GCSE Media Studies CSPs Knowledge Organisers

Media One

What's assessed
•Section A will focus on Media Language and Media Representations. Questions in this section can test any two of the following forms:
•magazines
•advertising and marketing
•newspapers
•online, social and participatory media and video games.

Section B will focus on Media Industries and Media Audiences. Questions in this section can test any two of the following forms:
•radio
•music video
•newspapers
•online, social and participatory media and video games
•film (industries only).

How it's assessed
•Written exam: 1 hour 30 minutes
•84 marks
•35% of GCSE

Questions
•A range of questions relating to an unseen source and Close Study Products.
•An extended response question (20 marks).

Media Two

What's assessed
Section A will be based on a screening from an extract of one of the television Close Study Products and can test any area of the theoretical framework.

Section B will be based on either newspapers or online, social and participatory media and video games and can test any area of the framework.

How it's assessed
•Written exam: 1 hour 30 minutes
•84 marks
•35% of GCSE

Questions
•Short, medium and extended response questions assessing depth of knowledge and understanding of the course.

Non-exam assessment: creating a media product

What's assessed
•Application of knowledge and understanding of the theoretical framework.
•Ability to create media products.

How it's assessed
•A choice of one of five annually changing briefs, set by AQA.
•60 marks
•30% of GCSE
•Assessed by teachers
•Moderated by AQA.

Tasks
Students produce:
•a statement of intent
•a media product for an intended audience.

GCSE Media Studies Knowledge Organiser (KO) – An Introduction to Media

WHAT SHOULD I ALREADY KNOW?

✓ I have knowledge of media forms such as newspapers, magazines, television, film, music, YouTube and social media from across the KS3 curriculum and through life experience.

✓ I have engaged with creative media through the use of technology/ design and engagement with the arts.

✓ I have been taught lessons embedded throughout English and citizenship curricula at KS3 on enhancing media literacy.

✓ I have explored media through the creation of forms like newspaper articles in English lessons at KS3.

✓ I have developed skills of language and source analysis to support my media journey.

KEY SKILL: SEMIOTIC ANALYSIS

Semiotic analysis of media products involves understanding how cultural, social and natural phenomena can be explored as signs and what they symbolise. The basic questions in semiotics are how and why things mean what they mean.

WHAT DO I NEED TO KNOW?

Media Language:

- Forms of media language
- Choice of media language to create meaning
- Theories of narrative
- Technology and the media
- Codes and conventions
- Genre

Media Representation:

- Re-presentation of reality
- Theoretical perspectives on gender
- Choice of media producers and audience positioning
- Stereotypes
- Misrepresentation
- Social, cultural and political significance
- Reflection of contexts
- Audience interpretation

Media Audiences:

- Theoretical perspectives of audiences
- Range of audiences and targeting
- Categorisation
- Audience responses
- Social, cultural and political significance

Media Industry:

- The nature of media production and processes
- Ownership
- Convergence
- Funding
- Regulation
- Commercial industries
- Technology

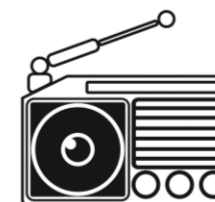## KEY MEDIA INDUSTRIES

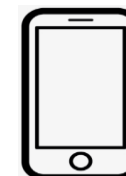| Print + TV Advertising	Magazines
Film + Marketing	Music Videos
Radio	Newspapers
TV	Participatory + Social Media

WHAT DO I NEED TO KNOW?: TIER 2 + 3 VOCABULARY

TIER 2 VOCABULARY		TIER 3 VOCABULARY	
Conventional	Something that is typical and follows the expectations of a form/ genre.	Mise-en-scene	A French term meaning 'put in this scene' which emphasises the idea that elements are included deliberately to communicate specific meanings.
Unconventional	Something that is not typical and does not follow the expectations of a form/ genre.	Niche audience	A relatively small segment of an audience with specific tastes and interests.
Stereotype	A widely held but oversimplified image or idea of a particular type of person or thing.	Mass audience	The very large group of people who consume the most popular media products; wider outreach and demographics.
Counter-stereotype	An idea that goes against the widely-held image of a particular type of person or thing.	Cultural hegemony	The process of making people see the beliefs and values of the most powerful group as being natural and common sense.
Bias	A tendency to to prefer one thing over another that prevents objectivity.	Agenda setting	The theory that the media have a powerful and influential role in telling politicians and the public what they should be thinking about.
Consumption	The action of using up a resource (such as a media product).	Symbolism	The use of symbols to represent ideas or qualities.
Enigma	Something that is difficult to understand and leaves us asking questions.	Connotation	Hidden meaning.
Polysemic	Having a number of meanings, interpretations and understandings.	Denotation	Literal meaning/ definition.

WIDER READING OPPORTUNITIES

Fiction

- *The Turn of the Screw* by Henry James (1898)
- *The Signal-Man* by Charles Dickens (1866)
- *Oliver Twist* by Charles Dickens (1838)

Non-Fiction

- *The London Labour and the London Poor* by Henry Mayhew (1851)

Graphic Novel

- *The League of Extraordinary Gentleman* by Alan Moore (1999)

Poetry

- Alfred, Lord Tennyson
- Christina Rossetti
- Robert Browning

# GCSE Media Studies Knowledge Organiser (KO) – Media Theories

- ✓ How to structure and conduct semiotic analysis of media products.

- ✓ An understanding of how cultural, social and natural phenomena can be explored as signs and what they symbolise.

- ✓ The basic questions in semiotics are how and why things mean what they mean.

- ✓ How media products are constructed to convey hidden meanings to attract target audiences.

- ✓ How media products are constructed to comply with/subvert conventions and stereotypes.

WHY NOW?

To further develop your semiotic analysis of media products, you must demonstrate a clear, perceptive understanding of how to apply media theory.

WHAT DO I NEED TO KNOW?
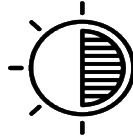
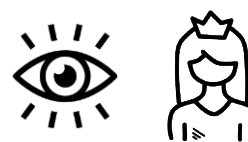|	
Binary Oppositions (Strauss)	Narrative Theory (Todorov)
Narrative Theory (Propp)	Male Gaze Theory (Mulvey)
Enigma Codes (Barthes)	Reception Theory (Hall)
Uses and Gratifications (Blumler + Katz)	Power + Industries (Curran + Seaton)
Regulation Theory (Livingstone + Lunt)	News Values (Galtung + Ruge)

KEY SUCCESS CRITERIA

In order to achieve a Level 4 (highest level) for each semiotic analysis question in your exam, you must demonstrate the following:

❑ Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how information/ hidden meanings are provided by codes.

❑ Consistently appropriate and effective use of the theoretical framework throughout.

❑ Consistently appropriate and effective use of subject specific terminology throughout.

❑ Consistently appropriate links to relevant media theories and concepts to demonstrate wider understanding of the media language, representation, audience and industry.

WHAT DO I NEED TO KNOW?: KEY MEDIA THEORIES

Binary Oppositions (Strauss)	• Entails that the majority of narratives in media forms such as books and film contain opposing main characters. • These binary opposites help to thicken the plot and further the narrative; and introduce contrast. • A problem with binary opposites is that they may oftentimes perpetuate negative stereotypes. For example, if the binary opposite was man vs. woman, according to gender stereotypes, the man may be portrayed to be 'strong' whereas the woman is the 'damsel in distress'.

