

2017 specification
for exams from 2024

GCSE (9–1) AQA Revision Guide

for Media One Section B

Third Edition, May 2024

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Teacher's Introduction

This Revision Guide provides an excellent way to revise for Section B of the AQA (8572) GCSE (9–1) Media Studies Media One exam. It will help students to review all the key content, including the Close Study Products, key words, media concepts and skills.

This Revision Guide is specific to GCSE AQA Media One. It is based on the Close Study Products for Section B of this paper, and is suitable for all students studying the set products for assessment in 2024 onwards.

Music videos:

- Arctic Monkeys – *I Bet You Look Good on the Dancefloor*
- Blackpink – *How You Like That*

Radio:

- Radio 1 Launch Day: *The Tony Blackburn Breakfast Show* (1967)
- KISS Breakfast with Jordan and Perri

Film:

- *Black Widow* (2021)
- *I, Daniel Blake* (2016)

Newspapers:

- *Daily Mirror*
- *The Times*

Online, social and participatory media (OSPM) including video games:

- Kim Kardashian: Hollywood
- Lara Croft Go

The Revision Guide gives a concise overview of the ideas and theories relating to the two key areas of the conceptual framework: Audiences and Industries. For each form (radio, music videos, film, newspapers, OSPM), there is: a summary of the topic, key words and definitions, summary revision notes, including Contexts, a range of engaging revision activities, challenging extension activities directing students towards unseen texts, exam-style questions with indicative content and mark scheme, and a progress grid for students to complete.

At the end of the guide is a recap quiz covering all topics and forms. All activities can be completed individually and are perfect for classwork, homework, cover lessons or during study leave.

May 2024

Second Edition, September 2023

Following the removal of the close study product Zoella from the specification, amendments have been made to this resource to remove the associated content. Updated pages in the main Revision Guide include 1, 3, 70–73, 75, 77–81 and 84–86. In addition, the following pages have been updated in the Student Booklet: 2, 35–38, 40.

Third Edition, May 2024

Updates made in line with changes to the specification for 2024 exams onwards (Blackpink, *Black Widow*, KISS Breakfast).

Students' Introduction

This Revision Guide will help you to revise for Section B of the AQA (8572) GCSE (9–1) exam. It covers the two key areas of Audiences and Industries and all your Close Study Products for the exam.

It includes:

- clear revision notes for Audiences and Industries
- clear revision notes for Close Study Products

For each type of Close Study Product (radio, music videos, film, newspapers, OSPM) there is/are:

- a summary of the topic
- key words and definitions for each form
- useful revision notes covering the main points about each Close Study Product
- sections on Audiences, Industries and Contexts for each CSP
- a range of fun revision activities
- challenging extension activities directing you to look at unseen texts
- exam-style questions, with answers and mark schemes
- a grid to help you keep an eye on your progress
- a quiz on all the topics at the end

You can do all the activities by yourself, and answers are provided at the end of each section to check your understanding.

How to use this guide

1. Check through the key words and definitions of the ones you know and highlight any you don't.
2. Read the revision notes for each topic and refer back to the key words if there are any you don't understand.
3. Try the revision activities and use the answers to mark yourself.
4. Fill in the progress grid to identify areas that you are confident with and those you need to work on.
5. Reread the revision notes and complete the revision activities again until you are confident you can do them. You should be able to confidently say that you are happy with every aspect listed on the progress grid.
6. Try the exam-style questions.
7. Read through the mark scheme and indicative content to give yourself a mark for each question.
8. Identify any areas to improve in your exam-style question.
9. Rewrite your exam-style question in order to move it to a higher band!
10. Fill in the progress grid again, using a different colour, to check you are confident with all the areas.
11. Reward yourself with a break or something fun.

Media One, Section B – Exam tips and FAQs

How long is the exam? 1 hour and 30 mins.

How long should I spend on Section B? The AQA recommends that you spend 30 minutes on Section B. You should also spend 15 minutes on an unseen text in Section B.

What is Section B about? Section B focuses on Audiences and Industries. You will also be asked to think about Contexts.

How many questions are there? There will be around four questions. Some of them will be short-answer questions while others will need longer answers. Some questions will have several parts.

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Are there any unseen products? Yes. There may be one unseen product in Section B relating to any media form, but the question will be about Audiences or Industries

How long do I get for each question? There are usually around 37 marks allocated for each question on the unseen text, this allows you just under one minute per mark. If there is an unseen text, this is still a good guide as it leaves you some extra time to think about the unseen text

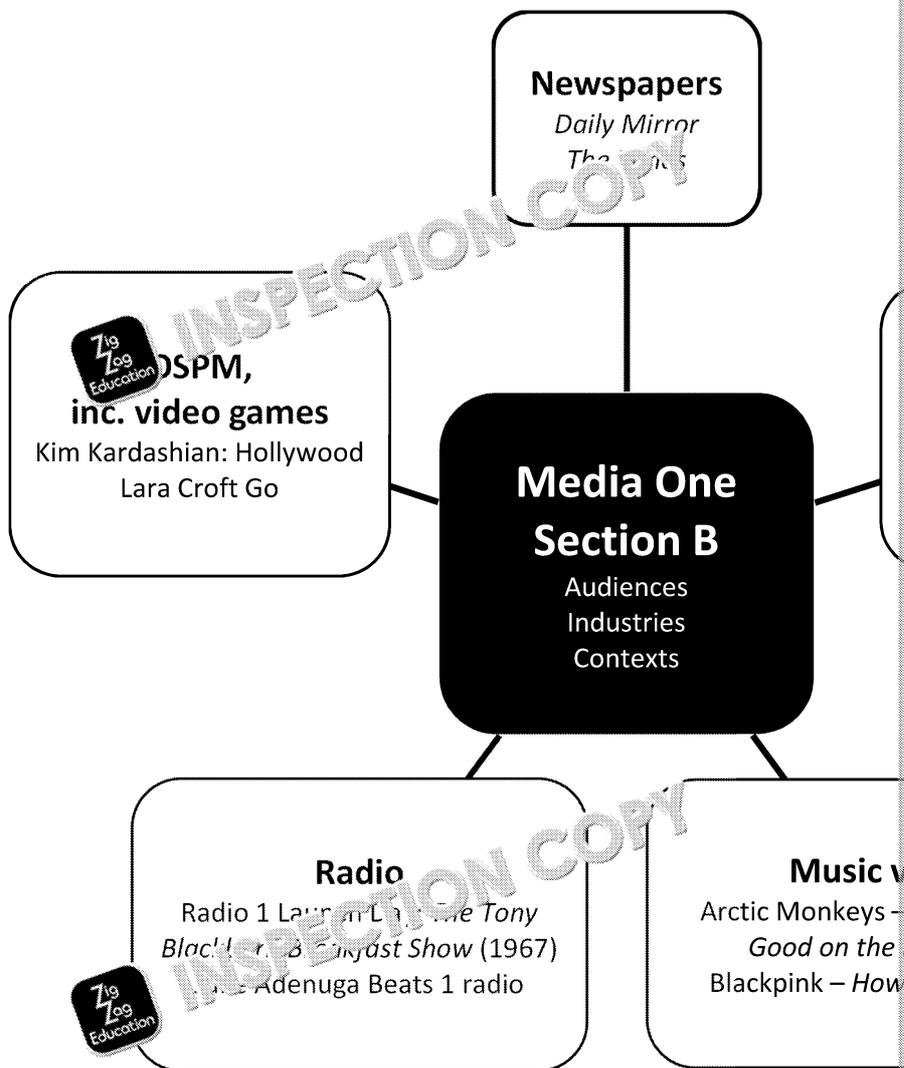
Will every media form come up in the exam? No. Only two forms will come up in the exam. You will have to choose two forms from the list on p. 1, e.g. OSPM, TV, Radio.

Will I be tested on every media form? Yes. You will be tested on every form that comes up in the exam. You will have to answer questions on more of the CSPs from that form.

