Television in the Global Age:
HUMANS (C4 & AMC)

AS/A Level Media Studies
Television in the global age
An introduction

Television is one of the three industries studied in Component 2 at AS and A Level.

- Television has changed considerably since the advent of digital technology in terms of its production, distribution and consumption. It has become a global, rather than a national industry and has become increasingly commercial, with public service broadcasting forced to adapt its structure, role and function. International co-production is growing and broadcasters such as HBO have achieved global success.

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

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

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

You must consider television and your texts in terms of:

- Media Language
- Representations
- Media Industries
- Audience

This should be linked where relevant to social, cultural, economic, political and historical contexts.
Humans

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

Television history

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

Watch the documentary and answer the following questions:

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

Channel Four

- Launched in 1982 with an alternative programming remit

Research Channel 4.

Use the link below

Channel 4 in a nutshell

[https://s3-eu-west-1.amazonaws.com/c4-cp-assets/corporate-assets/2017-07/C4_Creative_Greenhouse_2015_0.pdf](https://s3-eu-west-1.amazonaws.com/c4-cp-assets/corporate-assets/2017-07/C4_Creative_Greenhouse_2015_0.pdf)
Look at the link to C4’s “Creative Greenhouse” Report – particularly pages 4 and 5, and answer the questions: USE SHEET ON NEXT PAGE

- Is C4 a public service broadcaster?:
- Is C4 a profit-making organisation?:
- Is C4 commercially funded through advertising?:
- Is C4 regulated by Ofcom?:
- Does C4 have in-house production facilities?:
- What is meant by C4’s “Social Enterprise” or “Robin Hood” model?:
- List 6 of C4’s key public service elements

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

They came into the deal on ‘Humans’ after Microsoft closed C4’s original partners X-box Studios.
Channel 4 Research:

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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<td>Is C4 a public service broadcaster?</td>
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<td>List 6 of C4’s key public service elements:</td>
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Media Language

You will need to consider:

- How the different modes and language associated with different media forms communicate multiple meanings
- How the combination of elements of media language influence meaning
- The codes and conventions of media forms and products, including processes through which media language develops as a genre
- The dynamic and historically relative nature of genre. The processes through which meanings are created through intertextuality
- How audiences respond to and interpret the above aspects of media language
- Narratology (including Todorov)
- Genre (including Neale)
- Structuralism (including Lévi Strauss) at A level
- Postmodernism (including Baudrillard) at A level

Analytical toolkit for television

You will need to analyse television texts in terms of media language

This will include:

- Technical Codes
- Visual Codes
- Genre
- Narrative

Mindshower – what would you expect to include for each of these headings.

Then use the digital resource ‘Analytical toolkit’ to compare your answers with those suggested.
Task: Genre – What are the codes and conventions of a science-fiction text?

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

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

Task: SCI-FI conventions

Using the Images below as prompts, find 5 things for each of the RESISTS codes/conventions that audiences would expect to find in a science fiction. Check your answers against the list in the interactive resource ‘Genre codes and conventions’

Recurring situations

Elements of narrative

Style

Iconography

Settings

Themes

Stock characters

http://resource.download.wjec.co.uk.s3.amazonaws.com/vtc/2016-17/16-17_1-30/website/eng/unit4/2-media-language/2d-genre-codes-and-conventions.html
Task: Watch “Humans” Episode 1 and identify the generic signifiers in the text

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

Using you previous lists, apply the conventions of Sci-fi to the Humans episode

<table>
<thead>
<tr>
<th>Recurring situations</th>
<th>Elements of narrative</th>
<th>Style</th>
<th>Iconography</th>
<th>Settings</th>
<th>Themes</th>
<th>Stock characters</th>
</tr>
</thead>
</table>

Task: Sci-fi sub-genres – To what sub-genre do the following programmes belong?

http://resource.download.wjec.co.uk.s3.amazonaws.com/vtc/2016-17/16-17_1-30/website/eng/unit4/2-media-language/2e-sub-genres-and-hybrids.html

<table>
<thead>
<tr>
<th>Programme(s)</th>
<th>Sub-genre</th>
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<tbody>
<tr>
<td>Roswell, Torchwood, Colony, V, The X-Files</td>
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</table>
What types of hybrid science fiction can you identify?

