

# SBCHS



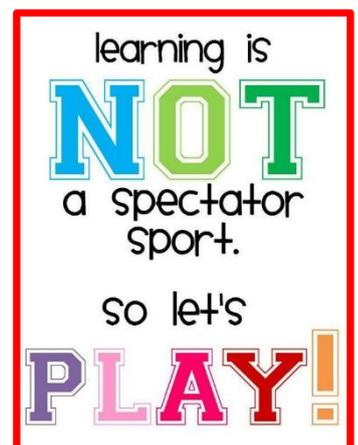
## Media Studies Revision Guide

### ***MEDIA ONE***

For Year 11 Pupils

Happy Revision...

**Mr Belger** & **Mr Aoun**



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### Focus of the June 2022 exam

Media One	Theoretical framework focus	Media Forms and set products
<b>Section A</b>	Media Language Media Representation Media contexts	Magazine – Tatler Advertising and Marketing – Galaxy
<b>Section B</b>	Media Industries Media Audiences	OSP/Video Games – Lara Croft Go Music Video – One Direction and Arctic Monkeys
<b>Media Two</b>		
<b>Section A</b>	All	Television – Class (screened extract) and Dr Who
<b>Section B</b>	All	Newspapers – Daily Mirror and The Times

# CSP 1 – MAGAZINES

## Codes and Conventions

<b>FONT</b>	Style/design of writing Catches the eye, makes text stand out
<b>MASTHEAD</b>	Title of magazine Audience recognise the name, feel comfortable with it, have a trust in the quality
<b>CONNOTATION</b>	The ideas that come to mind when looking at images What you personally associate with the front cover images/stories
<b>STRAPLINE / SELL LINE</b>	A sub-heading on the cover Tells the reader of the other content in the magazine; Shows the value of what they are buying
<b>MAIN IMAGE</b>	Biggest illustration on the cover Attracts casual audience, people are drawn to the visual image
<b>DIRECT /INDIRECT ADDRESS</b>	Direct Address-The image seems to be 'looking' straight at you. Appeals to sense of engagement, as though it is speaking to you personally
<b>LAYOUT</b>	How the cover is designed Is it busy and cluttered or empty and basic? What does the layout suggest to the audience?
<b>SLOGAN</b>	A short, memorable one-line phrase under the masthead. Sticks in the mind of the viewer.
<b>ANCHORAGE TEXT</b>	Additional text under a strapline or illustration Gives the reader more information about the stories
<b>STATUS CODES</b>	A1, C1 etc The code associated with people's incomes/professions etc
<b>PUGS/PUFFS</b>	Graphic Boxes of text Makes information more obvious and eye-catching. A design feature

<p style="text-align: center;"><b>PRICE</b></p>	<p>How much the product costs  <b>Cheap magazines aren't always the ones that sell as audiences sometimes associate low cost with low quality</b></p>
<p style="text-align: center;"><b>ENIGMA CODES</b></p>	<p>Something that suggests mystery or where an answer is required  <b>Intrigues the audience, makes them want to find out</b></p>
<p style="text-align: center;"><b>PSYCHOGRAPHIC APPEAL</b></p>	<p>Mainstreamer or Aspirer? <b>Is it safe, basic and unchallenging? Or does it promote new thinning or skills?</b></p>
<p style="text-align: center;"><b>USES AND GRATIFICATIONS</b></p>	<p>What are the reasons for the audience to engage with this product? <b>What element appeals? Education? Entertainment? Escapism? Explain how</b></p>
<p style="text-align: center;"><b>PROPP</b></p>	<p>Character definition  <b>Can we define a hero figure? Or a villain? Allows the audience to connect with characters</b></p>
<p style="text-align: center;"><b>LEVI STRAUSS</b></p>	<p>Theory of Binary Opposites  <b>Can we detect contrasting images or ideas? Makes it easy for an audience to grasp a concept</b></p>
<p style="text-align: center;"><b>COLOUR PALETTE</b></p>	<p>Colour design of the cover  <b>Does it connote excitement, drama, mystery? Can set the scene of the audience</b></p>
<p style="text-align: center;"><b>LURE / INCENTIVES</b></p>	<p>Gifts, offers, ideas to benefit you  <b>Makes the reader feel as though they are being rewarded for buying the magazine</b></p>
<p style="text-align: center;"><b>SCREAMER</b></p>	<p>Exclamation Mark  <b>Creates a sense of excitement and urgency</b></p>

# TATLER Analysis

The **LAYOUT** is clean, simple and uncluttered.

The **TITLE** 'Tatler' almost sounds like the old-fashioned word 'tattle' which means somebody who tells secrets to other people, giving off a sense of finding out new or interesting information etc. It is a word that is used by older people and has perhaps more upper middle-class audience connotations.

The **MASTHEAD** "The New Posh". Rules for the 21<sup>st</sup> Century" again reiterates the importance attached by Tatler to the value of status, appearance and wealth. It also makes us think Tatler is going to let us into the secret of successful living, almost like they're doing us a favour and they're **EDUCATING** their audience.

The **FONT** is consistent and clear. There is no text overlaid on the pictures. It is neat, tidy and simple. There is a sense here of well organised and professional and serious magazine. **BOLD CAPITAL LETTERS** engage the audience and is eye-catching. The font on the **MASTHEAD** is Serif. Its little pointy corners suggest something a little more sophisticated than usual magazine fonts which are often not as stylish. The bold pink lettering **CONNOTES** a female target audience.

The **IMPERATIVE** 'Meet Georgina Bevan' is persuasive to the audience. We almost feel we **HAVE** to know who this woman is; like we're being ordered to meet here because she must be so interesting.

There is a more delicate sense of **COLOUR PALETTE**. There are no bright, vibrant, loud colours. Soft pastel pinks and pale greens suggest a sense of **SOPHISTICATION** and **GOOD TASTE**.

There is only one **COVER IMAGE**. Tatler doesn't need to jam-pack a cover with tons of images. This gives a sense of **RESTRAINT** and **CONFIDENCE** in the **BRAND**. The **MAIN IMAGE** is of Georgina Bevan wearing a gold styled dress again suggestive of wealth and luxury, as does the addition of expensive jewellery. All appeals to UMC audience. The bold eye makeup suggests high-fashion/expense. The country setting again hints at an UMC audience. The use of Georgia Bevan, a popular UK model, allows the cover to be associated with connotations of glamour. She has also appeared in Downton Abbey and US TV drama The Royals, another link to traditional upper-class tastes.