Narrative Theory (Todorov)	• Todorov suggests that narratives move from one state of equilibrium to another, with the majority of a narrative focusing on conflict or imbalance.
	• This structure can be summed up as:
	  - Equilibrium
	  - Disequilibrium
	  - Partial restoration of the equilibrium

Narrative Theory (Propp)	• Propp argued that stories are character driven and that plots develop from the decisions and actions of characters and how they function in a story. • He claimed characters could be classified into certain roles that progress a story: the hero, the villain, the princess, the donor, the dispatcher, the false hero and the helper. • Propp's ideas are also relevant in non-fiction print texts like newspapers which often portray politicians as villains if their decisions or policies aren't popular with the public.
Male Gaze Theory (Mulvey)	• The male gaze is the way in which the visual arts let us see a video, picture or experience from a masculine point of view - representing women as an object of desire for the heterosexual male audience. Preferences towards passive and submissive women. • It can be encouraged through the use of clothing, props, make up, language and even the camera angles/ shots/lighting- for example, the camera may focus on the lips of a woman in a close-up shot to connote pleasure (think- Galaxy).
Enigma Codes (Barthes)	• The word 'Enigma' basically means a 'mystery' or a puzzle. It is something you don't know and have to work out by yourself. • The Enigma Code is simply a theory that suggests a text (whether that can be television, film or a poster) portrays a mystery to draw an audience in. This allows the audience to pose questions and as such become intrigues in the piece.
Reception Theory (Hall)	• Representations are constructed through media language, and reflect the ideological perspective of the producer. • The relationship between concepts and signs is governed by codes. • Stereotyping, as a form of representation, reduces people to a few simple characteristics or traits. However, stereotyping is useful, as it allows producers to easily construct media products, and audiences to easily decode them. Stereotyping tends to occur where there are inequalities of power,
Uses and Gratifications (Blumler and Katz)	• Suggests that media users play an active role in choosing and using the media. Users take an active part in the communication process and are goal oriented in their media use. • A media user seeks out a media source that best fulfils the needs of the user. Uses and gratifications assume that the user has alternate choices to satisfy their need.
Power and Industries (Curran and Seaton)	• 'The media' is controlled by an increasingly small number of companies who are driven by profit and power. • By concentrating media production in to the hands of so few companies, there is an increasing lack of variety, creativity and quality. • We need more socially diverse and democratic patterns of ownership help to create varied and adventurous media productions.
Regulation Theory (Livingstone and Lunt)	• Think the needs of a citizen are in conflict with the needs of the consumer, because protection can limit freedom. They noticed that regulating media to protect citizens from harmful content can limit freedom of expression. • Regulation of media is also incredibly difficult to achieve successfully.
News Values (Galtung and Ruge)	• In 1965, media researchers Galtung & Ruge analysed international news stories to find out what factors they had in common, and what factors placed them at the top of the news agenda worldwide. They came up with a list of news values. • Negativity, proximity, recency, currency, continuity, uniqueness, simplicity, personality, predictability, elite nations or people, exclusivity and size.

GCSE Media Studies Knowledge Organiser (KO) – Camera Shots + Angles

WHAT SHOULD I ALREADY KNOW?

- ✓ How to structure and conduct semiotic analysis of media products.

- ✓ An understanding of how cultural, social and natural phenomena can be explored as signs and what they symbolise.

- ✓ The basic questions in semiotics are how and why things mean what they mean.

- ✓ How media products are constructed to convey hidden meanings to attract target audiences.

- ✓ How media products are constructed to comply with/subvert conventions and stereotypes.

WHY NOW?

To further develop your semiotic analysis of media products and mise-en-scene, you must demonstrate a clear, perceptive understanding of how and why camera shots/ angles communicate meaning.

WHAT DO I NEED TO KNOW?

	Establishing Shot	
Camera shots are an essential aspect of photography, filmmaking and video productions, because by combining different types of shots, angles and camera movements, the filmmakers are able to emphasise specific emotions, ideas and movement for each scene.		**Camera angles** are used to specify the location where the camera is placed to take a shot. The position of the camera in relation to the subjects can affect the way the viewer perceives the scene.
Two shot	High Angle	Low Angle
Mid-shot	Close-up	
Over the shoulder	Point of view	Long shot

GCSE Media Studies Knowledge Organiser (KO) – Advertising

WHAT SHOULD I ALREADY KNOW?

- ✓ How to structure and conduct semiotic analysis of media products.

- ✓ An understanding of how cultural, social and natural phenomena can be explored as signs and what they symbolise.

- ✓ The basic questions in semiotics are how and why things mean what they mean.

- ✓ How media products are constructed to convey hidden meanings to attract target audiences.

- ✓ How media products are constructed to comply with/subvert conventions and stereotypes.

- ✓ How to apply media theory to semiotic analysis.

- ✓ How to analyse mise-en-scene, including camera angles and shots, to demonstrate an understanding of hidden meanings.

KEY CSPs

Print Advertising:
- **OMO** washing powder (1955- Women's Own Magazine)

TV Advertising:
- **Galaxy** (2016- Audrey Hepburn)
- **NHS Represent** (2016- BAME blood campaign with Lady Leshurr)

WHAT DO I NEED TO KNOW?

Which elements of the key framework does this link to?

- Media language
- Media representation
- Media contexts

Which elements of the mise-en-scene should I analyse?

- The callout/ bubble/ burst
- The colour scheme
- The copy/ anchorage text (verbal + linguistic codes)
- The slogan
- The main image (non-verbal codes such as body language, costume, make-up, camera angle and shot, etc.)
- The typography
- Narrative structure and characters (link to theory)

OMO (1955)	GALAXY (2016)	NHS REPRESENT (2016)
OMO was a popular washing powder brand in the 1950s. In 1955, British society was still adjusting after WW2 in which women took on many traditionally male jobs with men off fighting. This led to advertising often trying to reinforce traditional female stereotypes of housewives and mothers in order to protect male power both at work and at home.	The Galaxy brand identity has focused on luxury and indulgence for over 25 years. For the Galaxy advert, the advertising agency used a CGI-version of Hepburn from 1953, the year of her hit film Roman Holiday. The advert is set on the luxurious Italian Riviera which creates intertextuality and nostalgia – two key audience pleasures. Nostalgia, or a "yearning for yesterday," is a frequently used advertising tool. It is particularly common in the chocolate industry.	This product explores a range of different representations: ethnicity, masculinity, femininity, class, age, disability and ability and place. It's also a different type of advert as it's not promoting a product but instead is a campaign designed to influence the audience's behaviour. Lady Leshurr is an English rapper, singer and producer. She is famous for her freestyling rap style. The ad encourages people of all backgrounds to donate blood- particularly the BAME community.

KEY VOCABULARY

Vocabulary	Definition
Advertorial	Paid-for advertisement which includes editorial content; normally in a print magazine
Anchorage	The 'pinning down of meaning' that a caption provides when coupled with an ambiguous image.
Copy	The text created for an ad.
Intertextuality	When one media text refers to or suggests another media text
Mise-en-scene	Elements are included deliberately to communicate specific meanings.
Nostalgia	A sentimental longing or wistful affection for a period in the past.
Psychographics	Describing an audience by their shared psychological profile (likes, dislikes etc.)
Slogan	Line of copy which encapsulates the campaign strategy.
Space	The pages in a magazine which can be sold (as double spreads, foldouts, full and half pages) to advertisers
USP	Unique Selling Proposition/point - a highlighted benefit of a product which makes it stand out from all rival brands

Semiotic codes and Media Language Checklist

When analysing a media product, check the visual and audio codes. Consider the **denotations and connotations**.

- Colours
- Slogan
- Product placement
- Camera Angles
- Audio codes
- Persuasive language
- Endorsement
- Positioning/ arrangement/ blocking
- Interesting and meaningful phrasing

Key Image
To help sell the image and increase understanding of product.
Sometimes a celebrity endorsement.

Brand logo and name
So that it is quickly recognisable in store or online. This is an example of gaining brand identity.
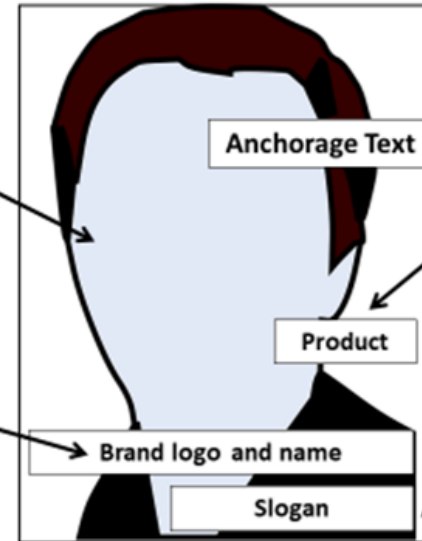
Anchorage Text
Text that gives more detail on product.

Image of Product
So that it is quickly recognisable in store or online. This is an example of gaining brand identity.

Slogan
Often adds to the theme of the advert. Reinforces brand identity.

Anchorage Text

Product

Brand logo and name

Slogan

Single Strand Narrative

A narrative that is focused around only one character and the narrative unfolds and finishes around that particular character.

Multi-Strand Narrative

A narrative that allows itself to be focused around many other characters and unfold in the hands of multiple ways through this.

Linear Narrative

A narrative that works in one line or strand. This means that the narrative works from start to finish and tells the story in one straight sitting without interruptions from the past or future.

Non-Linear Narrative

The opposite to what a linear narrative might contain. This means that it has interruptions in between, at the start or the end of the story.

