AC1.4 DESCRIBE MEDIA REPRESENTATION OF CRIME

Media type Define Each	AC1.4 - How are crimes usually represented in this media form	AC1.4 - Example of how a crime is represented factually (real examples)	AC1.4 - Example of how a crime is represented fictionally (real examples)
Newspaper	Crime reporting varies by newspaper style. **Broadsheets** like **The Guardian or The Times** offer in-depth, objective analysis of crimes, linking them to broader social and political issues, while **tabloids** like **The Sun** or **The Daily Star** focus on sensationalised, high-profile cases with dramatic headlines to attract wider audiences. **Local papers,** like **Luton Today** or **the Liverpool Echo** focus on reporting on local crimes with straightforward updates.	Crime reporting in newspapers varies by type of newspaper and audience. **Broadsheets** offer in-depth, factual coverage, often linking crimes to broader social issues, like the **Stephen Lawrence** murder or **Bernie Madoff's Ponzi scheme**. **Tabloids** often sensationalise stories, focusing on emotional, high-profile cases like **Johnny Depp's trial**. **Local newspapers** like report on community-specific crimes, such as burglaries, with straightforward updates and little analysis.	UK newspapers sometimes create a **blended truth** by mixing **sensationalism**, **victim focus**, and **stereotypes**. For example, the **Sarah Everard case** was reported with exaggerated emotional detail, overshadowing broader issues like police culture and misogyny. This **victim focus** often highlights personal suffering but skips over deeper systemic problems. Additionally, **stereotypes** are reinforced in crime reporting, such as the portrayal of young men from ethnic minorities in **gang-related crimes,** which can create biassed, simplified views of crime. These elements distort the full picture, presenting a more emotionally charged, one-sided narrative.
Television	UK crime TV explores justice and morality through various formats. Shows like **Luther** and **Line of Duty** tackle ethical dilemmas such as police corruption, while dramas like **Three Girls** and **Happy Valley** highlight the community impact of crime. While shows such as **24 Hours in Police Custody** portray the reality of policing in modern Britain.	**TV news reports** try to be factual and objective when covering crime. However, critics say that cases like **Sarah Everard** and **Lee Rigby** can mislead the public, making violent crime seem more common than it is. Documentaries like **The Real Story of Britain's Most Notorious Crimes** give detailed crime analysis, while reality shows like **Police Interceptors** and **Traffic Cops** focus on police successes but ignore bigger problems in UK policing.	UK crime dramas like **Line of Duty** and **Luther**, explore key themes such as police corruption, personal struggles, and the pressures of front-line policing, while The **Responder** examines issues of burnout and moral compromise in difficult environments. Each show portrays the moral complexities of law enforcement. **Life on Mars** mixes humour with a look at 1970s policing, highlighting issues like sexism and racism. In comparison, US shows like **The Wire, The Sopranos,** and **Boardwalk Empire** explore deeper problems with corruption and social inequality. Although **The Sopranos** and **Boardwalk Empire** show the negative side of organised crime, they can also make it seem glamorous.
Film	Crime films, including **thrillers, detective stories**, and **gangster films,** have remained popular, consistently making up around **20% of global cinema**. These films span various sub-genres, such as **police procedurals, gangster and organised crime stories, heist films,** and **legal crime thrillers.**	True crime films, based on real events, delve into notorious criminals and their societal impact. UK examples include **The Murder of Stephen Lawrence**, focusing on a high-profile murder investigation, and **Legend** (2015), which portrays the Kray twins and their criminal empire. The **Hatton Garden Job** (2017) examines heists, while **The Ripper** (2020) looks at serial killers. In the US, semi-fictional films like **Goodfellas** and extended documentaries on criminals like **Ted Bundy** and **John Wayne Gacy** add to the genre	The history of crime in film has evolved from the glorification of gangsters in early classics like **The Public Enemy (1931)** and **Angels with Dirty Faces (1938)**, to the sophisticated heists of **The Thomas Crown Affair (1968)** and **The Italian Job (1969)**. As crime films grew darker, **Get Carter (1971)** and **The Godfather (1972)** highlighted the brutal realities and personal costs of crime, while films like **Shaft (1971)** and **Taxi Driver (1976)** explored social issues like race politics and mental illness. By the late 20th century, films like **Pulp Fiction (1994)** and **Jackie Brown (1997)** blended crime with pop culture, while modern films like **No Country for Old Men(2007)** and **The Dark Knight (2008)** depicted crime as a chaotic, uncontrollable force. The genre evolved further with introspective films like **Joker (2019),** tapping into issues of societal alienation and mental instability, showing how crime in film has shifted from mere entertainment to deep moral and psychological exploration.