The following hybridise science-fiction with which other genre(s)?

<table>
<thead>
<tr>
<th>Text</th>
<th>Sci-fi and ..?</th>
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<tbody>
<tr>
<td>Red Dwarf</td>
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<td>Making History</td>
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<tr>
<td>Westworld</td>
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<tr>
<td>Stranger Things</td>
<td></td>
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<tr>
<td>The Flash</td>
<td></td>
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<tr>
<td>Heroes</td>
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</table>

Genre task – the development & context of science fiction (Neale)

- Watch the clips from the science fiction documentary [https://www.youtube.com/watch?v=AcgwfsBbkPA](https://www.youtube.com/watch?v=AcgwfsBbkPA) (13’)
- and Trekspertise - What is Science Fiction? by David Brin [https://www.youtube.com/watch?v=jl9Ivkjdif4](https://www.youtube.com/watch?v=jl9Ivkjdif4) (6’14’’)

- What conventions of this genre are evident in Humans?

  - Steve Neale suggests that genres exist within particular contexts and develop through borrowing from other texts. What evidence is there for this within Humans?
  - How has the development of science-fiction reflected contemporary ideologies and concerns? Give examples.
What conventions of the Sci-fi genre are evident in Humans?

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

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

Neale states that genres are ‘instances of repetition and difference’ – how is this idea appropriate when looking at Humans?
Task: Hybridity & Intertextuality

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

Write your answers here and then compare with the digital resource.
Task: Genre – Repetition and Difference (Steve Neale)

Use the review below as a starting point. What is “old” in terms of genre and what is new? Why has the genre changed/developed?

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

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

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

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

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

30 OCTOBER 2016
Post-modernism & ‘Humans’ - A Level Only

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

Thus media images have come to seem more “real” than the reality they supposedly represent

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

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

Post-modernism

Some features of a postmodern text:

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

Give examples of these features in “Humans”
Post-modernism & ‘Humans’

How far is ‘Humans’ a post-modern text?

• Read the following link to support your answer
• https://www.theguardian.com/science/2016/oct/19/stephen-hawking-ai-best-or-worst-thing-for-humanity-cambridge

How could we apply the concept of “simulacra” to ‘Humans’? Is what we are seeing hyperreal?

Write your answer here and then compare with the digital resource
TASK: Narrative – Tzvetan Todorov

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

- EQUILIBRIUM: The given state or balance of affairs before the......
- DISRUPTION: Disruption of the equilibrium (may stem from a catalyst)
- RECOGNITION: That there has been a disruption
- RESOLUTION: The attempts to restore the equilibrium
- EQUILIBRIUM: Restoration of a similar or changed state of affairs after the disruption has been resolved
- Are all these stages completely realised in Episode 1? Why?
- The Todorovian narrative model is linear. Is this the case here?
- There should be cause/effect links throughout the narrative. Can you identify these?

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

TODOROVIAN STRUCTURE –

- EQUILIBRIUM –
- DISRUPTION –
- RECOGNITION –
- RESOLUTION –
- EQUILIBRIUM –

- Would we expect full closure in an episodic drama?
- Are there non-linear elements within the episode?
- Are there obvious cause/effect links set up through e.g. Barthesian action codes?
Binary opposites (Levi-Strauss) A Level Only

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

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

Man v
Anita v
Captivity v
Progress v
Family v institution
Individual v
Conscious v
Past v
Male v
Old v
Appearance v

Story arcs/character arcs

There are several story arcs and narrative strands – can you identify them?
Narrative – ‘Humans’

Key Questions for Class Discussion:

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

Narrative – Points you may have made

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

• Linear/non-linear - is it? Manipulation of time and space challenges audiences

• Surreal /anti-realist elements at times. Flashbacks and montages

• Intellectual puzzle for an active audience. Not “easy” viewing

• Often Proppian roles

• Plot driven, punctuated by clues which become narrative markers- enigmas/hermeneutics throughout.