There is no real concern about displaying the **PRICE**. This represents that the appeal of Tatler is probably to people who aren't worried so much about the price of a simple magazine. They are concerned instead about representing the **QUALITY OF THE WRITING** and the **STORIES** inside the magazine.

The sense here is that Tatler is trying to **CONNOTE** a sense of class, elegance, taste and sophistication. They want you to **ASPIRE** to be like the people in their magazine and their lifestyles.

The cover deals with the concept of **WISH FULFILMENT**. It almost invites readers to want to be richer, higher class, more attractive and have more glamorous lives.

There are **ENIGMA CODES** that draw the reader in “Who is at the top of everyone’s party list?” We can only solve the mystery by looking inside and the content is again suggesting a more glamorous and exciting life.

**EXCLAMATION MARKS** – “Oops all my clothes fell off!” creates a sense of playful, adult excitement.

**DIRECT GAZE/ ADDRESS** – “...all you need are the new accessories” creates a direct, **CONSPIRATORIAL** relationship with reader; as though reading Tatler invited you into an exclusive membership where the magazine is talking to YOU. Georgina Bevan looking straight down the camera has the same effect. The **SHALLOW FOCUS** (blurred background) has the same effect. It draws you in to focus on her expensive, classy image and persona.

## **MEDIA REPRESENTATIONS & MEDIA LANGUAGE**

- CLASS / ELEGANCE
- ASPIRATION TO A BETTER LIFE
- THE IMPORTANCE OF WEALTH/LUXURY

### **Representations**

The **DOMINANT REPRESENTATION** on the front cover sets the tone for the whole magazine – White, female, wealthy.

There is a very notable **LACK OF INCLUSIVITY** on this front cover in terms of ethnic minorities or any non-traditional lifestyles.

Tatler is an upmarket magazine and is very much aimed at a different market to products like Reveal. Its high **COVER PRICE** suggests a wealthy UMC readership.

The importance of **STATUS** is seen throughout the cover – The **TAGLINE** “Most Invited 2017” suggests that being popular and well connected enough to be in the fashionable crowd are important things; that being invited to these invites demonstrates your importance. This also creates an **ENIGMA**. We want to now know who is being invited to these things and perhaps how we might be also.

There is also a sense of **SCHAUDENFREUDE** here. Look at how the words “and who’s at the bottom” are in brackets, almost like it’s shameful or a guilty pleasure for us to find out the unfortunates who are judged to be at the bottom of any social status list.

Therefore, Tatler can be said to be a magazine for **ASPIRERS**, who are looking for an insight into a different world; a world of gap years, pearls and TV celebrities.

Tatler’s version of the world is one where **LUXURY** items are important and the **EXPENSIVE** options are considered as paths to a better life, such as gap years, pearls and trips to Los Angeles. “She looks good in pearls” sums up the attitude attached to the value and importance of being able to afford the finer things in life.

It also suggests that the **REPRESENTATION** of appearance is important to women; that expensive jewellery is something to be desired in order to have a successful life.

Tatler magazine suggests these are the important things in life. Things like **LOOKING BEAUTIFUL, BEING WEALTHY** and **EXPERIENCING GLAMOROUS LIFESTYLES**. This **CONNOTES** that Tatler is aimed at upper-class, wealthy women.

The **COVER LINE** ‘Millennial Sloanes, their habits, codes and mating practices’ refers to a demographic group of young, wealthy, upwardly mobile, well connected people. The phrase almost suggests they are a different and better race of people to us mere mortals who could never wish to exist in their exclusive society. We feel **ALIENATED** from this group.

The cover offers an **INSIGHT** INTO THE LIVES OF THE RICH AND FAMOUS “*James Corden’s LA Life*”. This is a lifestyle opportunity that will likely be beyond many of us, certainly as a way of life. It creates the representation of having fame, celebrity, glamour and wealth as being valuable and important. Corden’s global fame (Huge in USA) targets global audiences for Tatler.

However, there is an **OPPOSITIONAL READING** of this story too. Corden is not really a typical Tatler cover star. He is a well-known working-class London comic, not Tatler’s usual type of featured celebrity. The text in brackets “With his aristo (*Aristo meaning posh and rich*) “YES REALLY” buddies almost seems to make fun of this lower-class celebrity hanging out with upper class people; almost as though they’re surprised they let him.

The magazine is **THE DONOR**, it gives assistance and advice on how to exist in the world “Rules for the 21<sup>st</sup> Century”. Are we, then potential reader, **THE VILLAIN**? Not rich or famous enough to be in this world?

The unusual line “Oops all my clothes fell off...all you need are accessories” again reinforces the idea that **MATERIALISTIC** products such as expensive accessories re important in a life where bags and jewellery are seen as crucial elements of people’s lives.

## IMPORTANT FACTS

- Britain’s oldest magazine – Founded in 1901
- Average reader age – 41-45
- 80,000 circulation monthly
- 169,000 - readership conducted by primary research
- A/B category audience – Little evidence of C2, D-E readership
- Average age is 41 (40% are 45+)
- Not age specific but more **class specific. (upper middle class UMC)**  
Average household income £250,000
- Print/digital format
- **Uses vertical integration** (Where the company controls lots of elements of the production – so Tatler will own its own printers or have its own delivery distributors)
- It is run by the **CONGLOMERATE** parent company CALLED “Conde Naste”.

# TATLER

## Media Language Representation

### CONTEXTS

This magazine targets the British middle class and upper class, and those interested in society events. Its main focuses are fashion and lifestyle, as well as coverage of high aristocracy and politics. It is published by Condé Nast Publications, and was founded in 1901 by Clement Shorter. It displays contrasting conventions and codes compared to other British magazines, such as *Reveal*.

### PROPPS CHARACTERS

Tatler can be interpreted as a product that applies to this theory.

**'Quest'** - The reader or potential buyer (perhaps the **'hero'**) sets up this adventure, in which the rewards are the fulfilment of aspirational fantasies, the **prize** is alluded by exotic images and language such as 'posh' or 'pearls'.

**Dispatcher** - The cover, motivates readers (**heroes**) to set on the quest, making them aspirational members of the upper class.