Will I get marked on my spelling and grammar? Only on some of the long questions. In the short questions of the exam marked on your QWC (quality of written communication) questions, your spelling, grammar, punctuation, etc. are not the main or most important

Do I have to learn and use the key words? No, but it will certainly help you to get a good grade. The Revision Guide will help you to learn them.

Media One, Section B – Overview



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Student progress grid

Detailed grids are provided at the end of each chapter. This is a grid for you to track your overall progress.

Form	I have read the text and definitions	I have read the revision notes	I have completed the revision activities	I have completed the extension task(s)
Audiences				
Industries				
Music Videos				
Radio				
Film				
Newspapers				
OSPM inc. Video Games				

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Media Framework

Audiences

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Audiences looks at who the products are for each CSP, how the CSPs target and reach specific audiences, how consumers interpret the products, and why and how interpretations can change. You need to think about Music videos, Radio, Newspapers and OS.



Revision Tip

Before you look at the Key Words section below, jot down all the words you already know which relate to the list below. You may already know more than you think!



Key Words



4Cs – the Cross-Cultural Consumer Characteristics as identified by Young and Rubicam, used for segmenting the audiences into different psychographic groups (see Psychographics)

Active audience – audience who actively chooses media products to satisfy their needs, aware of how media products try to manipulate or position them (compare with Passive audience)

Actual and desired self – to do with audience identity; the actual self is who you are, the desired self is who you would like to be, or the traits you would like to develop. Example: a pop star could be more like Alex Turner from Arctic Monkeys if I copied him.

Demographics – a section of the audience segmented by age, class, location, education, etc.

Mass audience – a large mainstream audience

Niche audience – a small audience group, maybe a particular or limited demographic, e.g. aged 18–25

Passive audience – audience who accept everything that a media product tells them, or make up their own mind (compare with Active audience)

Primary audience – the main audience group for the products, usually the target audience

Psychographics – a section of the audience; audiences may be segmented by their attitudes to life, their personality type and so on. Audiences can be divided into:

- Aspirers – want to do well and better than average, may enjoy copying celebrities
- Succeeders – have done well in life and achieved a lot of financial and social success
- Mainstreamers – like to follow the crowd and do what everybody else does; e.g. TV
- Reformers – want to improve the world for the better, care about social and environmental issues
- Explorers – early adopters of new technology, like trying out new things
- Strugglers – find everyday life difficult due to social and/or financial problems

This is based on the 4Cs – the Cross-Cultural Consumer Characteristics as identified by Young and Rubicam.

Other methods of categorisation such as the 'Acorn' method of consumer classification.

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Reception theory – the idea that not all audiences interpret media products in

- the **dominant position**, where the audience fully accept and understand the intended meanings
- a **negotiated position**, where the audience may recognise the intended meaning but also see their own ways of interpreting it
- an **oppositional position**, where the audience may reject the intended meaning and see their own ways not intended by the producers

Secondary audience – other audience groups who may also consume the product, such as parents, grandparents, who aren't the main primary or target audience group

Social class – a way of identifying the main social classes in the UK, useful for demographic analysis

- A = top class, very wealthy, aristocrats
- B = high-level professionals, usually doctors, lawyers, company owners, highly educated, wealthy
- C1 = higher end of the middle class, e.g. professionals likely to have a university education
- C2 = well-off tradespeople, e.g. plumbers, electricians, small business owners, some education
- D = lower-paid workers such as labourers, factory workers, unlikely to be educated
- E = the unemployed, those with minimal income or living on benefits, unlikely to be educated

Target audience – the specific segment of the audience that a product is aimed at

The Uses and Gratifications theory – helps explain what audiences use the media for

- information (finding out about things, gaining knowledge)
- entertainment (escapism, fun, diversion from everyday life, forgetting about problems)
- companionship (feeling like you know the celebrities or being able to discuss them with other people)
- personal identity (identifying with a celebrity or comparing yourself to them)



Revision Tip

Make a note of any difficult or new words, and test yourself at the end of the chapter.

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Revision notes

Who are audiences?

Media producers **segment** audiences (divide them into groups) and then aim their products at a particular group. This is their **target** or **primary** audience. Come to people who also consume their products are their **secondary** audience.

The most common way to segment audiences is by **demographics**, which uses factors such as age, gender, income, education, race and so on of the audience. Demographics also uses social class.

- A = high income, high education, very wealthy, aristocrats
- B = high-level professionals, usually doctors, lawyers, company owners, have high education, wealthy
- C1 = higher end of the middle class, e.g. professionals likely to have a university education
- C2 = well-off tradespeople, e.g. plumbers, electricians, small business owners, have vocational education
- D = lower-paid workers such as labourers, factory workers, unlikely to be well educated
- E = the unemployed, those with minimal income or living on benefits, unlikely to be well educated

Another way is by **psychographics**, which uses attitudes and values to segment audiences. A psychographic approach is the 4Cs: the Cross-Cultural Consumer Characteristics approach by Rubican.

This divides audiences into:

- Aspirers – want to do well and better than themselves, may enjoy copying celebrities
- Succeeders – have done well in life, have achieved a lot of financial and social success
- Mainstreamers – like to do what everybody else does; enjoy popular culture, already successful
- Reformers – want to change the world for the better, care about social and political issues
- Explorers – early adopters of new technology, like trying out new things
- Strugglers – find everyday life difficult due to social and/or financial problems

Some products have a very broad appeal and have **mass** audiences; some products have a specialised appeal and have **niche** audiences.

Active and passive audiences

There are two ways of thinking about audiences:

- A 'passive' audience are easily influenced by what they see in the media. They do not think about what they see. They may copy behaviour they see in the media. They may accept the products they consume.
- An 'active' audience make their own choices and decisions. They are not easily influenced. They recognise that media products are usually biased. They actively choose and use media to fulfil certain needs (see below – the Uses and Gratifications theory).
- Audiences may be active at some times and passive at other times.

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Why do audiences consume products?

The **Uses and Gratifications theory** is an 'active audience' theory. It suggests audiences use media to fulfil specific needs. It helps explain what audiences use music videos for:



Information – some audience members may follow people on social media for information about the celebrities or artist, such as their lifestyle, products or fashion advice: they may listen to the radio or read news about the world or events.



Entertainment – OSPM, music videos, and radio provide a lot of entertainment for their purpose; newspapers also have to provide some entertainment for their people.



Companionship – audiences become familiar with the artists, social media characters and invest in their media products; as artists, actors and celebrities are attractive, they may feel love or desire for them; there are opportunities for companionship through discussion with friends or other fans, often on social media.



Personal identity – audiences may identify with artists, actors and celebrities; they may take the stance of a newspaper, seeing themselves as a 'Daily Mirror' reader; they may aspire to be more like artists, actors and celebrities; they may copy their style; they may attempt to become their 'desired self'; they may self-identify as a certain type of person through products, such as Kim Kardashian: Hollywood, provide appeal through social media; they may experiment with their identity.

How do products target, reach and maintain their audience?

Target:

- ✓ Media products reflect the concerns and values of their core demographic:
 - Fashion ideas or beauty advice may appeal to young women.
 - Political news may appeal to adults.
 - Newspapers may take a political stance to appeal to a certain demographic.
 - Exam issues or dating problems may appeal to teenagers.
 - Music videos featuring teen/20s boys may appeal to similar age groups.

Reach:

- ✓ Advertising and marketing of products may be directed at specific audience groups.
- ✓ Products may choose formats which they know their target audience use.
- ✓ Teenagers and young people are more likely to engage through social media.
- ✓ Older people are more likely to read print-based media such as print newspapers.

Maintain:

- ✓ Frequent new releases (e.g. daily editions of newspapers, new music videos) help to maintain the audience's interest in and engagement with the product.



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Passive audiences – The effects model



This theory suggests that audiences can be easily influenced by media products. It is based on the 'hypodermic needle' theory, as if audiences can be 'injected' with a message from a text. It is often used to say that violent films and violent video games influence young audiences. It suggests that audiences copy what they see. But the theory has never been proven.

Does (every) one view the product in the same way?