• Lacks denouement and satisfying conclusion

• Narrative - Is it a flexi-narrative? Characters are complex, storylines interweave, we question what is real and what isn’t, it challenges the audience through enigma, confusion

• Complex cross - cutting between past/present and lines of action

• Journey/quest structure – to find the synths, for family harmony- link to Campbell/Vogler.
<table>
<thead>
<tr>
<th>Time</th>
<th>Segment Description</th>
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<tbody>
<tr>
<td>00:00 - 1:12</td>
<td>Pre-credits – establish genre and create enigmas</td>
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<tr>
<td>1:12 - 2:00</td>
<td>Credits – excellent for sci-fi conventions and enigmas</td>
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<tr>
<td>2:00 - 3:03</td>
<td>Establishes narrative equilibrium – Hawkins family with absent working mother</td>
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<tr>
<td>3:03 - 9:52</td>
<td>Disruption stage – buying the synth. Anita at home. Very good for representations</td>
</tr>
<tr>
<td>9:53 - 12:20</td>
<td>Flashback – 5 weeks earlier – excellent for narrative</td>
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</tbody>
</table>
15:30 – 19:00 Dr George Millican and Odi – relationship established

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

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

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

42:50 to end Narrative strands and cross-cutting between different lines of action. Enigmas
Representation
You will need to consider:

- The way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of **selection and combination**
- The effect of **social and cultural context** on representations
- How and why **stereotypes** can be used positively and negatively
- How and why particular **social groups**, in a national and global context, may be **under-represented or misrepresented**
- How media representations convey **values, attitudes and beliefs** about the world and how these may be systematically reinforced across a wide range of media representations
- How **audiences respond to and interpret** media representations
- Theories of representation (including Hall)
- Feminist theories (including bell hooks and Van Zoonen) at A Level

How are representations constructed/encoded?

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

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

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

Does she conform to Judith Butler’s concept of “gender performativity”? (A level only)
Elements of construction

- Non-diegetic audio track reflects heartbeat – “birth” of a synth.
- We initially see only her feet in the mesh “delivery bag”. She is an object to be bought and sold.
- Sophie comments “Can we change her if she's not pretty?” Female value lies in physical appearance.
- She is “revealed” – to them and to the audience as a spectacle. Reaction of Sophie and Joe as she is revealed – she gasps, he does double-take. “To-be-looked-at-ness”
- Programmed for “standard domestic model ...basic housework” – female as domestic
- Use of CU on eyes/face and panning shot as reveal occurs
- Costuming is bland and uniform in grey/green (connotations of sci-fi). Lack of embellishment suggests utilitarian nature of the “product” but also draws attention to her physical beauty.
- “My primary user” suggests she is simply an appliance “used” by the humans
- “She's ours” – ownership of the object.
- Her voice is low, attractive and without emotion – a seductive machine. Joe grins sheepishly like a younger boy faced with an attractive woman – “Hello, Joe”
- Contrasted with Laura who is costumed in more natural (but duller) browns through cross-cutting.
- Anita is presented to Laura holding cleaning products – the perfect domestic female, in opposition to Laura as the frazzled, emotional working mother.
- Referred to by Laura as “a machine”
- Focus – use of deep and shallow focus to connote dominance e.g. Laura in background, Anita clear in the foreground.
- Construction of femininity (Judith Butler)
TASK: Look at the characters. Analyse how they are represented and how this representation has been constructed.
bell hooks (A Level Only)

• Argues that feminism is a struggle to end patriarchal oppression and the ideology of domination, and that the position of the underrepresented is by class and race as well as gender.

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

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

• Write 3 paragraphs which express your ideas.

The following link may support your response.


Liesbet Van Zoonen

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

Give examples from ‘Humans’ that illustrate this concept

<table>
<thead>
<tr>
<th>Men</th>
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Van Zoonen Argues that there is a “variety of feminist discourse” and identifies 3 distinct perspectives

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

What does she suggest are the key differences between a

- Liberal feminist perspective?
- Radical feminist perspective?
- Socialist feminist perspective?