**Donor** - The cover may also take this role, since it provides glances and impressions of the content, whilst promising access to the elite group. Done through granting insider knowledge and rules, such as 'their habits, codes and mating practices'.

**Villain** - Could also be the reader. Due to the fact that the **hero** has to destroy weaknesses, hesitation and uncertainty to achieve the **prize**.

These narrative features are displayed by media language: including the non-verbal communication of the cover model (e.g. jewellery signalling wealth, make-up and hair style signalling exotic beauty) and by mode of address which positions the reader, e.g. 'You won't sleep much but it will be fun'.

However, this theory may be criticised when applied to Tatler, as this product is a magazine which does not contain a narrative.

### TODOROV'S NARRATIVE

In terms of narrative, a magazine lacks a story in which events are connected. Nevertheless, Tatler could use the Theory's stages:

- 1) **Equilibrium:** The Tatler Masthead is visible, as in previous issues of the magazine, sending a message of normality.
- 2) **Disruption:** Headlines all over the magazine address changes, so the readers may also need to change; e.g. 'Oops, all my clothes fell off' and 'The New Posh'. Plus, the feature of a new face (the model), Georgina Bevan.
- 3) **Recognition:** Sub-headings respond to the bold headlines, showing awareness of the demand for development: 'Which is fine because all you need are the new accessories'.
- 4) **Repair:** Tatler offers expert understanding and judgment to successfully accomplish to become part of the top-notch crowd: 'Rules for the 21st Century', 'Millennial sloanes - Their habits, odes and mating practices'.
- 5) **Equilibrium:** After reading the magazine, the consumer has gained insight into the upper group and perhaps is/feels/desires (to be) part of it. Now, the reader is in stasis, whilst waiting for the next monthly issue.

### MEDIA LANGUAGE ANALYSIS



#### Colour palette

- Green chat with the purple/pink due to striking and unusual for its fashion magazine
- Natural tones may reflect the season and reinforce the almost fantasy image.

#### Verbal Codes

- 'Millennial Sloanes', 'sister' and 'the new posh' are examples of language specific to its high class audience
- Informal mode of address suggests a female friendly tone
- Cover lines promise a life of parties, fashion and fun with no obstacles

#### Non-Verbal Codes

- Mystique mis-matching forest background contrasting with pink and white tones
- Golden, elegant costume, paired with pearl necklaces and

#### Typography

- Size of typographic elements signifies importance
- Very formal stylised serif masthead
- Headlines written in bold sans-serif font, sub-headings vary between uppercase and small letters in narrower typographies

#### Layout and colour

- Intentional use of pink with green (yellow and green) tones
- Organised composition
- Arrangement of articles in contrasting white and black text
- Masthead overlays model
- Hardly any negative space

PERSONAL IDENTITY 	INFORMATION 	ENTERTAINMENT 	SOCIAL 
The magazine presents an aspirational yet relatable lifestyle for its high class audience. The parties and fashion suggest the audience is social and glamorous.	The magazine provides some factual information on fashion, social events, celebrity lives. It even states it contains 'rules' for its audience to follow!	The tone of the magazine is fun and playful, and suggests that each of its articles will be exciting and surprising.	Tatler suggests that it is an indispensable resource for maintaining a high class social life, and also provides current news and celebrity gossip perfect for a good chat :)

## CSP 2 – ADVERTISING

# Galaxy (Audrey Hepburn)

## MEDIA LANGUAGE & MEDIA REPRESENTATION

<https://www.youtube.com/watch?v=Sw-9zMEDzRM>

<http://theinspirationroom.com/daily/2013/galaxy-and-audrey-hepburn-return-to-1950s/>

## GLOSSARY OF MEDIA LANGUAGE TERMS

<b>PROPP</b> <b>HERO</b> <b>HELPER</b> <b>PRINCESS</b>	<b>Character definition</b> Allows the audience to connect with characters and understand them more easily. Can we define a hero figure? Or a Princess or a helper? The car driver is the classic hero (and helper) figure; rescuing Audrey from the inconvenience of the traffic jam. She is the perfect princess; beautiful, classy, carefree, likeable - somebody who heroes want to rescue. The bus driver could be considered the 'False' hero – The person responsible for disrupting her plans.
<b>TODOROV</b> <b>NARRATIVE</b> <b>'SHAPE' OF THE</b> <b>ADVERT – THE</b> <b>WAY THE STORY</b> <b>UNFOLDS</b>	<b>Narrative structure of the advert</b> Can we read a 'story' in the cover? Can we follow a thread? We begin with normality/a problem occurs/actions take place to resolve the issue/normality is restored. Normality- Audrey is on a bus on a journey Problem- The bus gets stuck in a traffic jam in an Italian village Action to fix – A handsome young sports car driving man catches her eye and offers her a life Return to Normal – Her journey continues onward She is UPGRADED – like you will be if you have Galaxy chocolate.
<b>INTERTEXTUALITY</b>	<b>When one media text is referenced in another – Can we observe reference to a media product in another one?</b> In this advert (a modern-day TV advert, we see CGI of a classic film Roman Holiday, and the actress Audrey Hepburn) Our interest in and understanding of the new product (The Galaxy advert) is supported by the mixing of old footage of the Roman Holiday film with new CGI of Audrey Hepburn, who was the original star.

## HOW DID THEY DO IT?

<https://www.theguardian.com/media-network/media-network-blog/2014/oct/08/how-we-made-audrey-hepburn-galaxy-ad>

## AUDIENCE APPEAL

- Everything has **CONNOTATIONS of QUALITY** Hepburn represents the idea of 'the best', perfectly formed and a cut above all the other actresses. This is what Galaxy want us to associate with their product.
- She is '**classically**' pretty. The man is 'classically' handsome. We see a Todorov narrative problem which is solved. We have closure and feel secure.
- **How are we persuaded** to like Galaxy? Galaxy use a sense of **NOSTALGIA** (A fondness for the past) in creating this series of representations for us as viewers. What are we asked to associate with the product?
- **POSITIVE ASSOCIATIONS** - Hero, handsome man, iconic female star, the beautiful Amalfi coast location, Moon River classic song from famous film, happy facial expressions, romantic and luxurious tone and mood of the advert, clear close up shots of the product, branding of Galaxy, the tagline "Why have cotton when you can have silk?"