No. If you are not in the target demographic or psychographic, you may not respond to the product.



For example, if you are a teen with little interest in politics, you may find *The Times* newspaper quite old, you may find 'pop music' to be silly and claim 'it all sounds the same'.

The **Reception theory** helps to explain how people respond to media products. It suggests that audiences are **active** not passive, and that they make up their own minds about media products.

The three main responses are:



the **dominant position**, where the audience fully accept and understand the intended meanings



a **negotiated position**, where the audience may recognise the intended meanings but do not fully accept it



an **oppositional position**, where the audience may reject the intended meanings and create their own meanings, ways not intended by the producers



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Revision activities

1. Key words

Put these words into groups. Briefly explain why you have grouped certain words.

aspirer	primary	dominant	reformer	secondary
information	demographic	succeeder	celebration	E
A	identity	D	age	psychography
gender	education	relationship	C2	mainstream
C1	opposite	target		

2. Demography

Make a demographic profile of yourself, then answer the following questions.

Age (child, teen, young adult, middle-aged, elderly)	
Gender	
Location (area of the country, urban or rural)	
Life stage (student, working, retired, new parent, etc.)	
Social class (ABC1C2DE), based on your parent(s)/carer(s) you live with	

Typical media consumption: which media forms do you consume most often (newspapers, social media, video games, films)?

.....

.....

How far do you think your media consumption is typical for your demographic?

.....

.....

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3. Psychographics

Draw lines to match up the traits with the psychographic type, and with the reason.

Traits	Psychographic category
An early adopter of new technology, likes trying out new things	Reformer
Wants to change the world for the better, cares about social and political issues	Succeeder
Likes to follow fashion and do what everybody else does, enjoys what is already popular	Aspirer
Finds everyday life difficult due to social and/or financial problems	Mainstreamer
Has done well in life and achieved a lot of financial and social success	Explorer
Wants to do well and better themselves; may enjoy copying celebrity looks	Struggler

4. Uses and gratifications

Answer the following questions using one or more of radio, music video, film or video games as your answer.

Which form most strongly fulfils the need for information?

Which form most strongly fulfils the need for entertainment?

Which form most strongly fulfils the need for companionship?

Which form most strongly fulfils the need for identity?

5. Reception theory

Draw lines to match the interpretation of the icon and the position.

Position	Icon	Interpretation
Oppositional		I think <i>The Times</i> has high quality issues with what it says
Negotiated		I think <i>The Times</i> is reliable and has sensible political views
Dominant		I think <i>The Times</i> is stuffy and only represents the views of a small group

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Answers

Revision activities

1. Key words

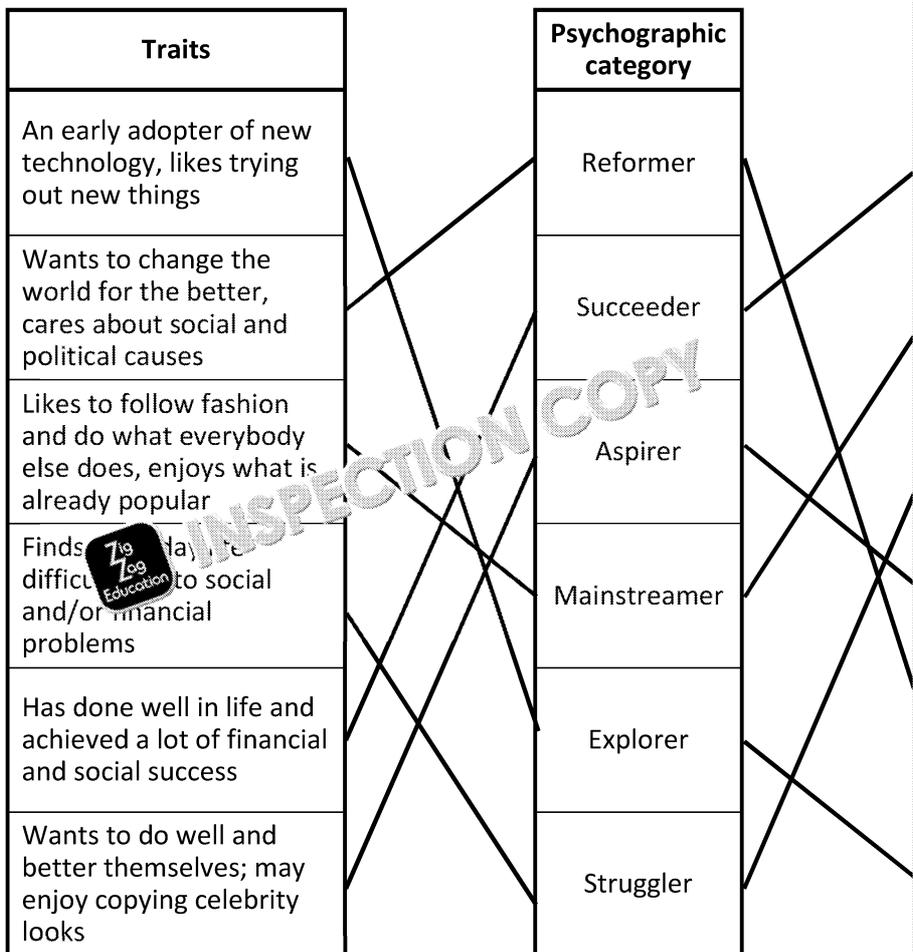
Groups:

- All connected to psychographics – psychography, aspirer reformer explorer
- All connected to demographics – demographic, age gender education location
- Descriptions of social class – social class, D E
- All connected to reception theory – reception dominant negotiated oppositional
- Types of audience – primary secondary target
- Aesthetics / Uses and gratifications – information identity companionship

2. Demographics

Personal answers

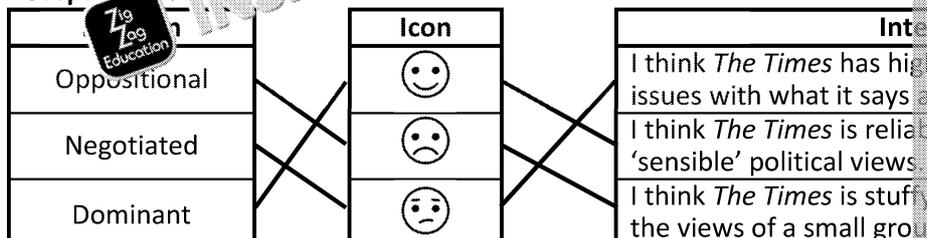
3. Psychographics



4. Uses and gratifications

- Information: newspapers
- Entertainment: music video, radio, video games
- Companionship: social media
- Identity: social media, decision making

5. Reception theory



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Industries

Industries deals with the CSPs as commercial products, and considers ownership, funding, production, distribution, the costs and profits involved. It also includes how changes in technology affect media production. In this section, you need to consider music videos, Radio, Film, Newspapers.



Revision Tip

Put all the key words you are not sure about into a phone app like Quizlet to test yourself.