Propp's Characters

1. Hero
2. Villain
3. Princess
4. Donor
5. Helper
6. False Hero
7. Dispatcher

Todorov's Narrative Theory

1. A state of equilibrium.
2. An event that disrupts the equilibrium.
3. A recognition that this disruption has occurred.
4. An attempt to repair the damage of this disruption.
5. A new equilibrium or return to old state. Order is restored.
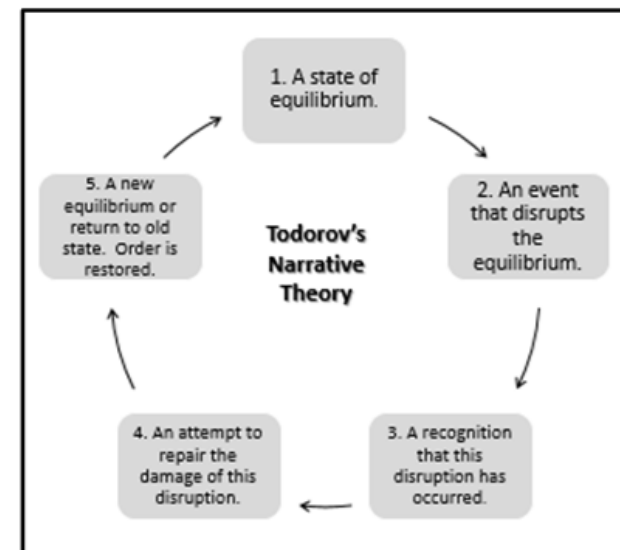
NHS Represent Advert

Message of the advert – to promote positive representations of the BAME community it order to empower them to donate blood.

Key questions

- How does the advert use conventions of rap music videos? Why does it use them?
- What positive representations of the BAME community does this advert contain?
- How does the advert use the urban location to engage its audience with its message?
- What is a niche audience? Who is the advert's niche audience?
- What narrative structure does the advert follow? How does this enhance its message?

Galaxy Chauffeur Advert

A well-known chocolate brand sold as a luxurious but affordable creamy chocolate. This advert uses Audrey Hepburn reanimated using CGI to give the product a sense of a timeless class.

Key questions

- How does the product's branding come through in the advert's imagery and iconography?
- How is a sense of nostalgia used?
- How does the advert use intertextuality to portray their brand?
- How is the advert's narrative structured?

OMO Advert

The OMO advert is from 1955 in the UK and is for the OMO washing detergent for clothes. The advert comes a decade after women were helping the war effort by working while the men were at war.

Key questions

- What were the stereotypes of men and women in the 1950s? Are these still prevalent, today?
- How does the advert adhere to gender stereotypes?
- How is the advert arranged to persuade the audience to buy the product?
- How does this advert connote a sense of perfection?
- What are some examples of persuasive language the advert uses?

GCSE Media Studies Knowledge Organiser – Magazines

Key Questions

- How are the choices of layout, colour, typography, and language used to convey meaning?
- How is media language used to target a specific audience?
- How are narrative devices used to tempt prospective buyers?
- How has enigma been used to create audience appeal?
- How have the producers chosen to represent the individuals, groups, places, issues they have selected?
- How are stereotypes used or challenged?
- How do audiences interpret the representations on the cover (Stuart Hall)?
- What are the values and beliefs implied by the magazine?

KEY CSPs

Tatler (Jan 2021)

Heat (Nov 2020)

WHAT DO I NEED TO KNOW?

Tatler	Heat
• Tatler is Britain's oldest magazine (founded in 1901).	• From Bauer Media's website about the brand of Heat: "Heat is the brand that sets popular culture alight and gets people talking. Now a huge multiplatform brand that's unrivalled in the entertainment market, heat is more than just a magazine- it's a radio station, a podcast, an app and has a huge online and social media presence."
• Targeted at upper classes and upper-middle classes.	
• Lifestyle magazine with focus on fashion; high society events such as balls and celebrities such as the Royal family and members of the aristocracy (people with inherited wealth, titles and land.)	• From the Heat media pack: "In print – we bring readers a truly unique, quality experience. From clever A-list access shoots no other magazine could pull off to celeb news – heat has the celeb contacts to give readers the exclusive every time."
• There are versions in Russia, Hong Kong and Indonesia.	
• Over the years, Tatler has remained interested in the lives of the Royal family, but has tried to re-invent itself as more 'edgy' and modern in recent years, to try and target a younger audience. The issues that Tatler is concerned with tend to be political but not in a particularly gritty way because the magazine is more interested in fashion, merchandise, beauty and 'lifestyle' rather than dealing with news in any depth.	• The magazine also offers shopping and lifestyle tips: "Our all-inclusive approach promises style for everybody, no matter what shape or size, and our team test fashion and beauty products to make sure readers spend their hard-earned pennies wisely. And Life Hacks gives readers down-time inspo by curating the buzziest experiences in travel, food, fitness, wellbeing and homes."
• The preoccupation with parties, private schools, luxury holidays and exclusivity (the 'Tatler Privilege Club') assumes a high level of income and an elitist attitude which may alienate or offend people from a different social class. 81% of the readership has an above average income. the cultural context of the magazine could be judged as 'niche'.	• FEMALE/MALE: 90% / 10% • AVG AGE: 37 • AGE PROFILE: 52% AGED 15/34 (14% 15-24, 37% 25-34) • SEGMENT: 50% ABC1 • MARITAL STATUS: 57% MARRIED (or living with partner) / 43% single
• Tends to reflect dominant representations/stereotypes of wealthy upper-class British people.	• The people represented on the cover are mostly celebrities and well known actors, reality television stars and music artists.

KEY VOCABULARY

Vocabulary	Definition
Masthead	The name and logo of the magazine.
Mode of address	How the magazine talks to its audience.
House style	A magazine's distinctive style that distinguishes it from its competitors.
Sell lines	Persuasive text on the cover that helps to sell the magazine to the audience.
Cover lines	Articles highlighted on the front page to draw readers into the magazine
Banners	Text which stands out because it's on a coloured background.
Buzz words	"Free", "Exclusive" and "Wow" are all examples. They attract the readers' attention.
Pugs	These are placed at the top right and left corners of the page and are known as the 'ears'. Examples of content that is placed here is the price of the product, the logo or a promotion.
Copy	Text used in the magazine.
Puffs	Boxes on the front page that promote features found inside the magazine.

Practice questions

- How was the BBC funded at the time of Radio 1's launch? Why was the decision made to make big changes in their radio provision?

- What is 'needle time' and how did it restrict the broadcasting of pop music in 1967?

- What was the preferred reading of the Radio 1 launch show?

- How were young people able to gain access to their music in 1967 and how is the consumption and use of music different today?

- Describe the government's suppression of pirate radio immediately before the launch of radio 1.

KEY CSPs

- BBC Radio 1 Launch with Tony Blackburn

- KISS FM Breakfast with Jordan and Perri

WHAT DO I NEED TO KNOW?

BBC Radio 1 Launch

Historical Context: 1960s and Pirate Radio

There were changing attitudes to music and youth culture in the early 1960s. 'Pop' music was becoming more popular and attitudes in young people were becoming more relaxed. There was clearly a need for a radio outlet for this music with a less formal presentation style; but there was nothing on the BBC. This led to the growth of 'pirate' radio stations who could produce these shows for young people, but were beyond the control of regulators.

Who was the Target Audience?

The Radio 1 target audience in 1967 was young people who were listening to pirate radio. Today, the BBC Radio 1 target audience is 15-29 year olds but they are struggling to attract these listeners.

Why wasn't it a Success?

When first launched in 1967, Radio 1 was not as popular as the BBC had hoped. There were a number of reasons why Radio 1 was not a success initially:
- It was not seen as 'cool' by many young people as the BBC stood for traditional, conservative values.
- It struggled financially as there was no increase in the licence fee to pay for this extra radio station.
- Whilst Radio 1 tried to copy the pirate radio's style, it didn't quite do it effectively initially as it broadcast simultaneously with Radio 2 – so it had to have a more formal style than the pirate broadcasters. Some young people didn't respond positively to this.
- However, the 1967 the Marine Broadcasting Offences Act officially outlawed pirate radio stations. The Government had closed the legal loophole that allowed these stations to broadcast and these had a British audience of 10 to 15 million. This meant the audience **had** to go to Radio 1 if they wanted to listen to popular music.