## REPRESENTATION

- **Masculinity and Femininity** - Male and female STEREOTYPES This is an advert that REINFORCES STEREOTYPES.
- **MALE GAZE THEORY** The cute, beautiful, delicate, stylish female lead – The PROPP princess Hepburn considered one of the great beauties of the 1950s / The classically handsome driver; young, confident, stylish in his cool car. He demonstrates MALE GAZE theory (Lara Mulvey) which tells us men engage with the most attractive females – Would he have been so dashing if she were an overweight 60-year-old housewife? He is the PROPP Hero to the Princess he is rescuing. Equally note that ONLY men are seen driving – a clear stereotypical throwback to 60s connotations of male roles. Galaxy have chosen to set the scene like this.
- **Class/Wealth/Sophistication** - The Alfa Romeo sports car is expensive and stylish; the top of the range in the 1950s. Italian car design was the most famous in the world then. We again are persuaded to buy into the idea of the very best quality.
- **Paralanguage** – No words are heard. We are convinced by her gentle smile, the confident and cheeky persona, the way she looks. We understand her qualities.
- **Age** – Youth v elderly – The young are portrayed as being 'better' in some way. Better looking, more stylish, can solve problems. It is the young Hepburn who enjoys the Galaxy brand and we can therefore associate this choice with a sense of upgrade on other bars.
- **Mise-en-Scene** – The beautiful Amalfi coast looks glorious and perfect. The colour palette is soft and rich; warm deep blues and sleek silver and white. The connotation is all positive.
- **Positioning** – The Close Up (CU) shot of the chocolate reinforces its importance; the CU of the lips looks inviting and almost sensual; the feeling is one of pleasure.

## THE SOCIAL CONTEXT/MORAL ARGUMENT – AN OPPOSITIONAL READING

She actually steals a hat and almost hijacks a car in a way. What can be seen as particularly interesting is that she takes the seat in the back of the car; almost positioning the handsome young man as actually being her chauffeur or employee. She assumes the **DOMINANT ROLE**.

So, is she in control? Or is she being a 'typical' female; needing to be rescued by a handsome prince? Or have Galaxy skilfully allowed for a **DUAL READING**?

## THE MORALITY ISSUE

Hepburn never appeared in adverts in her life. Is it therefore morally right that her image should be manipulated for profit after her death?



# Galaxy Chocolate

Media  
Language  
Representation



## Contexts:

Galaxy is a well known chocolate bar from the Mars company, sold as a luxurious but affordable creamy chocolate. Its advertising has usually focused on the product being an indulgence for women, and a break from their busy lives. Audrey Hepburn was a famous actress who was 'reanimated' to give the product a sense of timeless class.

## Genre

### Narrative:

The story begins with an unfulfilled desire that would be that nothing interesting is happening to the protagonist, the interesting part will be the chocolate. Audrey is going by bus when she's stopped by some fruits falling down, however, this man comes and offers to take her.

### Iconography:

The main iconography is Audrey Hepburn since she's a famous actress whose an icon in cinema. The city has a vintage look to fit with this old cinema appeal. The setting fits with the romantic comedy setting. Audrey's clothing and make up are also iconic.

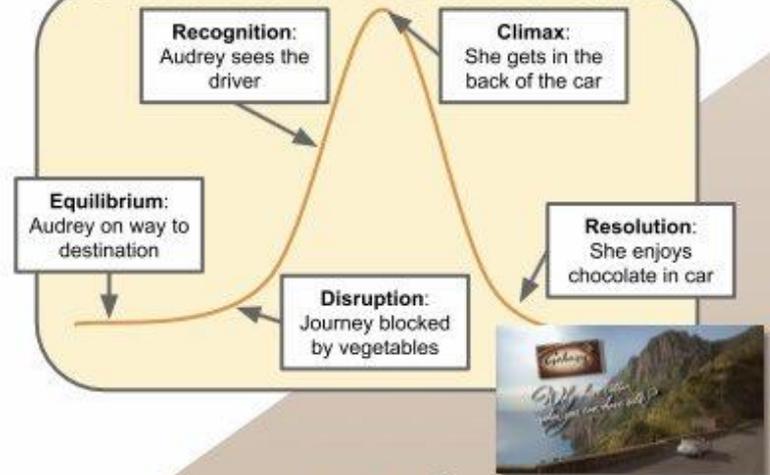
### Characters:

Audrey Hepburn is a famous actor witch would denote that the chocolate that she is eating is good quality chocolate. She's dead which may contribute to people getting nostalgia and wanting to buy it.

### Setting:

The Italian setting is straight from the Audrey Hepburn film Roman Holiday, and is a conventional romantic setting of a small, peaceful town with no real conflict.

## Todorov's Narrative



## Propp's Characters



Audrey Hepburn looks like a typical **princess**, pretty, vulnerable and in need of help. However she asserts herself and we realise she is the **hero** on her journey.



Audrey sees a handsome **hero** archetype who arrives to save her, but she refuses his offer of the front seat, and turns him into her chauffeur - the **helper** on her journey.



The **villain** could be seen as the disruption caused by the fruit seller, which stops Audrey on her quest to reach her destination.



The bus driver provides the man in the car with his hat, essentially becoming the **donor** of an item to help our **hero** reach her journey.



So who is the **princess**? Well, the ultimate reward for our hero is not a romantic interest, but the Galaxy chocolate itself! She has reached her goal.

## Media Language Analysis

**Colours:** Bright primary colours with a nostalgic sepia filter create an idyllic version of the past.

**Clothing:** Audrey is feminine but classy and modest in dress - clearly aspirational for a target audience. The use of the driver's hat puts the men in positions of service.

**Slogan:** "Why have cotton when you can have silk?" suggests the product is luxurious and smooth, better than other chocolates.

**Intertextuality:** The advert refers to the various movies of Audrey Hepburn to appeal to fans of her, associating the product with those classic romances, now in incredible HD full colour.

## CSP 3 – ONLINE, SOCIAL & PARTICIPATORY MEDIA

### LARA CROFT GO – VIDEO GAME

#### Paper 1 – Media Industries and Media Audiences



#### LARA CROFT- A HISTORY

Lara Croft first appeared in 1996 Eidos PlayStation game Tomb Raider and was the first computer game to feature a female character as the protagonist rather than a supporting role or a secondary character.