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Electronic Gaming	The relationship between electronic games and crime is complex. Violent games like may **desensitise** players to violence, potentially leading to aggressive behaviour and **glamorising** crime by rewarding illegal activities in the game.	As noted, violent games like **Grand Theft Auto** and **Call of Duty** may desensitise players to violence, leading to aggressive behaviour and glamorising crime. In some cases, real-life crimes have been linked to video games, sparking public outcry and calls for stricter regulation. These instances fuel concerns about the potential influence of games on criminal behaviour.	**Crime in Game Narratives**: Games like **Red Dead Redemption** and **The Last of Us** explore the moral complexities of crime, often blurring the lines between right and wrong. These games raise questions about survival, justice, and morality, forcing players to make difficult choices that challenge their ethical beliefs.
Social media	Social media, **citizen journalism**, and **smartphones** have changed how crime is reported and perceived. With smartphones, people can capture and share videos of crimes in real time, bypassing traditional news outlets. While this raises awareness, it also leads to misinformation and panic, shaping public opinion in both positive and negative ways.	Social media platforms like Twitter enable real-time updates from eyewitnesses, such as those at the **Manchester Arena Bombings** at an Ariana Grande concert and can be seen as a form of **citizen journalism**. While this can be helpful, it may also spread misinformation before full investigations are complete. On the positive side, social media plays a key role in raising awareness of underreported crimes like domestic violence and hate crimes, and amplifying movements for justice reform, such as the **#MeToo** movement's focus on sexual harassment and assault.	Social media often distorts reality, fuelling moral panics, stereotypes, misinformation, and vigilante behaviour through inaccurate or exaggerated reporting. A notable example is the **PizzaGate** conspiracy, where false claims spread on **Facebook** that a Washington, D.C., pizzeria was involved in a child trafficking ring linked to high-profile politicians. This led to harassment and even a violent armed confrontation at the pizzeria. **Another case** involved a paediatrician wrongly accused of being a paedophile, again after a Facebook post went viral. **Sensationalism**, especially in high-profile cases like murder, can exaggerate the severity or frequency of certain crimes. These distortions contribute to a skewed view of crime and justice, influencing how people perceive both.
Music	Crime in popular music often spotlights societal issues like violence, poverty, and rebellion. In Hip-Hop, artists like **Tupac** and **N.W.A.** tackle systemic inequalities with songs like **"Brenda's Got a Baby"** and **'F**k tha Police'**, critiquing police brutality. Rock & Punk bands like **The Sex Pistols** and **The Clash** use crime as a symbol of rebellion, while Country music, such as **Johnny Cash's**. **'Folsom Prison Blues**, romanticizes the outlaw lifestyle. These genres examine crime through both glamorization and critique.	Real crimes have been portrayed in popular music, with artists using real crimes to explore themes of injustice and societal issues. **Bruce Springsteen's 'Nebraska'** album includes the title track, recounting the killing spree of serial killer Charlie Starkweather in the 1950s. In another **Atlantic City** he reflects on the murder of mobster Philip "The Chicken Man" Testa in the 1970s. **Bob Dylan's Hurricane** tells the story of boxer Rubin 'Hurricane' Carter, who was wrongfully convicted of murder and spent nearly 20 years in prison before being exonerated. Other examples include **Sufjan Stevens'** song about **John Wayne Gacy** and **New Wave band Interpol's 'Evil'**, which tackles the crimes of **Fred & Rose West**. Punk band **The Adverts** also addressed capital punishment in **'Gary Gilmore's Eyes.'** These songs use crime to reflect on issues like wrongful convictions, punishment, and human suffering.	Many musicians blend fact and fiction, drawing from real events to inspire their songs. **Eminem's "Stan"** fictionalised the story of an obsessed fan, while hip-hop artists like **Jay-Z** and **Nas** weave exaggerated tales of crime, often based on their personal experiences. Similarly, **Coolio's "Gangsta's Paradise"** paints a vivid picture of inner-city struggles, where crime and poverty intertwine, blending personal reflection with broader societal issues. A chilling example of crime in music is **Never Learn Not to Love**, recorded by **The Beach Boys** and written by serial killer Charles Manson. These songs mix reality with imagination, crafting powerful narratives that explore both the personal and societal effects of crime.