISM](#); [MEDIA ECOLOGY](#); [MEDIA ENVIRONMENT](#); [OCULARCENTRISM](#); [ORAL CULTURES](#); [REAR-VIEW MIRROR](#); [SCRIPTISM](#); [SENSE RATIO](#); [TECHNOLOGY](#); [WRITING SYSTEMS](#).

**McNair, Brian** (b.1959) British sociologist. *See* [VOTER APATHY](#).

**McQuail, Denis** (1935–2017) British sociologist. *See* [PUBLICITY MODEL](#); [USES AND GRATIFICATIONS](#).

**Magritte, René** (1898–1967) Belgian surrealist artist. *See* [WORD-IMAGE RELATIONS](#).

**Mailer, Norman** (1923–2007) American novelist. *See* [FACTOID](#).

**Malinowski, Bronisław** (1884–1942) Polish anthropologist. *See* [CONTEXT OF SITUATION](#); [FUNCTIONALISM](#); [INSTITUTIONS](#); [PHATIC](#).

**Mandler, Jean M.** (b.1929) American psychologist. *See* [STORY GRAMMAR](#).

**Mannheim, Karl** (1893–1947). Hungarian-German sociologist. *See* [SOCIOLOGY OF KNOWLEDGE](#).

**Manovich, Lev** (b.1960) Russian-born American new media theorist. *See* [TRANSCODING](#).

**Marcuse, Herbert** (1898–1979) German philosopher. *See* [FRANKFURT SCHOOL](#); [INCORPORATION](#).

**Marr, David** (1945–80) British psychologist. *See* [MENTAL REPRESENTATION](#).

**Martinet, André** (1908–99) French linguist. *See* [FUNCTIONALISM](#).

**Marx, Karl** (1818–83) German political theorist. *See* [BASE AND SUPERSTRUCTURE](#); [CLASS](#); [COMMODIFICATION](#); [COMMODITY FETISHISM](#); [DOMINANCE MODEL](#); [DOMINANT IDEOLOGY](#); [ECONOMISM](#); [MARXIST THEORY](#); [FALSE CONSCIOUSNESS](#); [FRANKFURT SCHOOL](#); [HEGEMONY](#); [HISTORICAL DETERMINISM](#); [IDEOLOGY](#); [INCORPORATION](#); [LEGITIMATION](#); [MATERIALISM](#); [MODERNIZATION](#); [OVERDETERMINATION](#); [POLITICAL ECONOMY](#); [RELATIVE AUTONOMY](#); [STRUCTURAL DETERMINISM](#).

**Maslow, Abraham** (1908–70) American psychologist. *See* [ADVERTISING APPEALS](#); [MASLOW’S HIERARCHY OF NEEDS](#).

**Mauss, Marcel** (1872–1950) French sociologist. *See* [EXCHANGE THEORY](#).

**McChesney, Robert W.** (b.1952) American political economist. *See* [GLOBAL MEDIA](#).

**Mead, George Herbert** (1863–1931) American philosopher, sociologist, and psychologist. *See* [GENERALIZED OTHER](#); [ROLE TAKING](#); [SIGNIFICANT OTHER](#); [STORY MODEL](#); [SYMBOLIC INTERACTIONISM](#).

**Merton, Robert K.** (1910–2003) American sociologist. *See* [FOCUS GROUP](#); [FUNCTIONALISM](#); [NARCOTIZATION](#); [THOMAS THEOREM](#).

**Metz, Christian** (1931–93) French film theorist. *See* [ÉNONCIATION](#); [FILM THEORY](#); [IMAGINARY SIGNIFIER](#); [SUBCODE](#).

**Meyrowitz, Joshua** (b.1949) American media theorist. *See* [MEDIUM THEORY](#); [PRIVATE SPHERE](#); [PUBLIC SPHERE](#); [TELEGRAPHY](#).