#### MORE THAN JUST A MERE VIDEO GAME CHARACTER

Lara Croft has featured in films (the first starring Angelina Jolie; 2018 version rebooted the character). She has appeared on magazine covers more times than any supermodel.

There have been advertising tie-ins, merchandise, comic books and spin-offs featuring the character. The franchise has had numerous incarnations before Lara Croft Go in 2015.

Lara Croft has been credited with bringing success on the Play Station for the games' creators (selling 7 million copies worldwide) and launching the female protagonist in games.

#### MEDIA LANGUAGE – HOW DOES THIS APPEAL TO AUDIENCES?

The narrative of Tomb Raider was influenced by Indiana Jones and featured the daughter of a Lord (later a famous archaeologist), called Lara Croft on various missions through settings such as jungles, tombs and jungles. The genre is action-adventure and involves many conventions of this genre such as fighting villains using weaponry. Lara Croft Go is part of the Tomb raider franchise. Players control Lara Croft as she moves through the game.

It was the first popular video game in history to feature a **FEMALE PROTAGONIST**. Added to the controversy of the character's appearance, the game has attracted a lot of attention from the media and the public over the years.

- It is a turn-based puzzle game – but it is driven by **NARRATIVE** – We can follow **TODOROV THEORY** because Lara has to overcome problems to achieve her goal. The audience are intrigued and want closure and satisfaction of completing the levels and the game
- **ONE SWIPE PLAY and SIMPLE CONTROL**. Easy for all levels of audience to play instantly.
- Within the **NARRATIVE** there are also **ENIGMAS** – Mystery - How will she get on? Will she survive? Be captured? Will she achieve her goal? As audience members, we want to see the outcome; we are drawn into the uncertainty.

# MEDIA AUDIENCES

## Target audience

- Those interested in the quality of the innovative gameplay itself.
- Those with brand loyalty to the Hitman Go series.
- Those who are attracted to the feminine empowerment displayed.
- Those with brand loyalty based on nostalgia or even the sexualisation of Lara Croft (especially if they played older Croft games when at a formative age) or seen the movie franchise etc.
- **PROPP CHARACTERS** can clearly be seen by the presentation of Lara as a **HEROINE** and **PROPP VILLAINS** - Enemies take the form of deadly creatures such as snakes, lizards, and giant spiders. Audience can identify with both aspects of characterisation when it is simplified like this. Lara can also be seen as a **DAMSEL-IN-DISTRESS** figure at times in the game when faced with multipole problems.
- Lara Croft is an adventurous and dynamic female figure – People **ASPIRE** to have her qualities. They admire how capable she is.
- She is a **FEMALE ICON/ROLE MODEL** – She has all the positive qualities of male hero figures, and is succeeding in a predominantly male world.
- **UAG ENTERTAINMENT** – You have to solve problems and work out the strategies for success. The game is fast paced and fun to play with challenges along the way.
- **UAG EDUCATION** – Audience develop skills and strategies / intellectual challenge to work past obstacles and other antagonists. You enjoy the mental challenge and there is a feeling of intellectual satisfaction and a sense of a problem being solved/resolution if Lara's character wins out against the obstacles in her path. There's a sense of intellectual challenge. She is on a **QUEST** and you want the answer.
- **UAG ESCAPISM** – Exotic, dramatic locations and diverse landscapes are offered to us as backdrops to the game. We can lose ourselves in the dramatic scenery.
- **UAG SOCIAL IDENTITY** – Recognise qualities of Lara that you might want to aspire to. Do we admire her independence in being a female character in a predominantly male world? Her tenacity in not giving up against all the challenges? Her agility and physical abilities in overcoming the danger? Her bravery?
- **UAG INTERACTION** – Online shared gaming and discussions of game play. The game has been controversial since its first release. This prompts a lot of discussion about the ideas surrounding Lara Croft, as well as talking about how to play/how well you might have done etc.
- This version of the game **targets younger audiences** – new platforms, cheap to play.
- Less graphic than some versions of the game to appeal to a wider audience. Nothing overly gruesome in the gameplay. An EARLIER VERSION of the game, RISE OF THE Tomb Raider, was far more gory but this version is TONED DOWN for a wider audience.

## MEDIA REPRESENTATION – (LEADS TO AUDIENCE INTEREST/ENGAGEMENT)

- Opinions are divided on whether or not the character of Lara Croft **REINFORCES** stereotypes or **SUBVERTS** them. The **BIG DEBATE** with Lara Croft is of course her **OVERT SEXUALITY** and whether or not she is AN **EMPOWERED/EMPOWERING** female icon, confidently matching her male counterparts or simply **A SEXUALISED OBJECT**.

## SUBVERTS

- The first really popular, successful **female protagonist** in video game history
- Based on the macho style of the Indiana Jones franchise. A sense of diversity and equality is suggested by this powerful female character.

- **REVERSE STEREOTYPE / BINARY OPPOSITE** - Goes against the conventional stereotype of hundreds of other hero figures in video games who all tended to be MALE.

### **REINFORCES**

- Her body features were particularly exaggerated in early versions of games. An unrealistic and unachievable view of women.
- Scantily-clad designed for male audience. Would a male character be designed like this?
- One reward of the game is that she can change her outfit. Is this perhaps an **old fashioned and sexist view** on what's considered important to female protagonists?
- Many critics use Laura Mulvey's **MALE GAZE** theory which says Lara Croft is more popular because she has a certain sexuality that appeals to men.
- **HAD TO ACT LIKE A MAN** – Some critics also say that Lara's representation proves that she has had to adopt certain male characteristics such as aggression, bravery and cunning just to make progress. It also tells us she has the ability to match men.
- **REFLECTS MORALS OF SOCIETY TODAY** - Critics say that Lara Croft's sexuality reflects the declining morals and desires of today's society and panders stereotypical representations of women.

### **SOCIAL AND CULTURAL CONTEXTS**

- **GENDER REPRESENTATION** – A very important factor when thinking about the impact of Lara Croft Go. Arguments for and against the way she is represented. Is she an empowered female protagonist fighting male figures at their own game? Or is she simply a stereotypically hyper-sexualised version of female identity?