Apply the different Feminist approaches to “humans”

- Socialist feminism:

- Radical feminism:

- Liberal feminism:
Liesbet Van Zoonen

- However Van Zoonen argues that gender is constructed and that its meaning varies dependent on cultural and historical context.
- She suggests that masculinity as well as femininity is constructed – and that the codes used to construct men ‘as a spectacle’ are different.

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

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


Gabriel Tate in The Guardian 10/6/15

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

You will need to consider:

- Processes of production, distribution and circulation by organisations, groups and individuals in a global context
- The specialised and institutionalised nature of media production, distribution and circulation
- The significance of patterns of ownership and control including conglomerate ownership, vertical integration and diversification
- The significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products
- How media organisations maintain, including through marketing, varieties of audiences nationally and globally
- The regulatory framework of contemporary media in the UK Regulation (including Livingstone and Lund) at A level
- Cultural industries (including Hesmondhalgh) at A Level

Humans

- ‘Humans’
- Series 1, Episode 1 (2015)

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

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

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

• List 5 other programmes they have made.

• What larger company are they part of?

Endemol shine – part of a global conglomerate

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

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

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

http://www.endemolshinegroup.com/

Task: Look at the map on the website. List the countries in which Endemol Shine owns companies.
âMC are an American media company, part of âMC Networks; they were originally American Movie Classics with a focus on classic film, but rebranded in 2009 with the slogan “Story Matters Here” and have produced some of the most successful of TV series, including ‘Mad Men’, ‘Breaking Bad’ and ‘The Walking Dead’.

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

**Marketing:**

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

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

https://www.youtube.com/watch?v=_94sQiXPtE

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

https://www.youtube.com/watch?v=wvnrD3MHz4s


**Regent street shopfront**

https://www.creativereview.co.uk/channel-4-excites-twitter-with-persona-synthetics-ads/

- https://www.youtube.com/watch?v=tOJLMpICpIc Stop Motion – building the Regent Street Persona Synthetics store (0'58")

- https://www.youtube.com/watch?v=qMxNoVxIWA4 Campaign – Behind the scenes of the “Humans” campaign with James Walker, C4 Head of Marketing (2'29)
Experience the **NEW GENERATION**
synthetic human

#Humans
New drama, coming soon to Channel 4

You do evil, MPs tell Google

PERSONA
eBay
Twitter - Social Media

IMPORTANT NOTICE: PRODUCT SAFETY RECALL

Persona Synthetics
The #1 worldwide vendor of premium synthetic materials for the leisure and business markets. Same pride that our name has come to mean quality.

On Twitter, we answer your questions and provide new insights into product launches and promotions.

#PersonaSynthetics

Important Notice from Persona Synthetics:
If you have bought your Synth via @eBay_UK and are experiencing issues, please check our page for returns information:
stores.ebay.co.uk/Persona-Synthet...
Facebook - Social Media

Persona Synthetics

Recall
Synth operated messenger service now live

Persona Synthetics
Arriving in 7mins
Your Synthetic Human requires immediate recalibration.
Please remain calm. A team of approved service engineers wi
approved service
I'm sorry, I seem to be experi
encing an unusual system fault. Pl
Series 2- vans sent to pick up malfunctioning synths

https://www.creativereview.co.uk/channel-4s-humans-returns-clever-advertising-campaign/
http://www.personasynthetics.com

C4 ‘humans’ website

http://www.channel4.com/programmes/humans
<table>
<thead>
<tr>
<th>Summary of Trailers: Series 1 and 2</th>
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<th>Summary of Print and Outdoor overt display marketing:</th>
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<th>Summary of Ebay Marketing:</th>
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<th>Summary of Social Media Marketing</th>
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<tr>
<td>Summary of Guerilla marketing techniques: Synth Recall vans and Persona website</td>
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<tr>
<td>Summary of C4 Humans Website</td>
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<tr>
<td>Overall Summary of campaign linking to Audience, synergy and industry practices</td>
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Baudrillard & hyperreality - A level Only

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

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

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

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

Conventional marketing: C4 trailers and Press packs series 1 & 2

Look at the conventional marketing materials. What are they selling about “Humans”, and how does this target specific audiences?

