**WOMAN’S HOUR: case study 2**

**Episode: ‘*Male Fertility and Holocaust Education’***

**Made available from: 27th January 2021**

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| BBC - Emma Barnett | **Host: Emma Barnett** | Emma has been hosting Woman’s Hour since January 2021.. Emma hosts several shows across BBC Radio and Television. She also writes regularly for *The Sunday Times*. In 2024, she will move from Woman’s Hour to another flagship programme: the Today Programme on Radio 4 |
| **CONTRIBUTORS** | | |
| Comedian Rhod Gilbert shares cancer recovery goal - BBC News | Rhod Gilbert | Rhod Gilbert is a popular stand-up comedian and has appeared on television shows such as Never Mind The Buzzcocks and was the presenter of his own programme, *Rhod Gilbert’s Work Experience* on BBC One. He has recently presented a documentary on his own cancer diagnosis and treatment |
| Whitney Crenna-Jennings - Associate Director, Mental Health and Wellbeing -  Education Policy Institute | LinkedIn | Whitney Crenna-Jennings | Whitney Crenna-Jennings authored a report for the Education Policy Institute and The Prince’s Trust that showed that teenage girls experience a sharper decline in well-being and self-esteem compared with boys due to “heavy social media use". |
| Amazon.co.uk: Matt Haig: books, biography, latest update | Matt Haig | Matt Haig is an author and mental health campaigner. He quit Twitter (now X) due to mental health concerns. |

**The Show: Context**

In this episode, Emma hosts a long and frank discussion around male fertility with comedian Rhod Gilbert who was on the programme to speak about his experiences to promote a documentary he has made for the BBC on the subject, *Rhod Gilbert: Stand Up To Fertility*. As the programme was broadcast on Holocaust Memorial Day, Emma also led a discussion on how to teach young children about the Holocaust.

A new study indicates teenage girls experience a sharper decline in well-being and self-esteem compared with boys due to “heavy social media use". It has also suggested that the pandemic might be making it worse. The report - by the think tank, the Education Policy Institute, and the Prince's Trust - calls on the government to act quickly to improve mental health support for schools in England. Emma is joined by Whitney Crenna-Jennings , the author of the report, and Matt Haig - the author and mental health campaigner who decided to leave twitter earlier this week - where he had nearly half a million followers.

***The programme strand was originally broadcast at 10am on January 27th, 2021. It was later that day made available to download on the BBC Sounds app. The programme was broadcast live*.**

**Things to Listen For**

* *Does the show fit the remit of the BBC: to inform, educate and entertain? Does it also fit the remit of BBC Radio 4?*
* *Is this programme considered ‘niche’? Consider the vocabulary of the contributors, the format of the programme and the content*
* *Why would this be moved from broadcast to podcast exclusively?*
* *Is the programme accessible to the casual listener? Also, is it purely enjoyable only for women or can men find the broadcast accessible?*

Timecodes for episode:

**0.00-16:05- Introduction to the programme and the topics under discussion, a reminder of ways to get in touch with the programme and the interview with Rhod Gilbert.**

**16:05 – 26:10 Discussion of a recent report (Jan 2021) raising concerns about teenage girls’ mental health and links with social media.**

**Theory**

**Consider how you could apply the theories below as you listen to the broadcast:**

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| *Theorist* | *Theory Basics* |
| **Curran & Seaton** | * *The media is controlled by a small number of companies driven mostly by profit and power* * *Media concentration generally limits or inhibits variety, creativity and quality* * *More socially diverse patterns of ownership help to create the conditions for more varied and adventurous media productions* |
| **Livingstone and Lunt** | * *There is a struggle between the need to further the interests of citizens (by protecting them from harmful or offensive material) and the need to further the interests of consumers (by providing choice, value for money and market competition)* |
| **Stuart Hall (Reception)** | * *Communication is process involving encoding by producers (putting messages and ideologies* ***IN*** *the text) and decoding (the audience taking those meanings* ***OUT*** *and processing them.)* * *There are three positions the audience can take when they decode these messages-* * **Dominant** **(Hegemonic) position**- *the encoded meanings are fully understood and accepted by the audience* * **Negotiated position**- *the encoded messages are accepted in a general way but the message is adapted or negotiated to better fit in to the individual’s experiences or context* * **Oppositional position-** *the encoder’s message is understood, but the decoder (the audience member) disagrees with it, reading it in an opposite way*. |
| **Clay Shirky (End of Audience)** | * *Shirky put forward that there is no such thing as a ‘passive’ audience now. People, generally, do not aimlessly consume media and never think about it again.* * *We are now ‘active’ audiences. We expect to be able to like/share/comment on the media product.* * *Technology largely allows us to do this.* * *We can now ‘speak back’ to producers of media content, shifting the hierarchy and giving more power to audiences.* |
| **Henry Jenkins (Fandom)** | * *the idea that fans are active participants in the construction and circulation of textual meanings* * *the idea that fans appropriate texts and read them in ways that are not fully authorised by the media producers (‘textual poaching’)* * *the idea that fans construct their social and cultural identities through borrowing and inflecting mass culture images, and are part of a participatory culture that has a vital social dimension.* |

**Notes**

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| **Time** | **Content- its tone, topic (how does this affect female and male listeners) and approach** | **What this says about the audience** |
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**Answer these questions:**

1. *What would Curran & Seaton say about Woman’s Hour?*
2. *What would Livingston & Lunt say about Woman’s Hour?*
3. *What would Stuart Hall say about Woman’s Hour? (Reception)*
4. *What would Shirky say about Woman’s Hour? (End of Audience)*
5. *What would Jenkins say about Woman’s Hour? (Fandom)*

**Exam-style questions on *Woman’s Hour***

**Plan THREE OF EACH of these questions. Then, once planned, choose one from each to write out fully.**

**‘Explode’ the question first and always include evidence from the excerpts of the programmes we have listened to OR your knowledge of the programme, its production, distribution or audience.**

**Many of these questions can be easily adapted to other texts from COM 1 Section B if you want to create practice questions.**

**AUDIENCE**

1. How might audiences respond differently to radio? Refer to *Woman’s Hour* [8]
2. Explain how national and global audiences can be reached through different media technologies and platforms. Refer to  *Woman’s Hour* to support your points [8]
3. How do media organisations meet the needs of niche / specialised audiences? Refer to *Woman’s Hour* to support your points. [12]
4. Explain how producers of radio programming target audiences. Refer to *Woman’s Hour* [10]
5. How do radio producers appeal to and maintain a variety of audiences? Refer to *Woman’s Hour* [12]

**INDUSTRY**

1. How does ownership shape media products? Refer to *Woman’s Hour.* [12]
2. To what extent is financial success important to the radio industry? Refer to *Woman’s Hour* to support points. [10]
3. Explain how economic contexts shape radio production. Refer to *Woman’s Hour*. [12]
4. Explore the impact of technology and digital convergence on the radio industry. Refer to *Woman’s Hour.* [15]
5. Explain how historical, social and cultural contexts influence radio production. Refer to *Woman’s Hour* [15].
6. Explore how radio programmes are marketed. Refer to *Woman’s Hour* in your answer to support your points. [8]