## **MEDIA INDUSTRIES**

### **THE COMPANIES BEHIND THE GAME**

- First developed by the Canadian firm Square Enix, and is part of a famous and established franchise that incorporates films and a number of other video games. It is part of the famous TOMB RAIDER franchise of games.
- Lara Croft has featured in films (the first starring Angelina Jolie; new 2018 version is rebooting the character). She has appeared on magazine covers more times than any supermodel.
- There have been advertising tie-ins, merchandise, comic books and spin-offs featuring the character. The franchise has had numerous incarnations before Lara Croft Go in 2015.
- Lara Croft has been credited with bringing success on the Play Station for the games' creators (selling 7 million copies worldwide) and launching the female protagonist in games. Originally begun by UK firm Core Design.
- A multiple platform release – available on Apple, Android, PS4 etc so easy to begin playing.
- Popularised by the 2001 action-adventure movie starring Angelina Jolie.
- Lara Croft Go was praised by critics and won a number of awards.

**REGULATION** (The 'watchdog' that oversees the whole video game industry to make sure it is legal and doesn't offend morals or public decency)

**PEGI** stands for Pan European Game Information and is a European video game rating system established to help consumers make informed decisions when buying video games or apps through the use of age recommendations and content descriptors. PEGI was set up by the ISFE\* – an independent group that represents European software companies. Important: this is an example of self-regulation, not government.

## CSP 4 – MUSIC VIDEOS

# ARCTIC MONKEYS – I Bet You Look Good on the Dance Floor

## Overview

Arctic Monkeys are an English indie rock band from Sheffield. The lead singer is called Alex Turner. Since forming in 2002, they have released six albums and won seven Brit Awards. They were one of the first bands to come to the public's attention due to the internet, heralding a new way that bands are produced and marketed.

I Bet You Look Good on the Dancefloor is their first single from debut album *Whatever People Say I Am, That's What I'm Not* released with niche, independent record label Domino. It was released in 2005 and went straight to number 1 on the singles chart.

Arctic Monkeys weren't put together by a record label or a production company, they were all friends from school. They formed in 2002 and wrote songs based on their lives and what they saw on nights out in Sheffield. They played pubs and small venues in and around Sheffield, and built up a huge following online using Myspace.



## I BET THAT YOU LOOK GOOD ON THE DANCEFLOOR

The video looks like a live recording in a TV studio. It all appears very basic and unpolished. We can see studio technicians and cables/wires in the background.

It was designed to look like 'Old Grey Whistle Test' which fans loved as being a 'real' music show to do with the skills of the band, unlike a 1D style route to quick fame in X Factor.



See this OGWT performance of Bob Marley for reference from the 1970s and how well the AM replicated the feel/colour/lighting of the studio.

## AUDIENCE APPEAL / INDUSTRY & HOW IT WAS PROMOTED

The idea was to stress the importance of the PERFORMANCE and THE MUSIC element of Arctic Monkeys. This is what they want to say is valuable to them as performers, not hugely expensive videos with enormous production budgets and complex storylines. The band want to come across as real and authentic, and are not any different to their fans. They want to be seen to be playing their own instruments, look and sound like their fans and have a committed, passionate intensity which all comes across in the video. The feel fans will recognise this passion as they have it for the band.

To make it seem realistic, the directors even used old-fashioned 3 tube style cameras which give off a grainy, old fashioned lighting image. This shows them as down to earth, not trying to be glamorous or typically pop star like with costumes, exotic videos and over the top mise-en-scene.

There is a sense that the band are very much in control of their own image and the way they come across. There appears to be very little in the way of **MISE-en-SCENE**, in terms of dramatic lighting, flash clothing, make-up, hairstyles etc. **THEY WANT TO BE APPRECIATED FOR THEIR MUSIC.** They dress like their audience and talk and look like their audience. There is a recognition between them.

The success of this song was extraordinary, especially given how unknown they were before. It went straight to No.1 in the charts and sold over 175,000 copies.

## **THE ONLINE APPROACH TO MARKETING**

### **The power of the internet**

- Social Media was only starting to be introduced in the early 2000s.
- You could chat to people with similar interests on chatroom or forums
- You used AOL or MSN Messenger to talk to your friends, send emojis and share pictures and music
- Myspace was released in 2003 and was one of the first major social networking sites. Myspace was used by bands and artists to gain fans without the need for a record company.
- Arctic Monkeys' music was shared on **P2P** sites, though this wasn't known by the band or promoted when they found out. It allowed their music to be heard by their audience
- The sharing of their music encouraged people to talk about and share their music, which created a buzz about the band.
- Their fan base moved online, creating online communities where they could share songs and information

The band used word of mouth and free CDs to develop an early interest. Fans then took advantage of free social media sites such as **MYSPACE** to **UPLOAD** content, post reviews, comments, messages and information about the band. Fans also uploaded their free CDs so others could listen to the music. At this time people were also getting familiar with other music libraries like iTunes.

This created a **VIRAL MARKETING BUZZ** about the band. By the time music magazines, newspapers and record companies became aware of the band, they were already playing sold-out gigs around the country and had created a huge sense of mystery and excitement **WITHOUT SPENDING MONEY ON ADVERTISING.** The single went straight to Number 1 in the charts which was revolutionary, as the band had no real industry support. This created a new method in the pop industry. Big record labels now **HAD** to make sure they were engaging with online/viral sensations. **Lily Allen** followed soon after in a similar style of self-promotion, posting DIY videos then signing to a big label.

## **CONVERGENCE**

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.

## **THE POP MUSIC INDUSTRY**

The major record labels were reeling from their battle with **FILE SHARING** sites like Napster. These sites allowed (semi-illegally) the audience to download music for free. This meant that record labels and performers were losing **ROYALTIES** (The money you earn when somebody buys your music).

The Arctic Monkeys were happy for fans to file-share their music as they correctly believed it would lead to the band's reputation spreading more quickly and effectively if people were talking about them and a buzz was being created.

When they eventually signed to Demon Records in 2005, they turned down multi-million pound offers from massive labels because they felt the owner came across as a 'genuine fan' and this was important to them. They didn't want to be swallowed up by some faceless huge company.

The content of music videos is regulated by the **BBFC** (British Board of Film Classification.)

## **WHY WAS THIS IMPORTANT?**

Fans now saw, instead of simply waiting to receive music from bands, that they could influence what became seen as important and help shape the careers of artists.

Music could now be **DISTRIBUTED** online for a fraction of the cost of traditional albums. It meant the big labels had to learn how to engage with this new phenomenon of the internet and how it could be used to market and promote artists.