**Milgram, Stanley** (1933–84) American psychologist. *See* [CONFORMITY](#).

**Miller, George** (1926–2012) American psychologist. *See* [CHUNKING](#); [MEMORY](#).

**Mills, C. Wright** (1916–62) American sociologist. *See* [MASS AUDIENCE](#); [MASS COMMUNICATION](#); [MOTIVATION](#).

**Minsky, Marvin** (1927–2016) American computer scientist. *See* [TELEPRESENCE](#).

**Modleski, Tania** (b.1949) American feminist theorist. *See* [OPEN FORMS](#).

**Morley, David** (b.1947) British sociologist. *See* [AUDIENCE DETERMINISM](#); [DECODER](#); [HUMAN INTEREST STORY](#); [MEDIA-CENTRICITY](#).

**Morris, Charles W.** (1903–79) American semiotician. *See* [PRAGMATICS](#); [SYNTACTICS](#).

**Morris, Desmond** (b.1928) British zoologist and ethologist. *See* [HAPTICS](#); [TIE SIGNS](#).

**Mouffe, Chantal** (b.1943) Belgian political theorist. *See* [POST-MARXISM](#).

**Mukařovský, Jan** (1891–1975) Czech literary theorist. *See* [FOREGROUNDING](#).

**Mulvey, Laura** (b.1941) British film theorist. *See* [FEMALE GAZE](#); [FETISHISM](#); [FILM THEORY](#); [GAZE](#); [GENDERED IDENTIFICATIONS](#); [MALE GAZE](#); [SCOPOPHILIA](#); [SPECTACLE](#).

**Murdoch, Rupert** (b.1931) Australian-American media mogul. *See* [POLITICAL ECONOMY](#).

**Murray, Janet H.** (b.1946) American digital interaction designer. *See* [PROCEDURAL AUTHORSHIP](#).

**Nass, Clifford** (1958–2013) American communication and media theorist. *See* [MEDIA EQUATION](#).

**Neisser, Ulric** (1928–2012) American psychologist. *See* [INDIRECT PERCEPTION](#); [PERCEPTUAL CYCLE](#).

**Nelson, Ted** (b.1937) American new media theorist. *See* [HYPERTEXT](#).

**Nielsen, Jakob** (b.1957) Danish web-usability theorist. *See* [USABILITY](#).

**Nietzsche, Friedrich** (1844–1900) German philosopher. *See* [OBJECTIVISM](#); [PERSPECTIVISM](#).

**Nixon, Richard** (1913–94) American politician. *See* [INVESTIGATIVE JOURNALISM](#).

**Noble, Grant** (b.1942) British psychologist. *See* [GENDERED IDENTIFICATIONS](#).

**Novalis [Friedrich von Hardenberg]** (1772–1801) German poet. *See* [RECONTEXTUALIZATION](#).

**Ogden, Charles** (1889–1957) British linguist and philosopher. *See* [SEMIOTIC TRIANGLE](#).

**O’Grady, Paul** (b.1955) British television presenter. *See* [PARASOCIAL INTERACTION](#).

**Oikarinen, Jarkko** (b.1967) Finnish software architect. *See* [INTERNET RELAY CHAT](#).

**Oldenburg, Ray** (b.1932) American sociologist. *See* [THIRD PLACE](#).

**Ong, Walter J.** (1912–2003) American literary theorist. *See* [MEDIUM THEORY](#); [ORAL CULTURES](#); [ORALITY](#); [SCRIPTISM](#); [WRITING SYSTEMS](#).

**Osgood, Charles E.** (1916–91) American psychologist. *See* [ATTITUDE MEASUREMENT](#); [EVALUATION](#); [SEMANTIC DIFFERENTIAL](#).

**Paglia, Camille** (b.1947) American post-feminist. *See* [POST-FEMINISM](#).

**Pakula, Alan J.** (1928–98) American film director. *See* [MONTAGE](#).

**Panofsky, Erwin** (1892–1968) German art historian. *See* [INTRINSIC MEANING](#).

**Pareto, Vilfredo** (1848–1923) Italian economist. *See* [POWER LAW DISTRIBUTION](#).

**Park, Robert E.** (1864–1944) American sociologist. *See* [GROUP IDENTIFICATION](#).

**Parsons, Talcott** (1902–79) American sociologist. *See* [CONSENSUS](#); [FUNCTIONALISM](#); [MASCULINITY](#); [MODERNIZATION](#); [POWER](#).