Key Words

BBFC – The British Board of Film Classification, who award age ratings to all film released in the UK

Broadcast platform – where media is delivered to audiences through television

Commercial – designed to make money

Commercial broadcasting – funded by selling advertising air through sponsorship

Conglomerate – a large corporation that has a number of different companies under the same overall ownership

Convergence – how the lines are blurring between broadcast and online media. Music videos are now available online and often on mobile devices; websites have commercial social media links

Development – the initial stage of the music video, developing the ideas, writing the lyrics, to fund the production

Distribution – releasing the song and the music video, through broadcast on YouTube, website, television and so on

Diversification – where a company or an artist branches out into different areas. For example, a recording artist may also produce an online game

Franchise – where more than one media product is based on the same character. For example, *Tomb Raider*, which includes games, films, books and merchandise

Freemium business model – where the initial game or app is free, but additional features are purchased within the game to improve the gaming experience

Horizontal integration – where a company owns several different businesses at the same level in the supply chain, for example where a media conglomerate owns a number of different networks (Vertical integration)

In-app purchase – where users can buy upgrades within the game

Independent media company – a smaller company that is not part of a big media conglomerate

IPSO – Independent Press Standards Office – regulates and monitors standards of newspapers and magazines

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Major label – a big record company that is part of a major media conglomerate; the ‘big three’ – Sony, UMG, and Warner Music Group

Merchandise – products related to the artist or band; usually produced officially; the profits go back to the parent company of the media product

Ofcom – regulates broadcast media, including the BBC

Online platform – everything that is hosted or available on the Internet; the convergence

PEGI – Pan-European Game Information – they rate the content of video games such as 3, 7, 12, 16, 18

Print platform – where media is delivered to audiences through magazines, newspapers, etc.; it has declined a lot due to the dominance of the online platform

Production – the filming of the music video

Public service broadcasting – funded by government through taxes such as the licence fee; often broadcasts programmes with social value

Public service remit – what the official purpose of the organisation is; the BBC must educate; it has to cater for the full range of the UK population; it has to produce high quality and creative content

Synergy – where different companies or products work together to increase their sales or products

Vertical integration – where a company, such as Universal Music Group, owns the entire production chain, such as record companies, film studios and distribution companies



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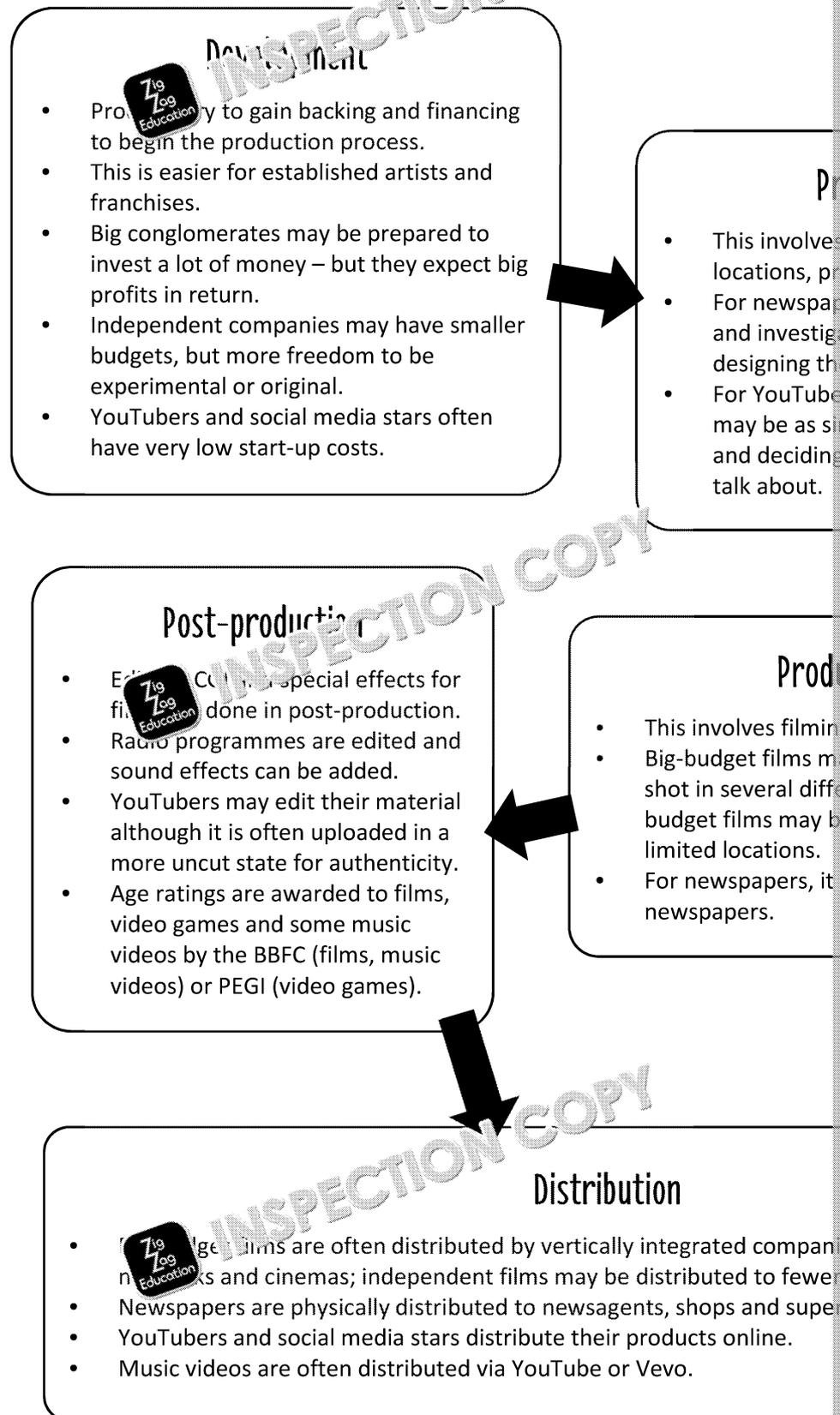
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Revision notes

Stages of production and distribution

Media products go through the cycle of production...



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Commercial or non-commercial?

- ✓ Almost all media products are commercial. They have to make a profit.
- ✓ Non-commercial products are usually made by charities or 'public service broadcasters' like the BBC.
- ✓ The BBC is funded by the licence fee, a 'tax' that everyone who watches TV must pay.
- ✓ BBC products don't have to make a profit. This means the BBC can often make products with social value.

Merchandising and synergy

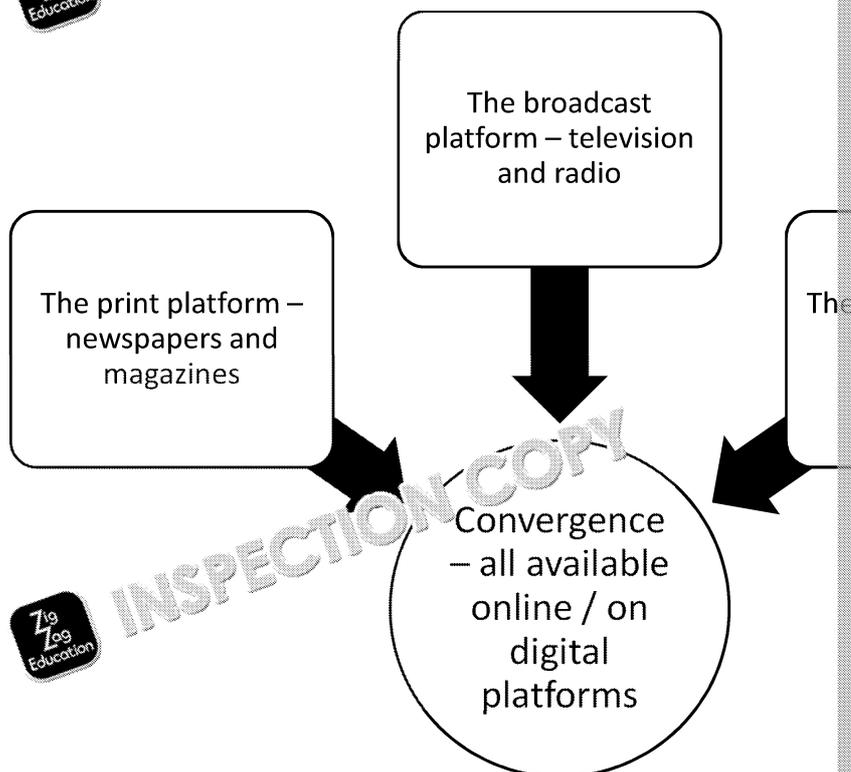
Merchandising helps products make money.

Films, video games, pop stars and social media stars often have a lot of merchandise, such as T-shirts, pencil cases, mugs, beauty products and homeware.

Synergy is where companies work together to promote products – for example, McDonald's Happy Meal toys are a good example of synergy between film companies and food companies. The toys are often related to films and help to promote them. But they also make children want more McDonald's Happy Meals. So both companies benefit.

How has convergence affected media products?