## **SOCIAL AND CULTURAL IMPACT**

Bands like Arctic Monkeys, The Strokes and The White Stripes seemed like they were part of a backlash that was rejecting the excessive, overly glamorous manufactured pop band phenomenon, developed by programmes like the X Factor. They wanted to be seen as independent, individual and 'real' musicians and this reflected the original spirit of **PUNK** music in the 1977.

# Audiences and Industry



## CONTEXT:

Arctic Monkeys are an **english rock band** by Alex Turner, Matt Helders, Jamie Cook and Nick O'Malley. The band was **formed in 2002**.

The band started as a non-professional band but through time they rehearsed at Yellow Arch Studios and performed on the city centre of Sheffield after they tried making demos and took the band more professionally and from then onwards they have increased in popularity to even starting a sixth album and making music in Los Angeles even though being indie and not a mainstream band.

## INDUSTRY EVOLUTION:



The Arctic Monkeys passed from being unknown to be recognised all over the world. They started distributing their music through **MySpace** and they handed out free CD's to highlight themselves. Arctic Monkeys encouraged fans to share music on piracy-friendly programs like **Napster** and **Limewire**. This use of the internet was new and Arctic Monkeys are considered important for embracing it. Soon, they became one of the most popular alternative rock bands in the and with time is going to become even more famous and reach even more people and not only in the UK by them working in places such as Los Angeles. Arctic Monkeys has been influenced by technologies for promoting themselves like the use of Myspace to promote them self and other social networks.

## PRODUCT OWNERSHIP:

The band were initially releasing music under their own Bang Bang label, however when they rapidly rose to fame they signed with Domino records, a British independent record label based in London, who had a DIY ethic Turner liked. This has allowed Arctic Monkeys consistent creative freedom, with Turner releasing solo projects and side projects, as well as challenging expectations with each new album. Domino's marketing campaign used the organic hype that was being built around Arctic Monkeys, rather than saturating the media with advertising campaigns as a band like One Direction would.

## RECEPTION THEORY:

Arctic Monkeys preferred reading is that they are **authentic, skillful artists from an ordinary Northern background**.

Some may be offended by their raucous style and occasionally explicit songs.

## DEMOGRAPHICS:

AM have a largely young male audience but are inclusive and have become internationally famous across all demographics.

## PSYCHOGRAPHICS:

The audience could have been defined as strugglers or explorers, as they are looking for the newest sound and may relate to the struggle in the songs. Now however they are much more mainstream.

## USES AND

## GRATIFICATIONS THEORY:

### Entertainment:

Audience listen to their music to escape from their everyday lives. They choose music that entertains them and makes them feel a certain way in order to divert their attention from the world.

### Personal Identity:

The band writes songs about being a young, lower-middle class man in an ordinary, sometimes difficult world. The songs are hugely relatable and the band themselves reflect this.

### Social:

AM are a fun band to be seen live, bringing together diverse audiences who partly listen to their music for the social element.



## I BET THAT YOU LOOK GOOD ON THE DANCEFLOOR - MUSIC VIDEO:

The band's debut video was filmed in an intentionally lo-fi, amateurish way to reflect their 'punk' authentic aesthetic.

The video was also a live performance showing off the band's skill and proving to the audience their talent.

At the start of the video Turner states, 'Don't believe the hype' suggesting they are humble and down-to-Earth before proving themselves a very proficient band.

The bad lighting and unprofessional camera work all adds to the sense that these are 'real artists'!

# ONE DIRECTION – History

## OVERVIEW

One Direction (1D) first came together as part of the pop music talent show X Factor in 2010. They were an entirely **MANUFACTURED** act.

One Direction are an English-Irish pop band forming during Series 7 of hit show X Factor and going on to come third. They were propelled to success through social media and become one of the most successful groups ever, breaking many records. Their third album was the best-selling album in the world in 2013.

After finishing the show, they signed a record deal with SYCO Records (Simon Cowell's record label) which is part of Sony, one of the 'Big 3' of major record labels in the UK.

History is their final single and is taken from album *Made in the A.M.* By the release of this album, Zayn had left to pursue solo projects. The single is their last before taking a career break. They reflect the lyrics (looking back on their huge success) through featuring footage of X Factor, behind the scenes at tours, anecdotes and videos of all the members.

This 2015 video self referentially covers the bands own history since their creation during 2010s X Factor. Their debt to Simon Cowell is acknowledged in this video.

## INDUSTRY NOTES

What was even more unusual about their formation was that they all entered the show as individual artists but the judges decided they would be even more effective as a collective **BOY BAND** so literally created the group for the benefit of the programme.

He later signed the band to his own **SYCO** label and the band went on to become the biggest pop act in the world until their split in 2016. SYCO have a deal with the conglomerate Sony Records and are able to benefit from their marketing and publicity teams. Having SYCO/Sony as a record label meant that 1D would immediately benefit from extensive industry connections and more publicity than a normal new band signing.

**SYCO/Cowell** is an example of **VERTICAL INTEGRATION** where one company owns a number of aspects of the process. He has first refusal of the band, he judges them, he signs them to his label and he promotes their products. Normally this might all be done by different elements.

Simon Cowell retains an enormous amount of control over the acts on his label and how they look, how they sound and what songs they release. In addition to 1D, he has great success with Little Mix and Ella Henderson.

Social media instantly became hugely important for 1D. Viral and paid marketing on YouTube, Vevo, Instagram and Twitter contributed hugely to their rapid rise.

Their website became a **CONVERGENT** (The same product being accessed on a number of digital platforms) hub for all their social accounts. Social Media helped develop the band's popularity in its early days and still plays an important role today. Harry Styles is a regular user of Twitter and has 37m followers currently.



## AUDIENCE APPEAL / VIDEO

This video combines a performance element with a visual history of the band.

### Narrative

- The song is about the history of the band and about moving on towards the future.
- The band said it marked a 'period of closure' for them after the departure of Zayn Malik, who has left the band to pursue a solo career.
- It features a performance element with each of the band performing live and dancing in unison, cut with black and white footage of all 5 original members on tour and 'behind the scenes.' This is nostalgic and will appeal to loyal fans as it will remind them of the band's success and younger appearances, right back to the start of their career on X Factor (featured in the opening of the video) in 2010.
- Lyrics such as 'now my heart's breaking' and 'you and me got a whole lot of history' and 'all of the rumours, all of the fights' can be applied to a relationship between a girl and a boy, but also to the other members of the band.