Many of the pirate station broadcasters then were then employed by BBC Radio 1, thus bringing many of the their loyal listeners with them. Commercial radio didn't broadcast until 1973 so it had no competition. Radio 1 also developed better content more suitable to the target audience as it became more popular. In the 1970s and 1980s, Radio 1 became the most listened to station in the world with audiences regularly over 10 million.

KEY VOCABULARY

Vocabulary	Definition
Analogue transmission	A continuous signal that varies in amplitude (AM) or frequency (FM), as opposed to a digital signal.
Bumper	A song, music, or another element that signals a transition to or from commercial breaks.
DJ or Disk Jockey	A radio announcer who plays music on air.
Jingle	A short audio clip played on a radio show used for promotion.
Ofcom	The regulator for the communications services that we use and rely on each day.
Pirate radio	Radio station that broadcasts without a valid license.
Regulation	An official rule or the act of controlling something in order to protect media consumers.
Targeting	The process of selecting radio stations by their listening audiences to reach a specific demographic group.

GCSE Media Studies Knowledge Organiser (KO) – Radio (KISS FM)

WHAT SHOULD I ALREADY KNOW?

- What are the benefits and limitations of Bauer Media Group's ownership of cross-media brands?
- How is KISS funded? How is this different to Radio 1?
- How does KISS benefit from synergies between BMG's many brands and products?
- How does KISS breakfast target its audience?
- What is the role of the show's presenters? How does the show position its audience?
- What opportunities are there for listeners to interact with the presenters and the KISS brand?
- How has radio changed since 1967?

KEY CSPs

- BBC Radio 1 Launch with Tony Blackburn

- KISS FM Breakfast with Jordan and Perri

WHAT DO I NEED TO KNOW?

Kiss FM

Background and History

Kiss FM first broadcast on 7 October 1985 as a pirate radio station, initially to South London then across the whole city. Transmitting seven-days from the start, it would be regularly taken off-air by the authorities and so became a weekend operation shortly afterwards. This means that it has its origins in common with radio in the 1960s (such as Tony Blackburn's Radio Caroline show) as KISS was originally an illegal station that became legitimate as it grew in popularity. KISS FM is now seen as more mainstream and less controversial and has been operating legally since 1990. In 2007, it was bought by international conglomerate Bauer Media.

The station developed a committed following across London of mostly young people with figures in the press at the time stating that the station attracted some 500,000 listeners while operating as an unlicensed pirate station.

Gordon Mac approached a successful London club promoter, Guy Wingate, to discuss ways of improving the KISS FM profile. As a result, Wingate launched the very successful Kiss nights at the Wag Club where DJs from the station would DJ night club nights. These nights increased the station's reputation as a young person's music radio station.

KISS FM deliberately chose breakfast show hosts (Jordan + Perri) who are:

- Members of a dance troupe called Diversity who won Britain's Got Talent
- Friends in real life and have a natural 'chemistry' which is so important for breakfast radio and connecting with audiences.
- They are known for their 'banter' and personality.
- Connected to political movements such as Black Lives Matter

Focus of CSP

- Background
- Industry contexts (Bauer Media)
- Listening figures + revenue
- Regulation

KEY VOCABULARY

Vocabulary	Definition
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Targeting	The process of selecting radio stations by their listening audiences to reach a specific demographic group.

GCSE Media Studies Knowledge Organiser (KO) – Film + Marketing

Key Questions

- Describe conglomerate ownership, how is this demonstrated in the production of Black Widow?
- How does Black Widow demonstrate attempts to make the film industry more diverse?
- Why and how might the production and distribution of Black Widow be different to previous MCU movies?
- What is 'star power' and what was its role in the production and marketing of Black Widow?
- How were audiences targeted for I, Daniel Blake?
- What certification did I Daniel Blake receive and why?
- What effect does the domination of Hollywood have on national cinema production worldwide?
- How does the making of a film reflect the social and cultural contexts in which it is produced?

KEY CSPs

Black Widow (Marvel, 2021)

I, Daniel Blake (Ken Loach and BFI / BBC Films, 2016)

WHAT DO I NEED TO KNOW?

- **Risky business:**
  The creative industries are a risky business for companies - it costs a huge amount of money to create a media product like a film and there's no guarantee the audience will like it.
- **No brand loyalty:**
  A new, original film has no established brand or audience - it has to generate all the interest through marketing. This is why film companies prefer to make sequels, reboots or films from an established franchise (like the Marvel Cinematic Universe) - there is an existing audience ready to buy the product.
- **Star power:**
  If the film isn't from an existing franchise, film studios use star actors or directors to help generate interest in the film and find an audience. Star directors like veteran political filmmaker Ken Loach have an established audience that will always watch his films regardless of subject matter.
- **A matter of timing:**
  Marketing campaigns need to be carefully timed to create excitement about the film's release. Often, the first teaser trailers will drop up to a year before release - particularly for established franchise films like the Marvel Cinematic Universe.
- **Social media marketing:**
  Once the film is out, the marketing campaign has less power - because audience word-of-mouth will take over. In the digital age, people will post online about the film immediately after seeing it - which means word-of-mouth is more important than ever.

Hollywood vs. Independent Cinema

- Independent films are very different to Hollywood blockbusters like Black Widow. The style of 'indie' films is very different to Hollywood blockbusters, as the directors and producers have more creative input – it's being made in their vision, not in the vision of studio bosses.
- Independent films have much smaller budgets, and are often supported financially by public service broadcasters, film institutions and charity funding. They are also distributed by smaller companies.

KEY VOCABULARY

Vocabulary	Definition
Conglomerate	Most major media companies own a range of smaller companies (called subsidiaries). An example of this is Disney owning Marvel.
Vertical integration	When one conglomerate owns different companies in the same chain of production.
Horizontal integration	When one company buys other companies at the same level of distribution (Facebook owning Instagram).
Synergy	When a company creates a brand that can be used across different media products and platforms
Guerrilla marketing	A strategy in which a company uses surprise and/or unconventional interactions in order to promote a product.
Grassroots marketing	Where brands create content that's highly targeted to a niche audience who will amplify its message to the masses.
Film franchise	A film franchise is a series of films or multi-picture stories, often including some of the same characters from film to film.
Independent film	Produced outside of the controls of a major film studio system. Typically lower-budget.

BLACK WIDOW

Released:	7th July 2021
Starring:	Scarlett Johannson Florence Pugh Rachel Weisz David Harbour Ray Winstone
Directed by:	Cate Shortland
Production company:	Marvel Studios
Budget:	$200 million
Box Office:	nearly $400 million
Rating:	12A
Distribution:	Walt Disney Studios Motion Pictures
Exhibition:	Cinema and Disney Plus
Marketing:	360 Degree/ Star Power/ Intertextuality
Target audience:	Life-long audiences / female audiences

- **First film from the Marvel Cinematic Universe to open simultaneously in cinemas and on Disney Plus**
- **Subscribers could rent "Black Widow" for an extra $30.**
- **Disney reported that Black Widow generated more than $60 million in Disney Plus Premier Access consumer spend, globally**

Key questions:

- Why and how might the production and distribution of Black Widow be different to previous MCU movies?
- Which potential audiences were identified in by the film's marketing campaign and how were they targeted?
- What is 'Star Power' and what was its role in the production and marketing of Black Widow?
- How might Black Widow exemplify accusations of cultural imperialism within the Hollywood film industry?

I, DANIEL BLAKE

Released:	21st October 2016
Starring:	Dave Johns Hayley Squires
Directed by:	Ken Loach
Production company:	Sixteen Films, Why Not Productions, Wild Bunch, BFI, BBC Production
Budget:	$2 million (made up of smaller contributions from different producers)
Box Office:	$15.8 million
Rating:	15
Distribution:	British Film Institute
Exhibition:	Cinema, Home viewing (streaming services and DVD)
Marketing:	Director power, critical praise and press, social media, film festivals, guerrilla marketing.
Target audience:	Middle-class, well-educated, local audiences, working-class audiences

Association	Date	Award	
British Academy Film Awards (BAFTA)	12-Feb-17	Best British Film	Paul Laverty, Ken Loach and Rebecca O'Brien
Cannes Film Festival	22-May-16	Best Actor	Dave Johns
		Most Promising Newcomer	Hayley Squires
		Palme d'Or	Ken Loach
César Awards	24-Feb-17	Best Foreign Film	Ken Loach
Denver Film Festival	14-Nov-16	Special Jury Prize: Best Actress	Hayley Squires
Empire Awards	19-Mar-17	Best British Film	Daniel Blake
		Best Male Newcomer	Dave Johns
Evening Standard British Film Awards	08-Dec-16	Best Film	Daniel Blake
		Best Supporting Actress	Hayley Squires
		Most Powerful Scene Award	Daniel Blake
Locarno International Film Festival	13-Aug-16	Prix du public	Ken Loach
New York Film Critics Online	11-Dec-16	British/Irish Film of the Year	Daniel Blake
San Sebastián International Film Festival	24-Sep-16	Top 12 Films	Daniel Blake
Stockholm International Film Festival	20-Nov-16	Audience Award: Best Film	Ken Loach
Vancouver International Film Festival	14-Oct-16	Audience Award: Best Film	Ken Loach
		Most Popular International Feature	Ken Loach

Key questions:

- How were audiences targeted?
- What effect does the domination of Hollywood have on national cinema production worldwide?
- How does the making of a film reflect the social and cultural contexts in which it was produced?