There have traditionally been different media platforms. Now, TV programmes and programmes can be listened to on podcasts, websites host music videos and films and the three platforms are merging together.



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Regulation

- ✗ Most media is regulated or monitored. Ofcom monitors TV and radio broadcast to films and some music videos. PEGI awards age ratings to video games. IPS reporting in newspapers.
- ✗ Some products are hard to regulate, especially when they are mainly or only available online.
- ✗ Age regulation of online products can be difficult as these products are available on sites which often span national boundaries, meaning that they aren't subject to one country's laws.
- ✗ Access to sites like YouTube or games download sites is not regulated. While the law says you must be over 13 to access these sites such as Facebook and Instagram, in reality, this is often ignored.
- ✗ Recent court cases over the availability of unsuitable material online may force Facebook and Google to regulate access and content.



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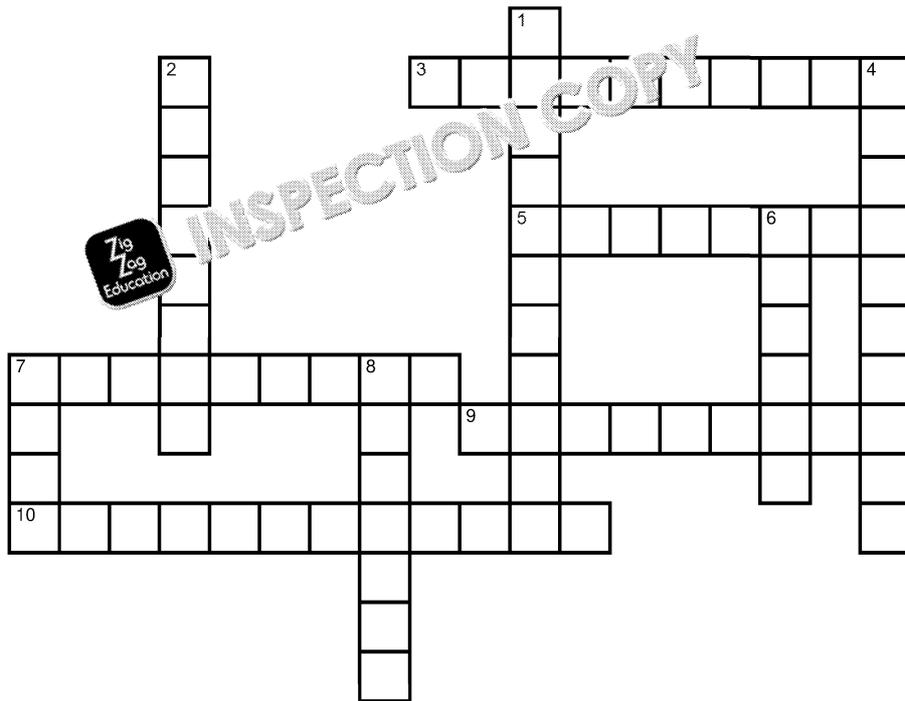
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Revision activities

1. Key words



Across

- 3 How different platforms are merging together (11)
- 5 The three different ways media can be delivered to audiences are called... (9)
- 7 The platform that includes TV and radio (9)
- 9 Product used to the brand (11)
- 10 A large corporation that has a number of different companies or businesses under the

Down

- 1 Media companies that are not part of big conglomerates are called... (11)
- 2 The kind of integration where a company owns several parts of the production chain (8)
- 4 Designed to make a profit (10)
- 6 The platform where websites can be found (6)
- 7 Who regulates music videos in Britain? (4)
- 8 Where different companies or products work together to increase both their profits (7)

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2. True or false?

Which of these statements are true and which are false? When you have decided, briefly explain why they are false.

- a) There are two main media platforms. TRUE or FALSE?
.....
- b) Convergence has led to the decline of the print platform. TRUE or FALSE?
.....
- c) Most media industries are dominated by a few big conglomerates. TRUE or FALSE?
.....
- d) Convergence has led to fewer people being able to access media products.
.....
- e) Before the Internet, you could only watch music videos on TV. TRUE or FALSE?
.....

3. Regulators

Draw lines to match the regulator to the form.

PEGI	films
BBFC	music videos
Ofcom	newspapers
IPSO	radio
	video games

Give three reasons why it is hard to regulate some media products:

- 1.
- 2.
- 3.

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Answers

Revision activities

1. Key words



2. True or false?

- FALSE. There are three main platforms.
- TRUE
- TRUE
- FALSE. More people can access media products because of convergence.
- TRUE

3. Regulators

- PEGI: video games
- BBFC: films, music videos
- Ofcom: radio
- IPSO: newspapers

Any three from:

- Products are available across a wide number of sites.
- Sites often span national boundaries, meaning that they aren't subject to country.
- Access to sites like YouTube or games downloading sites is not regulated.
- Age-restricted sites such as Facebook and Instagram are rarely policed.

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Media Forms

Music Videos

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Audiences looks at who the audience is for a music video, how the music videos target and audiences enjoy them, how audiences interpret music videos, and why and how in



The Framework

For music videos, you only need to focus on audiences, industries, and

Key Words

Actual and desired self – to do with audience identity; the actual self is who you are, the desired self is who you would like to be, or the traits you would like to develop. For example, a pop star 'to 'I could be more like Alex Turner from Arctic Monkeys if I copied

BBFC – the British Board of Film Classification, also gives age ratings to some music videos

Broadcast platform – where media is delivered to audiences through television or radio

Commercial – designed to make money

Conglomerate – a large corporation that has a number of different companies under the same overall ownership

Convergence – how the divisions are blurring between broadcast and online media. For example, music videos are now available online and often on mobile devices; websites have comments and social media links

Demographics – a section of the audience segmented by age, class, location, education, etc.

Development – the initial stage of the music video, developing the ideas, writing the lyrics, and to fund the production

Distribution – releasing the song and the music video, through broadcast on YouTube, a website, television and so on

Diversification – where a company or artist branches out into different areas of business. For example, a recording artist may also produce an online game

Independent record label – a smaller record company that is not part of a big conglomerate

Major label – a big record company that is part of a big media conglomerate. The 'big three' – Sony, UMG, and Warner Music Group

Mass audience – a large mainstream audience

Merchandise – products related to the band; usually produced officially under license. For example, a t-shirt or a company of the media product

Niche audience – a small audience group, may be a limited demographic such as a specific age group

Online platform – everything that is hosted or available on the Internet; the online version of a product

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Primary audience – the main audience group for the music videos, usually the

Print platform – where media is delivered to audiences through magazines, newspapers, etc.; it has declined a lot due to the dominance of the online platform

Production – the actual filming of the music video

Psychographics – a section of the audience; audiences may be segmented by their attitudes to life, their personality type or their age

Reception theory – the idea that different audiences interpret media products in

Secondary audience – other audience groups who may also watch the music video, such as parents, grandparents, who aren't in the main primary or target audience group

Social class – a way of describing the main social classes in the UK, useful for demographic analysis

Target audience – the specific segment of the audience that a product is aimed at

Synergy – where different companies or products work together to increase their sales of other products

The Uses and Gratifications theory – helps explain what audiences use the media for

Vertical integration – where a company, such as Universal Music Group, owns the entire production chain, such as record companies, film studios and distribution companies



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Audiences revision notes

Who are the audience?

Blackpink

Demographics: Primary/target audience are mainly females, 10–25; mainly in Asian countries; a growing number of fans in English-speaking countries. Korean and English are blended in their songs; all social classes; **secondary audience** may include older women, young men, people from a range of countries due to the hybrid nature of the K-pop genre

Psychographics: mass audience of aspirers and mainstreamers

Demographics: Primary audience are mainly males, middle class, white; likely to be students and workers; mainly in C1, C2, D and E; secondary audience include older men and women from a range of countries

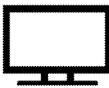
Psychographics: indie music fans, music reformers

Why do audiences watch music videos?