**Pattinson, Robert** (b.1986) English actor. *See* [RPF](#).

**Pavlov, Ivan** (1849–1936) Russian physiologist. *See* [CONDITIONING](#).

**Peirce, Charles Sanders** (1839–1914) American philosopher and logician. *See* [ARBITRARINESS](#); [CATEGORIZATION](#); [INTERPRETANT](#); [MODALITY](#); [OBJECT](#); [PEIRCEAN MODEL](#); [RELATIVE ARBITRARINESS](#); [SEMIOSIS](#); [SEMIOTIC](#); [UNLIMITED SEMIOSIS](#).

**Petty, Richard E.** (b.1951) American psychologist. *See* [CENTRAL ROUTE](#); [ELABORATION LIKELIHOOD MODEL](#); [PERIPHERAL ROUTE](#).

**Piaget, Jean** (1896–1980) Swiss psychologist. *See* [ACCOMMODATION](#); [CONSTRUCTIVISM](#).

**Picasso, Pablo** (1881–1973) Spanish artist. *See* [PHOTOGRAPHIC CODES](#).

**Plato** (429–347 BCE) Greek philosopher. *See* [ABSENT PRESENCE](#); [CATEGORIZATION](#); [DRAMA](#); [OCULARCENTRISM](#).

**Polanyi, Michael** (1891–1976) Hungarian philosopher. *See* [KNOWLEDGE](#); [TACIT KNOWLEDGE](#).

**Popper, Karl** (1902–94) Austrian-British philosopher. *See* [HISTORICAL DETERMINISM](#).

**Porat, Marc** (b.1947) American entrepreneur. *See* [INFORMATION ECONOMY](#).

**Postman, Leo** (1918–2004) Russian-American psychologist. *See* [ASSIMILATION](#); [LEVELLING AND SHARPENING](#).

**Postman, Neil** (1931–2003) American media theorist and cultural critic. *See* [BIAS](#); [IDEOLOGICAL BIAS](#); [MEDIA ECOLOGY](#); [POLITICAL BIAS](#); [SOUNDBITE](#); [VOTER APATHY](#).

**Potter, Dennis** (1935–94) British dramatist. *See* [NATURALISM](#).

**Potter, Jonathan** (b.1956) Scottish social psychologist. *See* [INTERPRETIVE REPERTOIRE](#).

**Prince, Gerald** (b.1942) American literary theorist. *See* [NARRATIVE](#).

**Propp, Vladimir** (1895–1970) Russian literary theorist. *See* [FUNCTION](#); [FUNCTIONALISM](#); [MORPHOLOGY](#); [NARRATIVE GRAMMAR](#); [NARRATOLOGY](#).

**Pudovkin, Vsevolod** (1893–1953) Russian film-maker. *See* [KULESHOV EFFECT](#).

**Putnam, Robert** (b.1941) American political scientist. *See* [SOCIAL CAPITAL](#).

**Quine, Willard Van Orman** (1908–2000) American philosopher. *See* [INDETERMINACY](#).

**Quintilian, or Marcus Fabius Quintilianus** (c.35–c.100) Roman rhetorician. *See* [ADDITION](#); [DELETION](#); [FIGURE OF SPEECH](#); [SUBSTITUTION](#); [TRANSPOSITION](#).