Context

Americanisation	the domination of Hollywood films in the global film market.
Austerity	a set of economic policies implemented by a government to control public sector debt include a reduction in government spending.
Auteur	a filmmaker whose personal influence and artistic control over a movie are so great that the filmmaker is regarded as the author of the movie.
Blockbuster	*major studio movies that are designed to be extremely popular and make a lot of money with a **mass audience**.*
British Film Institute (BFI)	a charitable organisation to promote British cinema, funded by the national lottery and supported by the government.
Cultural Imperialism	**Domination** of one particular set of cultural values and traditions over another less dominant culture. E.g. Hollywood films over foreign film industries.
Franchise	*a collection of related films that share the same fictional universe, or are marketed as a series*
Hollywood Majors	The most dominant and the most successful and profitable studios in Hollywood. They own the most famous **franchises**.
Independent film	a feature film or short film that is produced outside the major film studio system
Marvel Cinematic Universe (MCU)	the most successful film franchise ever made. It now has 30 **related films** beginning with 2008's Iron Man, that share the 'cinematic universe'. This means that there is a consistent world and cast of characters between the movies that fans can follow if they want to
The #MeToo Movement	highlighted abuses in Hollywood and there have been large pushes to change the overall demographics both on-screen and behind the scenes to better represent the society.

Ownership & Funding

British Film Institute (BFI)	a charitable organisation to promote British cinema, funded by the national lottery and supported by the government.
Conglomerate	a corporation that is made up of a number of different, sometimes unrelated businesses
Horizontal Integration	the parent company owns multiple companies at the <u>same stage of the film industry</u>.
Parent Company	a single company that owns another company or companies
Sister Company	Companies that are owned by the same parent company, and do the same job
Subsidiary	A company owned by a parent company/ conglomerate
Vertical Integration	the parent company owns multiple companies

Marketing & Regulation

360 Degree Marketing	Companies like Disney will advertise everywhere and to everyone using a variety of avenues.
Cannes	One of the most prestigious film festivals in the world
Director Power	The ability of a director to bring in an audience based on their own success.
Guerrilla Marketing	An advertisement strategy in which a company uses surprise and/or unconventional interactions in order to promote a product or service.
Palme d'Or	The award for best film which gives the awarding film a powerful reputation.
Star Power	Highly paid actors who are used to draw in mass audiences.
BBFC	The regulator in charge of deciding the age ratings for film and video in the UK.
Digital distribution	Methods like digital projections in cinemas and streaming services have transformed this process. Its faster, cheaper and easily shared globally.
Traditional distribution	A physical process of printing film and physically sending it to cinemas to screen. The process was expensive, slow and required the power of major studios to do it successfully.

GCSE Media Studies Knowledge Organiser (KO) – Music Videos

Practice Questions

- How do the music videos target their audiences?
- How do the bands use video to project their image?
- How did Arctic Monkeys exploit the online presence of their fanbase?
- What are the pleasures and rewards for music video audiences?
- How does How You Like That demonstrate convergence between different media platforms and products?
- How might How You Like That exemplify the global nature of media industries? (western influences on a K-Pop group)
- Does How You Like That demonstrate the effect of global imperialism?

KEY CSPs

Arctic Monkeys- *I Bet You Look Good On The Dancefloor* music video (2005)

BLACKPINK- *How You Like That* music video (2020)

WHAT DO I NEED TO KNOW?

- **Industry:** how music video is produced and marketed and how this has changed over time.
- **Audience:** Target audience and audience pleasures. How the internet has changed the position of the audience.
- **Historical, cultural and social significance** of the music videos and the impact of the internet on the music industry.

Music Videos in the Digital Age:

- MTV was launched in 1981 as a platform for music videos and the first music channel on television. Programs such as BBC show Top of The Pops also showcased music videos from the charts alongside 'live' stage performances.
- In 2005 the launch of YouTube changed the way that consumers access and enjoy music video. Now self-promotion is more common.
- The rise of new and digital media paved the way for bands such as One Direction 'manufactured' by the industry and increasingly promoted through convergence on social media to maximise profits for the record companies.
- Other artists were able to make it big thanks to YouTube, digital media and fans' word of mouth.

- Technological convergence is the development of technology (such as phones and tablets) that allows us to access all types of media through one device. This has fundamentally changed the way music videos are produced, consumed and shared.

- Technological convergence has created both challenges and opportunities for the music industry - both artists and record companies.

KEY VOCABULARY

Vocabulary	Definition
Convergence	The process of combining different, often old and new, technologies to create a new or better product.
Intertextuality	Intertextuality is when one media text references another media text – through genre, conventions, mise-en-scene or specific cultural reference
Mainstream	The ideas, attitudes, or activities that are shared by most people and regarded as normal or conventional.
Alternative	Refers to the genre's distinction from mainstream or commercial music.
Hegemonic	Ruling or dominant in a political or social context.
Cinematography	Shot sizes, camera angles, camera movement, framing
Merchandise	Merchandise is the term used for any product that you can sell or buy.
Active audience	Engages, interprets and responds to a media text in different ways.

Arctic Monkeys *I bet that you look good on the dance floor* (20

Regulatory Bodies in the Music Industry

Mechanical Copyright Protection Society (MCPS)	Oversee the collection of royalties for album and single sales, both physical formats and digital downloads, and pay these to the artists.
Performing Rights Society (PRS)	A society of songwriters, composers and music publishers who license music.
Phonographic Performance Limited (PPL)	Licenses the use of recorded music when played in public, broadcast on radio or TV, or used on the internet, on behalf of record companies and performers.
Video Performance Limited (VPL)	PPL's sister company and specifically deals with the licensing of music videos when they are played in public or broadcast on TV.

We can use **Young and Rubicam's 4Cs Psychographics** to help identify the personalities of the target audience.

Resigned	Struggler	Mainstreamer	Aspirer	Succeeder	Explorer	Reformer
Someone with **traditional** and **old-fashioned values**. Often **patriotic** with some **prejudices**.	Someone **struggling** in life who **looks for escape**. Often **indulge bad habits** and **addictive tendencies**.	Someone who likes what is **most popular**. Want to **fit in**, and be **social**.	Someone who wants to **look high status**. Interested in their **appearance** and **wealth**.	Someone **ambitious** who wants to be **successful**. Interested in **achieving a lot** in life, and the **rewards**.	Someone who **likes to try new things**. Always first to **follow new trends**.	Someone who **likes authentic honest experience**. Want to feel **enlightened** and **improve the world**.

P2P – Peer to Peer Networking

- Enabled PC users to share files over the internet easily.

- The piracy method of choice in the early 2000s, with music being shared illegally online between users.

- Led to the music industry embracing online, digital technology which has led to music streaming services (Spotify, Amazon Music and Apple Music).
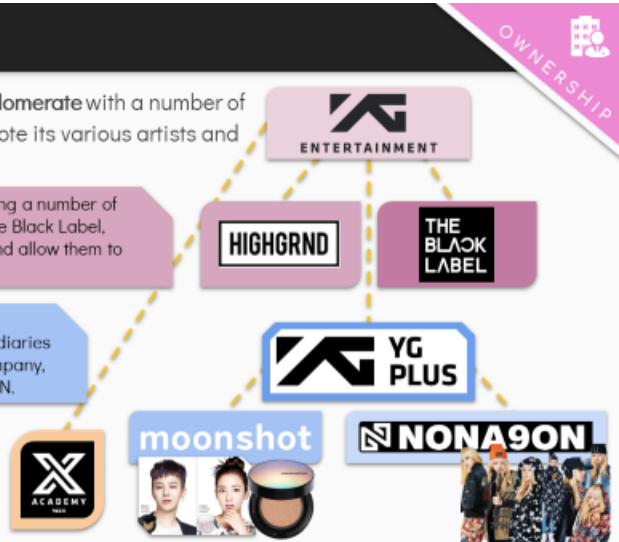
YG Integration

OWNERSHIP

YG Entertainment is a large **conglomerate** with a number of **subsidiaries** that allow it to promote its various artists and products more successfully.