The **Uses and Gratifications theory** is an 'active audience' theory. It suggests audiences watch music videos to fulfil specific needs. It helps explain what audiences use music videos for:



Information – some audience members may watch music videos for information, such as their latest clothes or hairstyle. Arctic Monkeys' video for 'I Bet You Look Good on the Dancefloor' confirmed their image as 'real' musicians by filming it in old cameras from the 1960s. So the video would look old in style. The video look like a recording from a 1970s and 1980s TV music program *Test*. Blackpink's song and music video is about being put down by others. The idea of overcoming hate and banding together is deliberate. Fans are called 'Blinks' (the name for Blackpink fans). Many allusions are made to Greek mythology which the K-pop stars are presented as sassy and powerful, with one member who in Greek mythology is the goddess of victory.



Entertainment – music videos mainly provide entertainment through performance, through the narrative or concept of the video and through something new. This is likely to be the main reason audiences watch music videos. Music videos provides the audience with entertainment due to the upbeat dance and visual spectacle. K-pop videos tend to have a huge budget, with high production value. Arctic Monkeys' video for 'I Bet You Look Good on the Dancefloor' provides entertainment through the 'performance' of the song.



Companionship – audiences become familiar with the artist or band and their performances; as the band members are often physically attractive, they are attractive to them; there are opportunities for social interaction through discussing their music on social media, by sharing memes or in fan groups. K-pop 'idols' are chosen due to their attractiveness. They often collaborate with other bands so people will talk about their music. There is a big community of 'Blinks' online. Blackpink relate to their audience through their use of words like 'slut' and 'envy', which may be related to stereotypically female insults.



Personal identity – audiences may identify with the artist or member of the band; they may be more like one of them; they may copy their fashion or style in a 'desired self'; they may self-identify as a fan of the band; they may be inspired by themselves. Arctic Monkeys' video for 'I Bet You Look Good on the Dancefloor' is as 'performance video' to show the band performing the song and to present them as real, down-to-earth musicians so fans could identify with an 'authentic' image.

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How important are online websites and social media?

The **Uses and Gratifications theory** helps explain what audiences use the online a



Information – websites and social media are very good sources of information. The website and social media will usually include details of new appearances, awards, tours, events and so on. Social media also offers a glimpse into the personal life or day-to-day activities of celebrities. Arctic Monkeys grew their fan base through hosting videos and file-sharing on Myspace, which was popular in the mid-2000s.



Entertainment – websites and social media provide entertainment through regular updated information, posts and images; the site can host content. Entertainment provided through following the day-to-day lives of the celebrities, their reaction to events or their relationships with other celebrities. Using Arctic Monkeys to find, watch and enjoy the music and videos, in an era before streaming.



Companionship – audiences become familiar with the band and invite them to frequent updates; the band may come to feel like friends, older brothers or even a romantic partner; audiences have frequent opportunities for social interaction with other fans through liking and commenting on Tweets and posts, joining fan groups. Blackpink uses social media to connect with their fans, and this is called media convergence. Videos will be posted on their official YouTube video for 'How You Like That' has 1.2 billion views in 2024. The 'idols' use Instagram and X (Twitter) pages to promote content and share links to their music. Also, before the release of 'How You Like That', the band released teasers of the idols from the band to build up excitement.



Personal identity – audiences may use social media and online media to further define themselves. They may aspire to be more like band members and base their 'desired self' on them. They copy their fashion or style, they may self-identify as a fan of the band and share their music themselves. Using Myspace allowed fans to discover Arctic Monkeys and feel that they had found an unknown, genuine 'indie' band. It gave them a sense of belonging to a like-minded fan group.

How do artists target, reach and maintain their audience?

Target:

- ✓ Narratives and concepts in music videos reflect the concerns of their core demographic
 - Blackpink, *How You Like That*: the narrative arc is linked to the lyrics as they go from being sad (when they are sad) to brightly coloured settings as they grow in confidence
 - Arctic Monkeys, *I Bet You Look Good on the Dancefloor*: the old-style pop music appeals to those who want genuine, authentic indie band music.
- ✓ Representations may appeal to the primary audience as the artists present themselves as aspirational figures.
- ✓ Representations of gender and ethnicity may appeal to the values of the target audience.

Reach:

- ✓ Having a website or using social media makes it easier for audiences to engage with the bands' other interests.
- ✓ Bands advertise and promote their material across similar websites and on social media to increase their audience.
- ✓ Tours and live shows are often promoted in conventional ways as well, with posters at bus stops, advertisements throughout the music press, appearances on radio shows and breakfast TV, interviews in magazines and so on.

Maintain:

- ✓ Representations and imagery from the latest music video are often used and shared on social media to reinforce the bands' persona and maintain the audience's interest.
- ✓ Frequent updates on social media help to maintain the interest and engagement of the audience.

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Does everyone view music videos in the same way?

No. If you are not in the target demographic or psychographic, you may not respond to them and their videos.

For example, if you have very conservative views, you may find the way some celebrities dress offensive. If you are quite old, you may find 'pop music' to be silly and claim 'it all

The **Reception theory** helps to explain how people respond to media products.

It says that not all audiences interpret media products in the same way. Audiences respond to media products in three ways. The three main responses are:



the **dominant position**, where the audience fully accept and understand the intended meanings. For example, they would see Blackpink's *How You Like That* as a positive message about bouncing back, overcoming hate and banding together. Fans might also be inspired to copy the clothes and dance routines in the video.



a **negotiated position**, where the audience may recognise the intended meaning but not fully accept it. For example, they would see that Blackpink's *How You Like That* is an enjoyable music video; however, they may not like the K-pop genre, or find the video is difficult to understand due to the hybridisation of cultures. As the video is stereotypically feminine, some fans may find it difficult to relate to.



an **oppositional position**, where the audience may reject the intended meaning. For example, they would see Blackpink's *How You Like That* as arrogant and forceful. Some audiences may not agree with the sexualised portrayal of women in the video throughout the video.

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Industries revision notes

Blackpink

- ✓ Blackpink is a manufactured band who were formed in 2016 by Korean entertainment company YG Entertainment.
- ✓ All aspects of the band have been carefully managed, as this is common with K-pop idols.
- ✓ K-pop idols, like the women in Blackpink, begin by enduring a gruelling audition process. When selected, they receive specialised singing and dancing lessons as well as public relations training. After many years, the lucky few are chosen by the entertainment company to become an 'idol'.
- ✓ Blackpink's stylist Park Min Hee prioritises giving the idols bold and unique looks that showcase their personalities within the group. Each band member has a distinct image (Lisa is the most Westernised).
- ✓ Their style is very Westernised, reflecting the hybridisation of K-pop music.
- ✓ As of January 2024, the video for 'How You Like That' is the fourth most viewed video on YouTube, with 1.2 billion views.
- ✓ The band has 58.7 million followers on Instagram and 47 million followers on Twitter. Lisa from the band has a significant number of followers, too.
- ✓ Overall, the band has been very successful. In 2024 they were classed as one of the most valuable bands in the world, with a net worth of \$62 million.
- ✓ Worldwide, Blackpink has sold 17 million album sales.
- ✓ The band has received a lot of awards and critical acclaim, such as the MTV Video Music Award for 'That' in 2020.

Arctic Monkeys

- ✓ Arctic Monkeys' video for 'I Bet You Look Good on the Dancefloor' was designed to look like a recording from the 1970s, with the support of their record label.
- ✓ The song reached Number 1 in the UK charts in 2005.
- ✓ Their record label, Domino, was an independent label, essentially a one-man operation from his flat. It had a down-to-earth approach that appealed to Arctic Monkeys.
- ✓ The intention was to make the video look like a recording from a 1970s and 1980s era, called *The Old Grey Whistle Test*. Creating this image was important for the Arctic Monkeys, in order for them to communicate their 'genuine' and 'down-to-earth' image.

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Which is best?

Authentic bands?



Authentic bands form by themselves and have usually played together for a while before they gain the interest of a record label. Indie bands often have to work harder for their initial success, and to get picked up by a record label.

Authentic bands can be seen as superior because they have artistic control over their sound and music. Authentic bands are often seen as the 'music of the streets'.