**Radcliffe-Brown, Alfred R.** (1881–1955) British anthropologist. *See* [FUNCTIONALISM](#); [SOCIAL NETWORKS](#).

**Radway, Janice** (b.1949) American cultural theorist. *See* [NOMADIC AUDIENCES](#).

**Reddy, Michael J.** (b.1946) American linguist. *See* [CONDUIT METAPHOR](#).

**Reagan, Ronald** (1911–2004) American politician and actor. *See* [DEREGULATION](#).

**Reeves, Byron** (b.1949) American communication and media theorist. *See* [MEDIA EQUATION](#).

**Reith, John** (1889–1971) Scottish broadcasting executive. *See* [REITHIANISM](#).

**Rheingold, Howard** (b.1947) American writer on new media. *See* [VIRTUAL COMMUNITY](#).

**Rich, Adrienne** (1929–2012) American poet. *See* [HETERONORMATIVITY](#).

**Richards, Ivor A.** (1893–1979) English literary critic. *See* [METAPHOR](#).

**Ricoeur, Paul** (1913–2005) French philosopher. *See* [HERMENEUTICS](#).

**Ritzer, George** (b.1930) American sociologist. *See* [MCDONALDIZATION](#).

**Robertson, Roland** (b.1938) British sociologist. *See* [GLOCALIZATION](#).

**Rock, Irvin** (1922–95) American psychologist. *See* [INDIRECT PERCEPTION](#).

**Roeg, Nicholas** (1928–2018) British film director. *See* [FLASHFORWARD](#).

**Rogers, Everett** (1931–2004) American sociologist. *See* [DIFFUSION RATE](#).

**Rostow, W(alt) W.** (1916–2003) American economist. *See* [MODERNIZATION](#).

**Rousseau, Jean-Jacques** (1712–78) French philosopher. *See* [AUTHENTICITY](#); [GRAMMATOLOGY](#); [PRIVATE SPHERE](#); [ROMANTICISM](#).

**Rubin, Gayle** (b.1949) American anthropologist. *See* [HETERONORMATIVITY](#).

**Ruge, Mari Holmboe** (b.1934) Norwegian political scientist. *See* [EVENT](#); [NEWS VALUES](#).

**Russell, Bertrand** (1872–1970) British philosopher. *See* [EMOTIVE CONJUGATION](#).

**Rutter, Derek R.** (b.1946) British psychologist. *See* [CUELESSNESS](#); [PSYCHOLOGICAL DISTANCE](#); [VIRTUAL SPACE](#).

**Ryle, Gilbert** (1900–76) British philosopher. *See* [KNOWLEDGE](#).

**Sacks, Harvey** (1935–75) American sociologist. *See* [CONVERSATION ANALYSIS](#).

**Said, Edward** (1935–2003) Palestinian-American cultural theorist. *See* [CULTURE](#); [DISCURSIVE FORMATION](#); [OTHER](#); [POSTCOLONIALISM](#).

**Salomon, Gavriel** (1938–2016) Israeli psychologist. *See* [COGNITIVE EFFECTS](#).

**Sapir, Edward** (1884–1939) American linguist. *See* [CULTURAL RELATIVISM](#); [CULTURE](#); [FUNCTIONALISM](#); [LINGUISTIC DETERMINISM](#); [LINGUISTIC RELATIVISM](#); [MOULD THEORY](#); [SAPIR–WHORF HYPOTHESIS](#); [SYMBOLIC WORLD](#).

**Sartre, Jean-Paul** (1905–80) French philosopher and writer. *See* [AUTHENTICITY](#); [GAZE](#).

**Saussure, Ferdinand de** (1857–1913) Swiss linguist. *See* [ARBITRARINESS](#); [BRACKETING THE REFERENT](#); [CONTRACT](#); [DIFFERENCE](#); [LANGUAGE](#); [LANGUE AND PAROLE](#); [MOTIVATION](#); [RECIPROCAL DELIMITATION](#); [RELATIONAL MODEL](#); [RELATIVE AUTONOMY](#); [SAUSSUREAN MODEL](#); [SEMIOLOGY](#); [SEMIOTICS](#); [SIGN](#); [SIGNIFIED](#); [SIGNIFIER](#); [SPEECH CIRCUIT](#); [STRUCTURALISM](#); [VALUE](#).

**Schechner, Richard** (b.1934) American performance theorist. *See* [DARK PLAY](#).

**Schleiermacher, Friedrich** (1768–1834) German philosopher. *See* [HERMENEUTIC CIRCLE](#); [HERMENEUTICS](#).

**Schramm, Wilbur** (1907–87) American communication theorist. *See* [COMMUNICATIVE RELATIONSHIPS](#); [DIVERSION FUNCTION](#); [EDUCATIONAL FUNCTION](#); [ENTERTAINMENT FUNCTION](#); [ESCAPISM](#); [INTERACTION MODEL](#); [RELATIONAL MODEL](#); [SOCIAL FUNCTIONS](#); [SOCIALIZATION FUNCTION](#).

