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Encoding and Decoding The 'Encoding/Decoding' model was originally proposed by Jamaican-born British cultural theorist Stuart Hall in 1973. Hall was a founding member of the Centre for Contemporary Cultural Studies. A school that has been a key instrument in the development of cultural studies.

Hudson (2014) states that “Stuart Hall claimed that media texts go through stages of encoding and decoding. this theory states that media texts are encoded by the producer and that the texts contain only the ideologies of the people who made the media text. Decoding is when an audience views the text and interprets...

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The Encoding/decoding model of communication was first developed by cultural studies scholar Stuart Hall in 1973. Titled 'Encoding and Decoding in the Television Discourse', Hall's essay offers a theoretical approach of how media messages are produced, disseminated, and interpreted. Hall proposed that audience members can play an active role in decoding messages as they rely on their own social contexts, and might be capable of changing messages themselves through collective action. In simpler t

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Stuart Hall's Encoding/Decoding model Stuart Hall's theoretical framework of encoding/decoding

provides a broader spectrum for analysing the interpretation of a mass media message amongst its audience. Durham and Kellner explain that the encoding/decoding theory ventures from previous theories that operated on a much linear framework.

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1. Encoding/Decoding
Stuart Hall
. 2. It is how media messages are produced, circulated and consumed, proposing a new theory of communication
Hall argued that the meaning is not fixed/determined by the sender, the message is never transparent and the audience is not a passive recipient of meaning.
There is a “lack of fit” between the moment of the production of the message ('encoding') and the moment of its reception ('decoding').
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Stuart Hall stated in his key paper, Encoding/Decoding, that the codes of encoding and decoding are not identical or symmetrical, but relatively autonomous.

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Abstract. This essay addresses how digital and interactive media scholars might adapt the concept of affordances in relation to Stuart Hall's canonical 'Encoding/Decoding' model to better account for how certain types of interactivity are promoted or discouraged by new technologies and platforms. In particular, Shaw looks at how the perceptible, hidden, and false affordances of designed objects intersect with Hall's dominant/hegemonic, negotiated, and oppositional reading positions.

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Chapter 34. Stuart Hall. ENCODING, DECODING. EDITOR'S INTRODUCTION. STUART HALL'S INFLUENTIAL ESSAY offers a densely theoretical account of how messages are produced and disseminated, referring particularly to television. He suggests a four-stage theory of communication: production, circulation, use (which here he calls distribution or consumption) and reproduction.

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Media Culture: Encoding and Decoding

Encoding and Decoding. Stuart Hall. Four intellectuals established Cultural Studies, namely, Richard Hoggart, Raymond Williams, E.P. Thompson, and Stuart Hall. Hall (b. 1932) has had the lion's share of publicity. Scholars working in this tradition often take their cue from his articles. Hall tells us that he grew up in Jamaica, the "blackest son" (in his words) of a middle-class, conservative family; from an early age, Hall says, he rejected his father's attempt to assimilate into white, ...

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Stuart Hall's theory is called / decoding mode coding. In Hall's encoding / decoding of the communication model basic premise is that the media device is in the production, circulation, distribution of the benefit / consumption, reproduction, and not to convey a message.

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He deconstructed the circulation of meanings and images through media practices and showed how identities based on age, class, race or gender may intersect with dominant representations ('encoding' and 'decoding').

HALL, Stuart - GLOBAL SOCIAL THEORY

In "Encoding/decoding", Hall suggests media messages accrue commonsense status in part through their performative nature. Through the repeated performance, staging or telling of the narrative of " 9/11 " (as an example; there are others like it), a culturally specific interpretation becomes not only plausible and universal but elevated to "common sense".

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Reception Theory

Part I: Stuart Hall's Encoding and Decoding Theory Stuart Hall was a proponent of the Reception

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