YG have **horizontal integration** by owning a number of **sub-labels**, such as HIGHGRND and The Black Label, which appeal to different audiences and allow them to dominate their competitors.

YG also owns YG PLUS - a media and advertising company with its own subsidiaries for merchandise, such as cosmetics company, moonshot, and clothing brand, NONA9ON.

X Academy is a dance and vocal academy where potential new artists could be scouted.

International Distribution

OWNERSHIP

While YG Entertainment has vertical integration to distribute in Korea, internationally it needs to work with other distributors.

YG Entertainment distributes in Korea, but has **partnered with a Japanese company AVEX** to distribute in Japan as YGEX.

In the rest of Asia, YG artists are mainly distributed by **Warner Music Group (WMG)** the third largest music group of the 'big three'.

In the US, Europe and most other countries, YG partners with **Interscope Records**, a subsidiary of Universal Media Group, the biggest of the 'big three'.

UMG also holds a share in music video streaming service, **Vevo**, giving priority to their artists and earning revenue from streaming adverts.
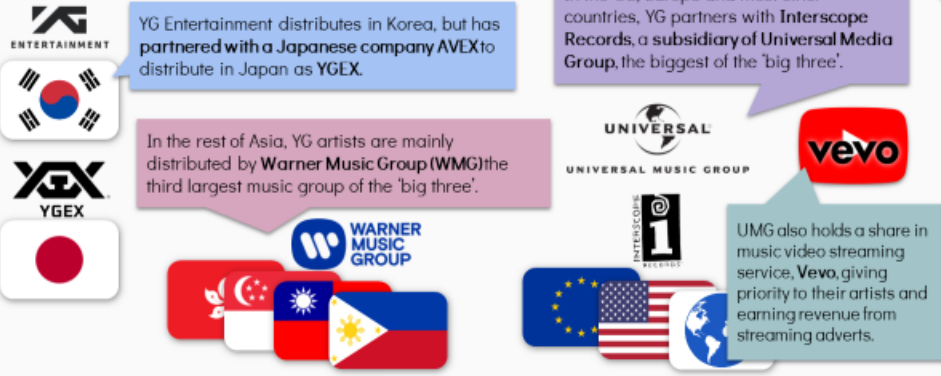
Stuart Hall's Audience Reception Th

CROSS-MEDIA CONVERGENCE

THE ALBUM

+ YG OFFICIAL + YG OFFICIAL
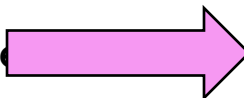
≡ SYNERGY

Cross-media convergence - when two or more media come together (converge) to benefit both products.

Synergy - the increased benefit, such as profit, provided by converging media *e.g. there is excellent synergy between the Star Wars films and TV shows*

The How You Like That video is a prime example of **cross-media convergence**, as it is a video designed to promote the band's music and merchandise.

Dominant/Preferred Reading	Negotiated Reading	Oppositional Reading
Audience receives the intended messages from the creator	Audience receives a mixed message, rejecting some aspects	Audience wholly rejects the message of the product, or fails to receive it

GCSE Media Studies Knowledge Organiser (KO) – Newspapers

Questions to practice

- How are codes and conventions used to convey meaning?
- How do the newspapers use narrative codes to appeal to their readers?
- What are the similarities and differences in design and layout of the two Newspaper CSPs?
- How does the way the newspaper represents its stories direct the audience towards a particular interpretation?
- What are the pleasures and rewards on offer to the newspapers' readers?
- Does the newspaper position its readers to be passive or active?
- What could a negotiated or oppositional reading be of the newspaper?
- What are the trends towards convergence of media platforms?
- How and why are British newspapers regulated?

KEY CSPs

- The Daily Mirror (Tabloid)
- The Times (Broadsheet)

WHAT DO I NEED TO KNOW?

Why have print newspaper sales declined?

- Accessibility/ digital age
- Cost
- Choice and Variety
- Immediacy and exclusivity
- The impact of the Covid-19 pandemic
- Age of readership

News Values

- **Immediacy:** has it happened recently?
- **Familiarity:** is it culturally close to us in Britain?
- **Amplitude:** is it a big event or one which involves large numbers of people?
- **Frequency:** does the event happen fairly regularly?
- **Unambiguity:** is it clear and definite?
- **Predictability:** did we expect it to happen?
- **Surprise:** is it a rare or unexpected event?
- **Continuity:** has this story already been defined as news?
- **Elite nations and people:** which country has the event happened in? Does the story concern well-known people?
- **Negativity:** Is it bad news? Bad news tends to get more focus as it's more sensational/ attention grabbing.
- **Balance:** the story may be selected to balance other news, such as a human survival story to balance a number of stories concerning death.

The Role of ISPO (Independent Press Standards Organisation)

The independent regulator for the newspaper and magazine industry in the UK. They aim to:

- Regulate 1500 print and 1100 online titles.
- Listen to complaints about press behaviour.
- Help with unwanted press attention.
- Advise publication editors.
- Provide information to the public.
- Provide a journalist whistleblowing hotline.

KEY VOCABULARY

Vocabulary	Definition
Masthead	The name and logo of the magazine.
Circulation	The number of copies that are distributed to newsagents and news stands on an average day.
Pug	These are placed at the top right and left corners of the page and are known as the 'ears'. Examples of content that is placed here is the price of the product, the logo or a promotion.
Splash	The lead story.
Mode of address	How the newspaper speaks to its readership.
Slogan	Line of copy which encapsulates the campaign strategy.
Dateline	The date and location of the journalist's writing.
Kicker	A kicker is an additional headline for your news. The kicker is displayed at the very top of the news article itself.
By-line	A line naming the writer of the article.
Standfirst	An introductory paragraph in an article, printed in larger or bolder type or in capitals, which summarises the article.

GCSE Media Studies Knowledge Organiser (KO) – TV Drama

KEY CSPs

- Episode 1 of Doctor Who: An Unearthly Child (1963)

DOCTOR WHO

- Episode 1 of His Dark Materials (Season 2): The City of Magpies (2020)

HIS DARK MATERIALS

WHAT DO I NEED TO KNOW?

- Television drama is a popular TV genre. 'Binge-watching' series in one go is a recent phenomenon while other dramas have built hugely loyal fanbases (e.g. Doctor Who) over many years.

- There are many sub-genres and hybrid genres in TV drama from costume drama to fantasy or science-fiction.

Key Conventions

- Dramatic narrative, usually linear (with continuity across episodes.) This is called a narrative arc where the story goes across the series.
- Ensemble cast (characters with own storylines). Sometimes an episode will focus more on one character or another.
- Specific technical codes e.g. realistic lighting and editing for social dramas to keep it gritty. Common use of flashback, point of view shots, dialogue and voice over, enigma and action codes throughout.
- Use of stereotypical 'stock' characters get storylines across quickly.

NCIS

- **Narrative:** the storyline and preoccupations / issues. Todorov's Equilibrium theory of narrative structure might apply here.
- **Characters:** the people who drive the story. Here you may see examples of Propp's character types e.g. In fantasy there is often a hero, princess, helper, villain etc.
- **Iconography:** the mise-en-scene to create a particular look.
- **Setting:** the locations or time period used

KEY VOCABULARY

Vocabulary	Definition
Genre	A style or category of TV, film, music or literature.
Ensemble cast	one which is composed of multiple principal actors and performers who are typically assigned roughly equal amounts of screen time.
Enigma	A mystery or something unanswered that the audience wants to know more about.
Iconography	Certain visual images or symbols used to convey key information about the story, genre or timeframe.
Hybridity	Combining two or more pre-existing genres to create a new category.
Multi-strand narrative	A story from several main character' perspectives who all have their own small story lines within the narratives. Eventually come together.
Co-production	Co-production: a media product produced by two separate companies or institutions.
Streaming	The method of consuming media through a continuous online connection. Allows for playback.

Practice Questions

- How do you think Marcus Rashford's online presence reflects modern society and culture?

- What narrative structures are used in Rashford's online presence? (consider Propp or Todorov or Enigma or Action codes)

- What are the genre features of Marcus Rashford's social media (i.e. how do his posts adapt to different channels)?