**Schutz, Alfred** (1899–1959) Austrian-American philosopher. *See* [ATTITUDES](#); [CRITICAL ATTITUDE](#); [EVERYDAY LIFE](#); [NATURAL ATTITUDE](#); [PHENOMENOLOGY](#).

**Searle, John R.** (b.1932) American philosopher. *See* [DISCOURSE ANALYSIS](#); [ILLOCUTIONARY ACT](#); [LOCUTIONARY ACT](#); [SPEECH ACT](#).

**Sebeok, Thomas** (1920–2001) American semiotician and linguist. *See* [MODELLING SYSTEMS](#).

**Shakespeare, William** (1564–1616) English poet and playwright. *See* [CANON](#); [DRAMATURGY](#); [MISE-EN-ABÎME](#).

**Shannon, Claude** (1916–2001) American electronic engineer and mathematician. *See* [CHANNEL](#); [DESTINATION](#); [NOISE](#); [RECEIVER](#); [SHANNON AND WEAVER’S MODEL](#); [SIGNAL](#); [SOURCE](#); [TRANSMISSION MODELS](#); [TRANSMITTER](#).

**Shegloff, Emmanuel A.** (b.1937) American sociologist. *See* [CONVERSATION ANALYSIS](#).

**Shelley, Mary** (1797–1851) English writer. *See* [TECHNOPHOBIA](#).

**Shirky, Clay** (b.1964) American new-media theorist. *See* [POWER LAW DISTRIBUTION](#).

**Shklovsky, Viktor** (1893–1984) Russian writer. *See* [DEFAMILIARIZATION](#); [FABULA](#); [FORMALISM](#).

**Simmel, Georg** (1858–1918) German sociologist. *See* [CONFLICT](#); [EXCHANGE THEORY](#); [FORMALISM](#); [MODERNIZATION](#).

**Simons, Herbert W.** (b.1939) American communication theorist. *See* [RHETORICAL TURN](#).

**Skinner, B. F(rederic)** (1904–90) American psychologist. *See* [CONDITIONING](#).

**Smith, Adam** (1723–90) British philosopher. *See* [POLITICAL ECONOMY](#).

**Snow, Robert P.** (b.1937) American sociologist. *See* [MEDIA LOGIC](#); [MEDIATION](#).

**Sommer, Robert** (b.1929) American psychologist. *See* [PERSONAL SPACE](#).

**Sontag, Susan** (1933–2004) American philosopher and literary theorist. *See* [FLÂNEUR](#); [PHOTOGRAPH](#).

**Spencer, Herbert** (1820–1903) British sociologist. *See* [FUNCTIONALISM](#).

**Sperber, Dan** (b.1942) French cognitive and social scientist. *See* [RELEVANCE THEORY](#).

**Spivak, Gayatri Chakravorty** (b.1942) Indian literary critic. *See* [POSTCOLONIALISM](#); [STRATEGIC ESSENTIALISM](#).

**Staiger, Janet** (b.1946) American cultural theorist. *See* [RECEPTION STUDIES](#).

**Stewart, Kristen** (b.1990) American actress. *See* [RPF](#).

**Street, Brian** (1914–2017) British educationalist. *See* [LISTENER-ORIENTED COMMUNICATION](#).

**Sullivan, Harry Stack** (1892–1949) American psychiatrist. *See* [SIGNIFICANT OTHER](#).

**Sumner, William Graham** (1840–1910) American sociologist. *See* [IN-GROUP](#).

**Sutton-Smith, Brian** (1924–2015) New Zealand-born play theorist. *See* [PLAY](#).

**Tagg, John** (b.1949) British art historian. *See* [PHOTOGRAPHIC CODES](#).

**Tajfel, Henri** (1919–82) Polish-British psychologist. *See* [SOCIAL IDENTITY](#).

**Tannen, Deborah** (b.1945) American linguist. *See* [CONVERSATIONAL STYLE](#); [GENDERLECT](#); [HIGH AND LOW INVOLVEMENT](#); [HIGH CONSIDERATENESS](#).