Indie bands tend to have more critical acclaim and more respect in the music industry. Also, they are seen as more genuine and as artists.

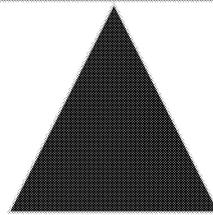


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Don't expect to remember everything immediately. You may need to read the information, highlight it, and use mind maps to help you remember it.



Revision Tip

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Merchandising and synergy

Blackpink

Blackpink has a huge range of merchandise available to buy from the band's online store.

They have strong links with high-profile companies. Jisoo – Dior, Jennie – Chanel, Rosé – YSL, Lisa – Celine.

Arctic Monkey
music and tour

They have their own range of merchandise. A silk scarf sells well with their 'work' image.

They haven't partnered with brands.

Music videos and online media

Regulation through age ratings only applies to a small number of music videos. British-based artists and bands who are signed to major record labels. The BBFC, like the BBFC for films, will rate these music videos, to try to protect young people from harmful content.

Age regulation is difficult because videos are available across a wide number of national boundaries, meaning that they aren't subject to the laws of a particular country.

Access to sites like YouTube is not regulated. While children are supposed to be protected from inappropriate sites such as Facebook and Instagram, this is rarely policed or enforced.

Recent concerns over the availability of unsuitable material online may force YouTube, Facebook and Google to regulate access and content more strictly.

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Contexts revision notes

How have changes in technology and convergence affected the music industry?

- Music videos are more widely available than ever
- Once, videos could only be watched on TV channels like MTV.
- Now music videos are available on TV on-line through sites like YouTube
- Online streaming sites such as YouTube have 'democratised' the music industry. Artists don't have a record label to post their videos and make money from them. They can now directly access the audience without requiring a record label.
- Convergence means that platforms are merging together, so music, videos, and participatory media are all now available on a single device such as a smartphone.
- Bands' and artists' websites are a very good example of convergence as they offer:
 - audio tracks (previously only available on the radio)
 - videos (previously only available on TV)
 - images, photos and information (previously only available in magazines)
- Social media has allowed audiences more opportunities to find out about artists.
- Social media allows for further channels of information between artist or band and fans.
- Social media often hosts videos, audio tracks, images and information, adding to the convergence.

What other contexts influenced the success of the Korean wave?

- As a relatively new cultural product, K-pop has emerged over the last 20 years as a global phenomenon known as the **Korean wave** or *Hallyu*.
- K-pop has become a truly global phenomenon thanks to its distinctive blend of music, choreography and production values, and an endless parade of attractive South Korean idols.
- Following a number of scandals involving K-pop stars, the South Korean government has dedicated resources to K-pop and is very aware of the importance of K-pop to the South Korean economy.
- The video released on 26th June 2020, was premiered on Blackpink's YouTube channel. The single was released.
- The video broke many YouTube records, including most-watched premiere (100 million most views within 24 hours for a music video (86 million views), and fastest to reach 200 million and 600 million views. It was the third most viewed music video on YouTube. The video had over 800 million views and had achieved over 19 million 'likes'.
- The video's release was preceded by a series of teasers on the band's social media (photos, posters, photos focusing on individual band members, and videos) and a real-time event available on YouTube).
- A 'dance performance' video including the choreography for the music video released in March 2021 this had achieved over 600 million views.
- The development of Internet sites such as Myspace allowed bands to reach a global audience without needing a record company. This was a key factor in the early success of K-pop.
- The commercial and critical success of bands like Girls' Generation paved the way for new acts to be taken seriously.

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Revision activities

1. Key words

Pairs: Find the sets of opposites/pairs from these words. One word is left over.

niche	primary	mass	classification
psychographic	major label	secondary	independent record label
distribution	demographic	actual	

_____ + _____

_____ + _____

_____ + _____

_____ + _____

_____ + _____

_____ + _____

Leftover word:

Definition:

2. Audience

Create a demographic profile for a typical fan of each band. Draw in a passport photo.

Blackpink:



Gender:
Age:
Occupation:
Address:
Hobbies and interests:



Arctic Monkeys:

Gender:
Age:
Occupation:
Address:
Hobbies and interests:

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3. Industries

Which statements apply to which band? Put a tick if the statement applies.

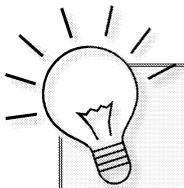
Statement
Part of the phenomenon called the Korean wave.
They are an indie band.
They use a hybrid of Western and Korean styles.
They use social media to promote their new videos.
They signed to a small independent label.
They are signed to a major entertainment.
They use online sites to get their music noticed and build a fan base.



4. Contexts

Which of these contexts were the most important in making the band a success for each band. Label them with AM for Arctic Monkeys, or BP for Blackpink.

The popularity of TV talent shows	
The popularity of music festivals	
The rise of social media	
The development of the Internet and MySpace	
The popularity of reality TV	



Challenge Yourself Extension Task

Consider how far you agree with the following statement, and why: 'Music videos are the most important part of a band's success'. Look at examples of other music videos to see if they support this.



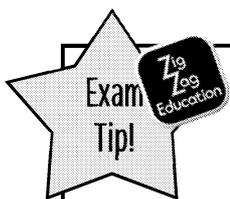
Try looking at 'best music videos' on YouTube:

zzed.uk/10024-music-videos

Exam-style questions

- Q1. Briefly explain the meaning of the term 'independent record label'.
- Q2. Are music videos aimed at a specific target audience? In your answer, you should refer to the video 'How You Like That' by Blackpink (Close Study product).

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You may get questions ranging from 1 or 2 marks up to 20 marks in this section. Remember to time yourself and to only write for the amount of time suggested. Here, allow yourself up to two minutes for Question 1, and only about 10 minutes for Question 2.



Answers

Revision activities

1. Key words

- Niche + mass
- Primary + secondary
- Desired + actual
- Psychographic + demographic
- Music + independent record company
- Promotion + distribution
- Leftover word: Diversification – where a company or an artist branches into a different area of the media industry; for example, a recording artist may also produce an online video.

2. Audience

Blackpink

Gender: female

Age: any age within about 10–25

Occupation: school student

Address: worldwide

Hobbies and interests: dance, female empowerment, fashion

Arctic Monkeys

Gender: male

Age: any age within about 15–35

Occupation: student or working in a C1, C2, F or G type occupation

Address: any in north of England

Hobbies and interests: indie music, gigs

3. Industry

Statement
Part of the phenomenon called the Korean wave
They are an indie band.
They use a hybrid of Western and Korean styles.
They use social media to connect with their fans.
They signed to a small independent label.
They are signed to YG Entertainment.
They used online sites to get their music noticed and build a fan base.

4. Contexts

- The popularity of TV talent shows – most important for BP
- The popularity of music festivals – also important for AM
- The rise of social media – also important for BP
- The development of the internet and Myspace – most important for AM
- The popularity of social networking – not important for either band

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Exam-style questions

Question 1

AO1 1a Show knowledge of the theoretical framework of media studies

- 2 marks – a clear explanation
- 1 mark – an explanation that is not fully clear – complete and/or an example explanation of the concept
- 0 marks – no work worthy of credit

Clear explanation:

- a smaller record company that is not part of a big media conglomerate

Partial explanations:

- a small record company
- a small music production company
- a record company that is not part of a big conglomerate
- a smaller company that doesn't have as much money as a big company

Other relevant points should always be considered.

Question 2

For longer questions, use the mark scheme and the indicative content to help you.

The mark scheme gives you a general idea of the skills expected at each level.

The indicative content shows you what different points could be in your answer. You can make unusual or different points; you will get marks if your ideas answer the question.

Tick the box that you think you have achieved.