- Who chooses the content such as the images and video, and why (selection)?

- How are the representations of individuals, groups, places or products put together (construction)?

- How are the meanings of representations influenced by the use of different platforms such as Instagram, Twitter or an 'official website' (mediation)?

- What uses and gratifications can the website offer to its audiences?

- What readings of the website are available to the audience? Consider the intended, negotiated and oppositional readings.

- Consider the importance of identity to Marcus Rashford' social media. How do people feel about themselves and who they are, as they engage with Marcus Rashford via his online presence?

WHAT DO I NEED TO KNOW?

Who is Marcus Rashford?
- Premier league and international footballer
- One of the most powerful influencers of recent times
- Directs his efforts towards the promotion of good causes and social campaigns rather than the promotion of commercial products and personal gain.

Media Language

Rashford uses various platforms to convey certain messages and meanings about himself and the brands/ charities he works with.
Consider the semiotic codes and conventions he uses, as well as the connotations of symbols, verbal and non-verbal communication.

Media Representations

Many groups and individuals are represented within Marcus Rashford's online presence:
- football clubs (especially Manchester United and England)
- football fans
- people in need of support products endorsed
- places (e.g. Manchester)
- Rashford himself
- his family.
Consider positive and negative stereotypes and the representation of gender, ethnicity, age and social class.

Media Audiences

Marcus Rashford addresses a number of different audiences in different ways and for different reasons.
His target audience on Instagram is aimed at his fans – boys aged 10-18 who are football fans. It also appeals to family audiences and black audiences.
Marcus' website is much more formal, and represents him as a professional, so it is aimed at companies who wish to work with him as an ambassador or to endorse products.

KEY VOCABULARY

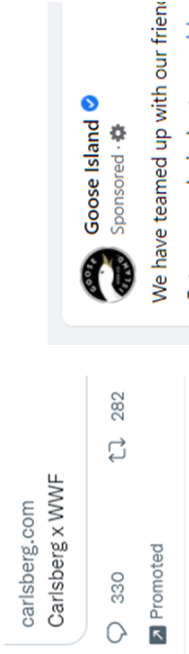| Vocabulary	Definition
Celebrity endorsement	An advertisement or promotion featuring testimonials for products by a well-known personality from the field of entertainment, sport, and politics
Social campaigner	a person who takes part in organized activities that are intended to change something in society
User-generated content	Photos, videos, blogs or discussions on forum posts that are published to a website by an unpaid contributor.
Brand identity	the visible elements of a brand, such as color, design, and logo that identify and distinguish the brand in consumers' minds.

KEY CSPs

- Official website for Marcus Rashford: **marcusrashrodofficial.com**
- Rashford's social media channels (Instagram, Twitter (x, Facebook)
- Second website devoted to Fareshare: **fareshare.org.uk/Marcus-rashford/**

Advertising

Companies pay to have their products displayed on your timeline. These are often linked to cookies that link to your online internet use [targeted advertising]

carlsberg.com
Goose Island ✔
Sponsored · ⚙
Carlsberg x WWF
We have teamed up with our frien[...]

♡ 330   ⟲ 282

⚑ Promoted

Investors

Venture capital is a form of private financing and it's how a lot of social media companies got their start. Venture capital is when an investor, such as a wealthy individual or investment bank, believes that a start-up business has potential. They then invest money (or sometimes their time and expertise), usually in return for a share of the business.

Diversifying

Once a social network grows large enough, they look to diversify. For those with enough capital, buying other companies is a quick way to do this. It's why Facebook own WhatsApp, Instagram, and Oculus. It's also why Twitter has acquired companies like Gnip, MoPub, and Periscope. Not only do they get the technologies and user data that these companies possess, but they can also use them as an additional revenue source to fund their social media platform. Diversifying goes beyond just buying other companies. For example, take the Portal. This is Facebook's video chat camera. They want you to buy this not only to make a profit on the physical device, but also to hook you in to their ecosystem—soon Facebook hope that you will be using Messenger to chat to friends or Workplace to collaborate within your business.

Premium Membership

All the popular social media sites let you make your account for free. However, some of them lock additional features behind a paywall in the hopes that you will pay for these premium memberships. One example is Reddit's Premium subscription, which gives you an ad-free experience, access to an exclusive subreddit, a profile badge, and more. Reddit also sells Coins, which you can buy to give other users badges in reward for good contributions. Another example is LinkedIn Premium. The majority of users won't pay for these premium memberships, which is one of the reasons that the base account is free. However, for those people who are willing to pay, it makes for a good income stream for the social networks.

Transaction Fees

Some social networks offer services for other people to sell or raise money through them. The social network will collect a transaction fee on this. For example, on Facebook you can raise money for charity. Facebook used to charge a transaction fee for this, but no longer do. However, they do still charge for personal fundraisers, which they claim is to "cover payment processing" and "taxes".

User data

Another big source of income for social media platforms, and a controversial one, is through collecting and selling user data. It's important to understand what this means. Facebook, Twitter, Instagram, and the like aren't selling identifiable information like your phone number, email address, or other private details to companies. For example, Twitter sells advanced access to its API, which companies can use to view all historical tweets and filter, sample, and batch them. This makes up around 13.5% of Twitter's revenue. Facebook monitors your usage, such as the pages you like, and uses this to put you in a category so that advertisers can pay to target that group.

GCSE Media Studies Knowledge Organiser (KO) – Online, Social and Participatory Media – Kim Kardashian

Practice Questions

- Think about the types of character you encounter in the game. What are their jobs? What is their function? Who is not included in the game? Why?
- Where does Kim Kardashian fit into Propp's character types in this game? Hero, helper, donor, dispatcher? All of them? Who or what is the princess?
- Consider stereotypes: how are age, celebrities and gender represented? (slim, young, fit and conventionally attractive – why?)
- How is celebrity represented?
- How might the game encourage players to aspire to a particular lifestyle or physical appearance? Does it undermine other measures of career and personal success?

WHAT DO I NEED TO KNOW?

What is Kim Kardashian Hollywood?
- The goal of the video game is to increase your fame and reputation by working your way up to join an A list of celebrity status
- Epitomises our society's interest in fame and celebrity
- Narrative of the game also reflects our consumerist culture and, along with the other online platforms that Kardashian
- Technological developments in the media are being exploited by famous people for commercial gain and to increase their public profile

KEY VOCABULARY

Vocabulary	Definition
Consumerist culture	a lifestyle hyper-focused on spending money to buy material goods
Avatar	an icon or figure representing a particular person in a video game

Media Language

Your avatar's measure – or signifier – of success if the number of followers they have on social media. Emphasis on non-verbal codes such as makeup, clothes and hairstyles. Appearance is more important than anything else. The more outfits, home and friends you have, the easier it is to move up the celebrity ranks.

Visually engaging with uncluttered aesthetics but lovingly detailed, pastel graphics. Customisable avatars but all the characters are physically attractive.

Scripted and controlled narrative – little choice in actions other than selecting the perceived 'correct' answer.

Media Representations

Kim Kardashian is said to have had a creative input into every aspect of the game. She has carefully controlled her representation as almost a 'fairy godmother' of celebrity, sharing her tips for success. She has been quoted as saying that social media is vital for building her brand and requires her to be 'authentic'.

Becoming a celebrity is the pinnacle of achievement – could be selfish and materialistic. The game implies that if you work hard enough you'll make it to the top. Avatars rush across the world from one event to the next, never stopping for rest or sleep. It doesn't seem like a fulfilling life.

Media Audiences

Wider variety of genres of games and accessibility of them on mobile devices has engaged more female audiences as gameplayers.

Benefits, uses and gratifications: vicarious pleasure (escapism) in creating beautiful, well-dressed versions of yourself, who travel by private jet to mingle with celebrities. Simple game-play requires very little skill allowing players to shut-off from the outside world and unwind.

Interactive audience: The game gives players a certain amount of free playing time and items, but they have to earn – or buy – more if they want to keep on playing. Once players have repeatedly experienced positive reinforcement of being rewarded for completing tasks, they become more invested in their success and more likely to spend money.

Media Industries

Kim Kardashian: Hollywood Commercial Success

Kim Kardashian is an industry all by herself. To many, she is the definition of 'famous for being famous'; but this is what her game is all about – becoming rich and famous just by being yourself.