**Tarantino, Quentin** (b.1963) American film director, writer, and actor. *See* [CULT MEDIA](#).

**Tatchell, Peter** (b.1952) British human rights campaigner. *See* [FREE SPEECH](#).

**Thatcher, Margaret** (1925–2013) British politician. *See* [DEREGULATION](#); [MASCULINIZATION](#).

**Thomas, William Isaac** (1863–1967) American sociologist. *See* [THOMAS THEOREM](#).

**Thomas, Dorothy Swaine** (1899–1977) American sociologist. *See* [THOMAS THEOREM](#).

**Thompson, Denys** (1907–88) English author. *See* [LEAVISITE](#).

**Thompson, Hunter S.** (1937–2005) American journalist. *See* [GONZO JOURNALISM](#).

**Thompson, Kristin** (b.1950) American film theorist. *See* [KULESHOV EFFECT](#).

**Thompson, Robert J.** (b.1959) American media theorist. *See* [QUALITY TELEVISION](#).

**Tichenor, Phillip J.** (b.1931) American communication theorist. *See* [KNOWLEDGE GAP](#).

**Todd, Chuck** (b.1972) US news journalist. *See* [FAKE NEWS](#).

**Todorov, Tzvetan** (1939–2017) Franco-Bulgarian philosopher. *See* [NARRATOLOGY](#).

**Toffler, Alvin** (1928–2016) American futurologist. *See* [FUTURE SHOCK](#); [INFORMATION OVERLOAD](#); [INFORMATION REVOLUTION](#); [PROSUMPTION](#).

**Tomlinson, Ray S.** (1941–2016) American computer programmer. *See* [EMAIL](#).

**Tönnies, Ferdinand** (1855–1936) German sociologist. *See* [MODERNIZATION](#).

**Trump, Donald** (b.1946) American businessman and politician. *See* [FAKE NEWS](#).

**Tuchman, Gaye** (b.1943) American sociologist. *See* [SYMBOLIC ERASURE](#).

**Tunstall, Jeremy** (b.1934) British sociologist. [HIGH AND LOW INVOLVEMENT](#).

**Turing, Alan** (1912–54) British mathematician. *See* [TURING TEST](#).

**Turkle, Sherry** (b.1948) American sociologist. *See* [BRICOLAGE](#).

**Tversky, Amos Nathan** (1937–96) Israeli psychologist. *See* [AVAILABILITY HEURISTIC](#); [BIAS](#).

**Urban, Wilbur M.** (1873–1952) American philosopher of language. *See* [PHILOSOPHY OF COMMUNICATION](#); [UNIVERSE OF DISCOURSE](#).

**van Dijk, Teun A.** (b.1943) Dutch linguist. *See* [FUNCTIONALISM](#).

**van Leeuwen, Theo** (b.1947). Dutch linguist and social semiotician. *See* [MULTIMODALITY](#).

**Veblen, Thorstein** (1857–1929) Norwegian-American sociologist and economist. *See* [CONSPICUOUS CONSUMPTION](#); [TECHNOLOGICAL DETERMINISM](#).

**Vertov, Dziga** (1896–1954) Soviet film director. *See* [FORMALISM](#).

**Vico, Giambattista** (1668–94) Italian philosopher. *See* [TRUTH](#).

**Voloshinov, Valentin** (1895–1936) Russian linguist. *See* [FUNCTIONALISM](#); [IDEOLOGICAL BIAS](#).

**Vygotsky, Lev** (1896–1934) Soviet psychologist. *See* [IDEOLOGY](#); [MULTI-ACCENTUALITY](#).

**Wallas, Graham** (1858–1932) British psychologist. *See* [WRITING](#).

**Warner, Michael** (b.1958) American literary critic. *See* [HETERONORMATIVITY](#).

**Warren, Robert Penn** (1905–89) American poet, novelist, and literary critic. *See* [ARGUMENT](#); [COMMUNICATIVE PURPOSE](#); [DESCRIPTION](#); [EXPOSITION](#); [NARRATION](#); [PERSUASION](#).

**Watzlawick, Paul** (1921–2007) Austrian-American psychologist and communication theorist. *See* [INEVITABILITY OF COMMUNICATION](#); [SYMMETRICAL RELATIONSHIPS](#).