Trailer C4 Series 1  https://www.youtube.com/watch?v=HU4mwIUXnc

Trailer C4 series 2  https://www.youtube.com/watch?v=Dtqtlzwnko

Conventional marketing: C4 Ads
AMC ads

Series 1: aMC featurette (4'18")  https://www.youtube.com/watch?v=aaz4sxwicmk
http://www.amc.com/shows/humans

Uk Promotion and Publicity

Series 1

Alan Carr: Chatty Man – Interview with cast (6’)
•  https://www.youtube.com/watch?v=WvlYBgfYJ1o

Channel 4’s Humans Q&A with Gemma Chan, Katherine Parkinson and Tom Goodman-Hill | BFI (23’) 2015
https://www.youtube.com/watch?v=Ao7XKdajsx4

Series 2

Scott Mills BBC Radio 1 2016 (12’36)
•  https://www.youtube.com/watch?v=VX6m3t2t0zA

Channel 4’s Humans Panel at MCM London Comic Con (Oct 2016) (29’)
https://www.youtube.com/watch?v=0Q2CiaHB3v4

Humans: Cast & Creators On Season 2, Character Dynamics & More At NYCC 2016 | Entertainment Weekly
https://www.youtube.com/watch?v=rF0uzBAwLIE
<table>
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<th>Summary of C4 Print Adverts</th>
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<th>Summary of AMC Trailer:</th>
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<th>Summary of UK Promotion and Publicity</th>
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<tr>
<th>Overall Summary of conventional campaign linking to Audience, synergy and industry practices. How does this campaign differ/work with the Guerilla marketing techniques?</th>
</tr>
</thead>
</table>
Listings mag coverage

Notes on magazines:
Hesmondhalgh: the cultural industries “Humans” - A level Only

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

- Some of the risks are:
  - No guarantee of profitability
  - Expensive production costs
  - Cheap reproduction
  - Big hits are disproportionately profitable
  - Digitised content enables piracy
  - Media producers must therefore attempt to minimize risks to maximise profit.

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

Extended writing task: Looking at everything you have done in this section, explain the ways in which “Humans” illustrates Hesmondhalgh's points? Develop your points with examples.
Media Audiences

You will need to consider:

• How media producers target, attract, reach, address and potentially construct audiences

• How media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated.

• How audiences interpret the media, including how they may interpret the same media text in different ways.

• Reception theory (including Hall)

• Fandom (including Jenkins) at A level

Task: How does ‘Humans’ target audiences?

• Who is the audience for “Humans”? Think about gender, age, psychographics (e.g. VALS), socio-economic group, interest. Is there more than one audience? Justify your response
• How does the text itself target audiences? Consider genre, narrative, star and character, representations, intertextuality

• How does the marketing target audiences?

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

<table>
<thead>
<tr>
<th>Audience</th>
<th>How are they targeted?</th>
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<tr>
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<td>Through the text</td>
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<td>Through the marketing</td>
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</table>
How do Audiences respond to ‘Humans’?

- **Identification – Uses & Gratifications Model.**
- **Diversion – Uses & Gratifications Model**
- **Enigma codes and narrative devices**
- **Two-step Flow.**

**Audience response factsheet & article**

- **Imdb –** 25,340 ratings with average of 8.1 overall
- **Viewing figures –** series 1 averaged 3.44 M on Sunday nights (4M if +1 included) The first episode of Humans attracted six million viewers, Channel 4’s biggest drama audience in 20 years. Second series averaged around 2M.
- **Read more at** [http://www.campaignlive.co.uk/article/humans-ad-stunt-profound-effect-viewing-figures-says-c4-chief/1356055#5Fs5L1zbKgseMT.99](http://www.campaignlive.co.uk/article/humans-ad-stunt-profound-effect-viewing-figures-says-c4-chief/1356055#5Fs5L1zbKgseMT.99)
- **Nominated for 4 BAFTAs and other awards**
- **The most-watched drama launch for Channel 4 since current figures began in 2002**