Kim Kardashian: Hollywood has been phenomenally successful by any measure, reportedly earning $1.6 million within five days of release on 27 June 2014. It has been downloaded 45 million times by mid-2016 and has now generated about $200 million of income (as of 2018), despite only about 5% of players actually paying for premium add-ons, such as extra K-stars or a monthly 'VIP' membership subscription. Other revenue is generated from:

- Advertising, such as the 30-second ads, mainly for other apps, that players can watch to gain 'energy' of 'K-stars', which are necessary to progress.

- Sponsorship deals, such as with NARS cosmetics, which includes links to sites where users can buy the real products.

Even four years after its release:

- Its daily revenue is estimated at about $50,000.

- It is downloaded about 12,000 times a day.

- It is still the 60th top-grossing mobile game.

Gaming as Branding

Kim Kardashian: Hollywood and Kim's online presence converge to create a particular representation – a brand. The game is really an extension of this brand, an advertisement for Kim as a product.

Kim sees social media as an extension of her brand, a clear distinction from he r 'real' self. Events in her Twitter and Instagram feeds become news in themselves – who she has followed or unfollowed or argued with on social media is reported daily.

Notably, however, she gave up social media for a while after being robbed at knifepoint in her hotel room, her frequent updates being blamed by some for risking her security and flaunting her wealth. On returning to social media, she changed her brand focus from oversharing her flashy lifestyle to family- and friend-orientated content, more filtered and edited than before, putting a greater distance between her and her audience.

Kim Kardashian's fan base is seen as being upmarket and aspirational, while they – key to developing the game – know about and enjoy using technology. The celebrity promotes the game on her own social media feeds, which has maybe brought in people who wouldn't normally have played video games.

Practice questions:

To what extent can Kim Kardashian, Lara Croft and Marcus Rashford be described as a cultural phenomenon?

Compare the cultural influences of Kim Kardashian, Lara Croft and Marcus Rashford on gender, identity and power. How do all three reflect the nature of online participatory audiences (gamers and social media users) and the link between celebrities and their followers?

Practice Questions

- How does the game use signs and codes to create narrative? Who, and what are the heroes and villains?
- The game crosses several genres (puzzle, role-playing, action-adventure), how does combing in these genres draw the player into the immersive gameplay?
- Do the potential negative associations of how Lara Croft has been represented undermine the quality of the game?
- Is Lara Croft, in terms of representation, an exception or an example of a wider problem, in the video game industry?
- Lara Croft's success goes beyond video games to take on many media forms and platforms, including big budget Hollywood films, comic books and novels. What, in terms of how she is represented, has stayed constant? Why?

TOMB RAIDER I   TOMB RAIDER II   TOMB RAIDER III

TOMB RAIDER IV   TOMB RAIDER V   TOMB RAIDER AOD

TR LEGEND   TR UNDERWORLD   TOMB RAIDER (2012)

Lara Croft Go

WHAT DO I NEED TO KNOW?

What is Lara Croft Go?
Lara Croft Go is a puzzle-based role-playing game that is part of the Tomb Raider video game franchise. Players control the character Lara Croft as she moves, like a puzzle piece, through the game world. The game is available on a range of platforms, including mobile and console.

Media Language

Praised for it attractive visual appearance and strong soundtrack. It is unusual in not employing a tutorial to help players learn how to play. The interface is structured clearly enough for players to learn as they go along without the storytelling being interrupted. What does this attention to detail signify to the audience?

Media Representations

Lara Croft was the first female protagonist in a major role-playing game, Tomb Raider (1996). Some view her as a strong, proactive female, while others see her as a sexual object, with her skimpy clothes and large breasts, designed to attract the male gaze and therefore male players. Others argue that Lara has had to adopt a stereotypical male identity, such as independence and aggression, in order to take a heroic role.

Media Audiences

TA = Tomb Raider fans who find the video game nostalgic / appreciate the sexualisation of Lara Croft Go (particularly male teenagers) / audiences who enjoy the quality of the game (female audiences).

Uses and Gratifications: Like Kim Kardashian: Hollywood, It is escapist and features strong leads who can defeat obstacles to reach satisfying goals. Unlike KK, it offers players the satisfaction of completing puzzles and defeating enemies.

Interactive audience: Encouraged to be immersed in the narrative so that they feel they are an active part of the story. The players interaction with the game is driven by the constant feedback between their choices of action, the games' response and their response to that. In-app advertising is not intrusive, keeping the player involved.

KEY VOCABULARY

Vocabulary	Definition
Turn-based puzzle game	a type of game where players take turns to make their moves or decisions
Role-playing game	a game in which players take on the roles of imaginary characters who engage in adventures
Male Gaze	a tendency to objectify or sexualize women, for the perspective of a heterosexual male
In-app advertising	Monetising apps by allowing advertisers to serve ads to users
Multi-platform	Software designed to work on different operating systems. E.g. PS5, IOS, Android, Windows, PC.

Video games and Social Media: Developments and Issues

Interaction versus convention

Examples of interactive audience:

- Wikis (editing Wikipedia)
- Live streaming
- Crowd sourcing

Viewers and users aren't passively receiving the media's message but are helping to shape it.

Online video gaming involves interactivity between players, as well as between a player and the game. Online audiences can become producers themselves using, for example, YouTube, wikis, tagging and blogs.

Something to note – digital media still contains some codes and conventions you have studies in more traditions media. For example, gaming worlds are similar to those in movies and TV shows, using the same mise-en-scene within the same genres. Some games have such high-quality graphics that playing can feel as if you are making, and possibly starring in, your own film.

A standard adventure game fulfils Propp's narrative theory. These types of games involve quests in which a hero sets off on a mission to retrieve something of value or to solve a mystery, overcoming obstacles and difficulties to achieve their ultimate goal. The hero will encounter a variety of character types along the way (such as the dispatcher, false hero, villain, donor and father figure).

Task: In what way does Lara Croft Go fulfil Propp's narrative theory?

Key Developments

Recent developments in game technologies have had, or could have, an interesting impact on the representations within the games. Following are some examples:

Augmented and Virtual Reality

Superimposing computer-generated sound, video, graphics or GPS data onto a real-world environment blues the boundaries between 'real' and 'game'. (e.g. Pokémon Go)

Social Interaction:

Some games have in0built social and multiplayer features, making them a shared cultural experience. Players can also discuss and extend their game-playing experience in forums and social media.

Players as Developers

In some games, such as Roblox, players can construct their own games or levels (designing their own representations) and some Kickstarter projects enable players to help create video games, taking control over some of the representations.

Players as Viewers

Game video content (GCV) is incredibly popular as an entertainment genre in its own right and is an example of technological convergence. Gameplaying can now be easily recorded and shared via channels such as Twitch and YouTube Gaming. These videos are watched by others, removing the interactive element and ability to control the game, and putting the active gameplaying participants at the centre of the experience. Vloggers such as PewDiePie and DanTDM have harnessed this popularity to gain millions of followers – and millions of pounds.

Embedded Advertising

Mobile apps and franchised games can include advertising content within the world of the game – posters, shop fronts, fliers and so on. This provides more opportunity for audiences to be exposed to representations of big brands, encouraging players to see them as desirable.

Realistic graphics

Graphics that closely resemble the quality of films add to players' sense of the game's 'reality', increasing their engagement and immersion in the world of the game.

Changing identities

Players can often choose to create an avatar that looks completely different from their 'real' appearance.

TASK: To what extent can gaming audiences be described as 'active' audiences?

Video games and Social Media: Developments and Issues

Issues to consider

Online, social and participatory media and video games offer many benefits to those who use them. Here are some examples:

- They increase the opportunities for social interaction, even when people are on their own.

- They enable people to share interests and experiences with like-minded people.

- They offer information, opinions and opportunities that would not otherwise be available – for example, interaction with people of another culture or religion.

- They are simply fun, offering a satisfying form of entertainment.

TASK: To what extent can Blumler and Katz' Uses and Gratifications theory be applied to games? Use examples from Lara Croft Go and Kim Kardashian: Hollywood.

However, these media can also raise issues. Here are some examples:

- They can reinforce negative stereotypes, especially those around women and ethnic minorities.

- Children may access inappropriate content.

- People's privacy is eroded, as websites and games collect data about users.

- Making online interaction easier can make it simpler to share damaging views, such as encouraging eating disorders.

- Players can easily become addicted to playing games, which not only erodes their time but can also lead to them spending more money than they can afford, on in-app purchases, for example.

TASK: To what extent to you agree that videogames promote negative stereotypes? Use examples from Lara Croft Go and Kim Kardashian: Hollywood.