Their performance, like the Arctic Monkeys, is fairly basic and straightforward as we see them performing in front of a simple brick wall. Like AM it represents their early years story.

However, they **DO NOT PLAY INSTRUMENTS** and they **SING DIRECTLY INTO THE CAMERA** as if physically addressing their audience personally.

Present day colour sequences are mixed with past footage of their career. The past footage is presented in black and white to create a sense of nostalgia or history, even though the original shots would obviously have been filmed in colour.

They constantly emphasise in the video their relationship with their fans and the level of their past successes. The History video still features former member Zayn Malik, although he had left at this point.

### AUDIENCE

The band is the brand here. They are a completely produced/created/developed product. They are **MANUFACTURED**. The way they look, their image, hairstyle, clothes, the way they interact with each other on stage and in interviews is a result of careful styling, management and production. They are created, as a boy band, entirely to appeal to the specific **PRIMARY AUDIENCE** of teenage girls, perhaps 12-16 from UK, Europe and the USA. Shots of screaming teenage girls support this idea.

The **UAG** is one of **ENTERTAINMENT** primarily in that their fans will enjoy the video in its most basic sense. We could also see elements of **EDUCATION** as their followers learn a little about the way their band came together and their day-to-day lives while on tour. Their happy, laddish, friendly behaviour in the video also engages the audience who feel **SAFE** and **REASSURED** by their 'niceness'.

There is a sense that their audience, while mostly **MAINSTREAM**, will also feature elements of **ASPIRERS** who are impressed by the level of global fame and success the band have achieved.

We could look at the video (and indeed their career) in two ways. Are they showing respect for their fans by including them in their video, or is there a sense that the fans are being almost tricked or manipulated by the creators of the band by the very focused targeting? Does it feel fake? Are the fans getting the real deal?

We could say that as **MILLENNIALS**, many of the potential 1D audience was socially aware, tech literate and fully accepted and understood the non-natural creation of the band and how they target their audiences so obviously. They may well accept it due to the simple pleasure they get from the band and its music etc.

Older fans of the band will enjoy the NOSTALGIA of the flashback sequences, reminding them of a happy time from their younger days, perhaps when life was more innocent.

The video perhaps portrays the journey both the band and the fans have gone on. In the video we see images of the band as young and fresh faced on XF, and then as they are now, older and more mature.

Fans are **POSITIONED** by the creators of the video to feel warm, happy, entertained, safe and nostalgic. The shots of the band being friendly and hanging out with each other suggest togetherness and the dramatic, vibrant actions scenes make the fans feel excited and even envious.

### **SOCIAL/ CULTURAL IMPACT**

The fact that artists and bands are created by managers like Cowell and programmes like X Factor often leads to them being not taken as seriously as cool, independent acts like Arctic Monkeys.

The often-cheesy back story we see accompanying the bands' auditions adds to this feeling of the act being manufactured.

# ONE DIRECTION

## Audiences and Industry

One direction is a band, which started in 2010, after X factor

### PRODUCT CONTEXT

One Direction started in X factor, the 5 of them went individually, and there they decided to form a band. After some years, in 2015, Zayn left the group to become a single singer. Then the group broke down, and there isn't any future possibilities of becoming a group again. Thanks to X factor they become famous, also they posted videos on youtube which also helped increase their famous life.

### Industry Evolution:

The music industry has promoted teen pop stars for many years, as love interests for young people e.g. Backstreet Boys, Take That and JLS. They were previously manufactured by record labels to have the most mainstream appeal, however reality TV began becoming a part of the marketing process. One Direction are just one example of a band formed on a TV show so that even before they have released a single, they have a strong fanbase invested in them personally.



### Uses and Gratifications:

- **ENTERTAINMENT:** The band are fun and create catchy pop music to be enjoyed.
- **INFORMATION:** The History music video informs the viewers of where the band came from.
- **PERSONAL IDENTITY:** The boys are relatable, and their success is partly due to being aspirational 'boyfriends'.
- **SOCIAL:** The fandom surrounding 1D is a huge part of their success, bringing people together at concerts an online.

The fans' **psychographics** are mainly mainstreamers, as One Direction is a very mainstream band. They were also likely to be Aspirers, as the band was portrayed as a perfect group of boys, that always looked good

**MAINSTREAM**

One Direction's target audience is generally female teenagers, between the ages of 10 and 16.

As some members have gone solo, their music has matured with their audience.



### Product Ownership:

- Simon Cowell's entertainment company SYCO Entertainment is owned by Sony.
- SyCo TV produce X Factor and Got Talent.
- Syco Music have exclusive rights to sign the winners of the X Factor and Got Talent.
- This is clear HORIZONTAL and VERTICAL INTEGRATION.

### Reception Theory:

Some people, the oppositional, argue that One Direction is an overrated band, that doesn't deserve the fame it has. Others, the negotiated, say agree that their music isn't great, but they have good voices, and they can understand why people like them. The last group of people, the preferred, say that One Direction is amazing in all aspects, and are loyal fans.

# AUDIENCE THEORY – GCSE MEDIA STUDIES

***YOU HAVE TO KNOW WHAT ALL THESE THEORIES MEAN AND TRY TO THINK OF WHERE THEY ARE USED IN OUR CSPs....***

**The internet is a wonderful place to find out more!!!**

**#HintHintWinkWink**

## **PROPP CHARACTER**

We see people in the media as heroes or villains. It allows us to make sense of the media text more easily.

## **TODOROV NARRATIVE**

We can follow media texts by recognising established patterns – Equilibrium (Normal opening) – Disruption (A problem occurs) – Action to Repair (How the problem is solved) – New Equilibrium – (A new or different normality is started)

## **ENIGMA CODES**

We are drawn into something because we are interested or wondering how things will end up. We are intrigued and want to find out more.

## **LEVI-STRAUSS BINARY**

We can make sense of the media by seeing how two opposites are displayed. Good v Bad / Happy v Sad etc.

## **Uses and Gratification Theory**

The 5 reasons why people engage with a media product or media industry and what satisfaction they get out of it. (Entertainment-Education-Escapism-Identification-Communication)