**Audience interaction/ Fan responses - A Level Only**

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

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

Fan contributor program on Fandom wikia : 2'05” - Fandom clips

[http://fandom.wikia.com/fan-contributor](http://fandom.wikia.com/fan-contributor)
[https://twitter.com/humansc4?lang=en](https://twitter.com/humansc4?lang=en)
[https://archiveofourown.org/tags/Humans%20(TV)/works](https://archiveofourown.org/tags/Humans%20(TV)/works)
[https://www.fanfiction.net/tv/Humans/](https://www.fanfiction.net/tv/Humans/)
[https://www.youtube.com/watch?v=kCnol_ju9kw&list=PLm4XLke0iGpufVNvAUEfKnkqiSXwL1m](https://www.youtube.com/watch?v=kCnol_ju9kw&list=PLm4XLke0iGpufVNvAUEfKnkqiSXwL1m)
Audience Task: what pleasures might audiences gain from ‘humans’?

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

Examples:

- *Audience expectations of genre – pleasure in seeing expectations fulfilled (Neale)*
- *Escapism – diversion*
- *Catharsis*

Readings – Stuart hall

- Extended writing task:
  Write a paragraph on each of the following questions
  1. What is the preferred meaning of ‘Humans’?
  2. How is this encoded?
  3. What other readings might this text generate?

- Different readings
- Oppositional reading
- Feminist audience.
- Audiences may be critical of the representations
Humans and Audience

1. What is the preferred meaning of ‘Humans’?

2. How is this encoded?

3. What other readings might this text generate?
Negotiated/Oppositional readings for debate


Dvd cover analysis
2 step flow
– Mail on Sunday/
The Independent act as opinion leaders and their testimonial attracts audiences

Beauty of cropped female face – perfect hair and skin – unreal. Post-modern simulacrum – a copy of a copy? Cropping half-face signifies duality – is she what she seems?


Objectified through gaze – she is the only image on the cover – “to-be-looked-at-ness”.

Font of title and branding “A” – a world turned upside-down. It’s identifiable, but alien.

TA – 15 certificate – teen + audience

C4 brand as mark of quality

“Truly a drama for our times”
The Independent

“Unsettling and gripping” Mail on Sunday
Media Series - TV
Student Notes

“A suburban sitcom with a dark underbelly”

“A terrific mix of paranoia with creepiness”

From the makers of Skins and Broadchurch, Humans is an entertaining action-packed thriller set in a parallel present where the latest must-have gadget for a busy family is a synth — a life-like humanoid.

Worried he is losing his wife Laura (Katherine Parkinson, The IT Crowd), Joe (Tom Goodman-Hill, The Inbetweeners) believes this addition of a highly developed robotic servant to the household will give them back the time they so desperately need to remain as a couple and as a family. Their synth Anna (Gemma Chan, Dietland) is an immediate hit with Joe and the kids, but Laura seems less charmed by Koko, the King's officially-only-child comes. There’s just something about her. Every now and again she does something...almost human.

Others, though, long since abandoned any scepticism, and embraced their synth as part of the family. Female synth engineer George (William Hurt, Damages) reminisces about the past with his retired synth Odd (Will Tudor, Game of Thrones). To George, he is more like a son than a piece of machinery, but the relationship is put threatened when Odd malfunctions. Will George be forced to destroy the one thing he loves?

Meanwhile, Leo (Colin Morgan, The Last Kingdom) is a human on the run with his synth Max and the two unlikely companions are desperately searching for someone. But who, and why? And why does this synth seem to be so unlike the others?

SPECIAL FEATURES

- MAKING OF HUMANS
- BEING A SYNTH
- FAMILY MATTERS

Written By: Jonathan Brackley, Sam Vincent, Joe Barton & Emily Ballou
Executive Producer: Matt Featherstone & Joeris Wax
Executive Producer: The Making of Film
Executive Producer: Smart
Executive Producer: Smart
Exec. Producer: Chris Dyson
Produced by: Chris Dyson

Running Time: 55 minutes
Rating: 12
Color: Full Throttle
English Language
Sous-titres: French
ASPECT RATIO: 1.78:1
Color: Color
DCC FORMAT: DD 48kHz

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Produced by Chris Dyson
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Available only for persons of 18 years and over.
Not to be supplied to any person below that age.