**Weaver, Richard M.** (1910–63) American rhetorician. *See* [GOD TERMS](#).

**Weaver, Warren** (1894–1978) American scientist and mathematician. *See* [CHANNEL](#); [DESTINATION](#); [NOISE](#); [RECEIVER](#); [SHANNON AND WEAVER'S MODEL](#); [SIGNAL](#); [SOURCE](#); [TRANSMISSION MODELS](#).

**Weber, Max** (1864–1920) German sociologist and political economist. *See* [CLASS](#); [CONFLICT](#); [LEGITIMATION](#); [LIFESTYLE](#); [MEANING](#); [MODERNIZATION](#); [NATIONAL IDENTITY](#); [POWER](#); [RATIONALIZATION](#); [STATUS](#).

**Weinberg, George** (1935–2017) American psychologist. *See* [HOMOPHOBIA](#).

**Weiner, Norbert** (1894–1964) American mathematician. *See* [CYBERNETICS](#).

**Weizenbaum, Joseph** (1923–2008) German-American computer scientist. [ARTIFICIAL INTELLIGENCE](#); [COMPUTER-MEDIATED COMMUNICATION](#).

**Wertheimer, Max** (1880–1943) German psychologist. *See* [FIGURE AND GROUND](#); [GESTALT](#).

**White, Hayden** (1928–2018) American historian. *See* [GRAND NARRATIVES](#).

**Whorf, Benjamin Lee** (1897–1941) American linguist. *See* [CULTURAL RELATIVISM](#); [CULTURE](#); [FUNCTIONALISM](#); [LINGUISTIC DETERMINISM](#); [LINGUISTIC RELATIVISM](#); [MOULD THEORY](#); [SAPIR–WHORF HYPOTHESIS](#).

**Williams, Raymond** (1921–88) British cultural theorist, critic, and novelist. *See* [CULTURALISM](#); [CULTURAL MATERIALISM](#); [CULTURAL STUDIES](#); [CULTURE](#); [DOMINANT FORMS](#); [EMERGENT FORMS](#); [FORMATION](#); [RESIDUAL FORMS](#); [STRUCTURES OF FEELING](#); [TELEVISION FLOW](#).

**Wilson, Deirdre** (b.1941) British linguist and cognitive psychologist. *See* [RELEVANCE THEORY](#).

**Wimsatt, William K.** (1907–75) American literary theorist and critic. *See* [AFFECTIVE MEANING](#); [INTENTIONAL FALLACY](#).

**Witkin, Herman A.** (1916–79) American psychologist. *See* [FIELD DEPENDENCE](#).

**Wittgenstein, Ludwig** (1889–1951) Austrian-British philosopher. *See* [LANGUAGE GAMES](#); [METALANGUAGE](#).

**Wittig, Monique** (1935–2003) French feminist. *See* [HETERONORMATIVITY](#).

**Wohl, Richard** (1921–1957) American sociologist. *See* [GENDERED IDENTIFICATIONS](#); [PARASOCIAL INTERACTION](#).

**Wolf, Naomi** (b.1962) American post-feminist. *See* [POST-FEMINISM](#).

**Wölfflin, Heinrich** (1864–1945) Swiss art historian. *See* [GLANCE CURVE](#); [READING DIRECTION](#).

**Wollen, Peter** (b.1938) British film theorist and screenwriter. *See* [FILM THEORY](#).

**Worth, Sol** (1922–77) American film-maker and communication theorist. *See* [PICTORIAL COMMUNICATION](#).

**Wundt, Wilhelm Maximilian** (1832–1920) German psychologist. *See* [HORIZONTAL-VERTICAL ILLUSION](#).

**Yarbus, Alfred L.** (1914–1986) Russian psychologist. *See* [EYE MOVEMENTS](#); [EYE TRACKING](#); [PICTURE PERCEPTION](#).

**Zerubavel, Eviator** (b.1948) Israeli-born American sociologist. *See* [CATEGORIZATION](#); [MARKEDNESS](#); [TAKEN-FOR-GRANTEDNESS](#).

**Žižek, Slavoj** (b.1949) Slovenian philosopher. *See* [IDEOLOGY](#).

**Zola, Émile** (1840–1902) French novelist. *See* [NATURALISM](#); [SLICE OF LIFE](#).