**Comparisons of Mass Media
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The television programmes, *Jamie’s Christmas* and *Nigella Christmas Kitchen*, although of similar purpose, possess differing audiences, displayed through their individualised language and form techniques. Oliver persuades his audience, middle-class British-western households with money and time limitations, to create deliciously simple, acceptably priced Christmas meals for bringing the family together during Christmas. In comparison, Lawson persuades her young, middle-class single female audience that invigorating Christmas social interactions as a gracious hostess, through cooking fabulous and delicious meals, is attainable. This persuasion occurs through the utilisation of various language and form techniques.

Oliver and Lawson utilise tone to express their purpose, generated through numerous form and language techniques. Lawson’s introduction crafts a sophisticated tone through its wintery-city skyline imagery, supplemented with culturally-perceived urbane and chic jazz music. This tone persists throughout the program through visual elements such as stylised, cinematic camera angles, which showcase Lawson’s stylish food options, and the smooth editing of shots demonstrating her abilities as a hostess through courteous guest interactions. This tone aids in communicating Lawson’s purpose, through portraying her to the audience as a sophisticated, gracious hostess, and therefore an authority figure regarding her purpose. Oliver’s style, in comparison, is simpler, the introduction being a cheerful, 2D animated, Christmas-themed title card, accompanied by *We Wish You a Merry Christmas* on piano, a culturally-perceived festive song. This creates a relaxed, festive tone. This tone is upheld through Oliver’s utilisation of simplistic camera angles of mostly singular perspective and framing, which centre upon the Christmas food, and Oliver’s eustressed visage as he prepares said food. The communication of Oliver’s purpose, that a whole-family dinner is both important and eustressful, is aided through this festive tone, which influences his audience’s emotions through inducing nostalgia for past Christmas dinners. Although both Lawson and Oliver successfully utilise their individualised tones, Oliver’s tone resonates better with the audience, as more people have experienced family Christmas dinners than have hosted parties. Therefore, through various form and language techniques, Oliver and Lawson crafted individual tones to further their purpose, and appeal to their audience.

Both Oliver and Lawson utilise context, specifically regarding their execution of plot elements, to appeal to their audience. Oliver’s setting is a cosy British family home with a food-laden fridge on Christmas, the plot centred upon his preparations for the Christmas dinner the next day. This appeals to the audience through demonstrating that Oliver understands the stresses associated with Christmas dinner preparations, and therefore can assist in relieving said stresses. Oliver procedurally details the creation of his food items, calmly guiding the viewer through each preparation segment, so that by the climax both Oliver and the audience are likely at the same stage of food allocation. By doing so, Oliver relates to his audience through guiding them to achieve their Christmas dinner aspirations, and resolve their stress. Climaxing the story at the dinner also subconsciously demonstrates to the audience the importance of Christmas dinner in bringing people together, as by doing so the audience realises that preparing a Christmas dinner is their main goal. In contrast, Lawson’s plot centres upon the creation of various delicacies, and their impacts upon the party, with food preparation scenes interspersed between sequences displaying the food’s positive effects upon her Christmas party, like the discussions and happiness it generates. Through doing so, Lawson appeals to and attracts her young female audience, whose Christmas aspirations likely revolve around becoming the ‘life of the party’, by indicating that Lawson understands how to invigorate Christmas parties, and can therefore impart to the audience those same skills. Likewise, Lawson also illustrates the importance of good food in becoming a gracious hostess, thereby communicating her purpose. Lawson’s ability to directly relate to and attract her audience through context outclasses Oliver’s, through relating more closely towards her target audience. Therefore, both Oliver and Lawson utilise context and setting to express their purpose and appeal to their audience, however, Lawson’s execution was more precise.

The characters displayed by both Oliver and Lawson, created through various form and language techniques, assisted in relating to the audience, and therefore communicating their purpose. Oliver’s character, a jovial family-man who is cooking on Christmas Eve for a party the next day, is an exemplar to his audience through his calm, unstressed demeanour. His vocabulary is simple, utilising clichés, common phrases, British slang and anecdotes to describe his food and procedure, terms such as “malarkey”, “lovely-jubbly” and “easy-peasy.” This relaxed vocabulary incorporates a humorous element to attract Oliver’s audience, whilst also illustrating his lack of stress. Thus Oliver aids in communicating his purpose, through appealing to his audience, and displaying that Christmas dinner need not be stressful. Likewise, Lawson’s character, a classy single woman who is catering for a Christmas-themed party with friends, is an exemplar to her audience through her placid demeanour and erudite speech. Her vocabulary is refined, utilising emotive metaphors for food, shown by her description of pomegranate seeds as “beautiful jewels”, and lychee as “a spring blossom at Christmas.” Lawson also utilises quotes from famous actresses; quoting Mae West, she stated “too much of a good thing can be wonderful!” Thus, Lawson appears more educated, increasing the audience’s perceived reliability of her information, and therefore their trust. Hereby, Lawson demonstrates the importance of tactful speech and action for a hostess, assisting her purpose’s communication. However, regarding character Oliver appeals far better to his audience, through utilising humour, which Lawson’s production clearly lacked. Although both Oliver and Lawson’s characters enticed their separate audiences, Oliver’s humorous themes rendered his production a larger mass-market appeal than Lawson’s.

Overall, Oliver better utilised his language and form techniques, regarding audience appeal and his purpose’s communication. His festive tone better resonated with his audience through invoking nostalgia, and his character through utilising humour, two areas which Lawson underutilised. However, Lawson’s precise usage of context outclassed Oliver’s through her prodigious incorporation of the audience’s aspirations within her production. Nonetheless, Oliver’s execution of these various language and form techniques was more effective overall than Lawson’s.

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