Mark scheme

AO1 1a Show knowledge of the theoretical framework of media studies		
AO1 1b Show understanding of the theoretical framework of media studies		
Level	Mark range	Description
3	7–9	<input type="checkbox"/> Excellent knowledge and understanding of the theoretical framework, shown through an effective explanation of how a product can be constructed to appeal to a specific audience segment <input type="checkbox"/> Appropriate and effective reference to the music video <i>How to Succeed in Business Without Really Trying</i> <input type="checkbox"/> Subject-specific terminology is used accurately and effectively
2	4–6	<input type="checkbox"/> Satisfactory knowledge and understanding of the theoretical framework, shown through a clear explanation of how a product can be constructed to appeal to a specific audience segment <input type="checkbox"/> Some appropriate and effective reference to the music video <i>How to Succeed in Business Without Really Trying</i> <input type="checkbox"/> Subject-specific terminology is used occasionally or with some relevance
1	1–3	<input type="checkbox"/> Basic knowledge of the theoretical framework, shown through a limited explanation of how a product can be constructed to appeal to a specific audience segment. It may be unclear as to the target audience <input type="checkbox"/> Limited appropriate reference to the music video <i>How to Succeed in Business Without Really Trying</i> <input type="checkbox"/> Little or no relevant use of subject-specific terminology
0	0	<input type="checkbox"/> No work worthy of credit

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Indicative content

Remember, you are not expected to include all the points below. Each bullet point below may be worth making a point, and then comment on its effect or explain it in more detail. Give yourself marks for unused points not in the indicative content, if your ideas are valid and relevant.

Higher-level answers will consider audiences in more detail; mid-range answers will consider straightforward aspects of audiences; lower-level answers will tend to describe rather than analyse (comment on the purpose, effect or impact).

Tick off any points you have mentioned. Read through the other points to help you

AO1

- The primary audience for Blackpink is a demographic of girls and young women, aspirers and mainstreamers.
- The original stylist for the band designed each of the band members to have a unique style: Lisa – street, Jennie – Princess, etc. In every video, each member has a consistent persona.
- Blackpink videos allow for a close focus on the members of the band, both as aspirers and fans can each see their ‘favourite’. There are a lot of long shots, allowing the viewer to see the member’s whole body (including clothes, style, hairstyle, etc.), interspersed with close-ups that see their faces in detail.
- This close focus on the band members is designed to appeal to Blackpink’s target audience. The way the band looks is as important as the way the band sounds.
- This allows aspirers to see the band members in detail, so they can be inspired.
- The *How You Like That* video is designed to appeal particularly to fans interested in the message of the video. The video promotes overcoming hate and supporting each other.
- It is considered as a narrative video, telling the story of the song.
- The *How You Like That* video is memorable with high production values and a video enjoyable to watch.
- Both Korean-speaking and English-speaking fans can enjoy the video as there is Korean singing as well as a number of key lines in English.
- The narrative video includes: an introduction to each band member and their individual styles, the group coming together for a tightly choreographed dance routine, fast editing and costume and set change *mise en scène*.

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Check your progress

What do I need to know?	For each CSP	I know this	I'm not sure	I need to revise this again
		☺	☹	☹
Some detail about each band – genre, look, image, how they formed, etc.	Arctic Monkeys			
	Blackpink			
Who the audience are – demographics and psychographics	Arctic Monkeys			
	Blackpink			
The audience pleasures (uses and gratification) provided by each video	Arctic Monkeys			
	Blackpink			
Industry issues such as the role, purpose and success of the music videos	Arctic Monkeys			
	Blackpink			
Industry issues relating to manufactured and authentic bands	Arctic Monkeys			
	Blackpink			
Relevant contexts for each video	Arctic Monkeys			
	Blackpink			

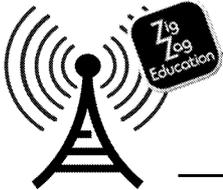
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Radio

Both Radio CSPs are examples of music radio aimed at young people. The Radio 1 Launch day Blackburn and aired in September 1967. It is an example of a historic radio programme. KISS launched in 1985 as a niche radio station. It is an example of a modern radio



The Framework

For radio, you only need to focus on audiences, industries, and content



Key Words



Brand identity – the values associated with the programme or provider

Commercial broadcasting – funded by selling advertising or through sponsorship

Demographic – a section of the audience; audiences may be segmented by age, gender, interests and so on

Fragmentation – where mass audiences are offered a greater choice and so break into smaller audiences

Mass audience – a large audience, which implies a mainstream or downmarket audience

Needle time – a measurement of how much music could be played on the radio; it follows the 15-minute rule

Niche audience – a small audience group, maybe a particular and limited demographic aged 18–25

Ofcom – regulates broadcast media, including the BBC

Pirate radio – unregulated radio stations, usually broadcast from ships moored offshore, played pop music and appealed to a youth audience

Primary audience – the main audience group for music radio, usually the target audience

Public service broadcasting – funded by government through taxes such as the licence fee, often broadcasts programmes with social value

Psychographics – a section of the audience; audiences may be segmented by their attitudes to life, their personality type and so on. Audiences can be divided into

- ❖ Aspirers – want to do well and better themselves, may enjoy copying celebrities
- ❖ Succeeders – have done well in life and achieved a lot of financial and social success
- ❖ Mainstreamers – like to follow the herd and do what everybody else does; enjoy the status quo
- ❖ Reformers – want to improve the world for the better, care about social and environmental issues
- ❖ Explorers – like to experiment with new technology, like trying out new things
- ❖ Strivers – find everyday life difficult due to social and/or financial problems

This is based on the 4Cs – the Cross-Cultural Consumer Characteristics as identified by

Other methods of categorisation such as the 'Acorn' method of consumer classification

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Public service remit – what the official purpose of the organisation is; the BBC educate; it has to cater for the full range of the UK population; it has to produce creativity

Secondary audience – other audience groups who may also listen to the music parents, grandparents, who aren't in the main primary or target audience group

Target audience – the specific segment of the audience that a product is aimed at

The Uses and Gratifications theory helps explain what audiences use the media for

- ❖ information
- ❖ entertainment
- ❖ communication
- ❖ personal identity



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Audience revision notes

Who are the audience?

Radio 1 Breakfast Show

Demographics: Primary target audience of young people aged 16-29; likely to be school and college students and workers; as a breakfast show, audiences are likely to be getting ready for or travelling to school or work; broadcasts nationally to the UK; **secondary audience** may include older people, or younger family members, as all listen to the radio at the same time

Psychographics: mass audience of mainstreamers

Demographics: Primary target audience of young people aged 16-29; likely to be school and college students and workers; as a breakfast show, audiences are likely to be getting ready for or travelling to school or work; broadcasts nationally to the UK; **secondary audience** may include older people, or younger family members, as all listen to the radio at the same time

Psychographics: mass audience of mainstreamers

Why do audiences like it?

Radio 1 in the classroom	Uses and Gratifications theory	
Cheap and accessible source of information about new music, new bands, tours and releases. Also includes news bulletins, travel and weather information.	 Information	Respected and trusted source of information and news by well-known celebrities
Music is entertaining; also includes light-hearted and entertaining chat and banter from Tony Blackburn.	 Entertainment	Music is entertaining and provides a use informal chat and banter from their audience and competitions on radio, TV, media and the internet
The radio provides another voice in the room; over time, Blackburn becomes like a familiar friend.	 Companionship	The celebrity DJ becomes a familiar friend and provides opportunities for fans to make requests
Audiences may identify with Tony Blackburn and copy or be influenced by Radio 1's taste in music; audiences may model their own taste in music and even speech on that of the DJ; they may identify as fans of Radio 1 or of Tony Blackburn.	 Personal Identity	Audiences may identify with presenters and copy their taste in music and speech on that of the DJ; they may identify as fans of certain genres

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How do radio programmes target, reach and maintain

Radio 1

- Radio 1 played pop music which was popular with young people.
- Radio 1 was the only official source of pop music on the radio.
- Radio 1 employed many DJs from pirate radio (the unofficial radio stations) like Peel, who worked at Radio Caroline before.
- Tony Blackburn had an energetic and witty persona and a casual style, similar to pirate radio.
- Radio 1 still struggled to be seen as 'cool', especially in comparison to pirate radio.
- Restrictions on 'air time' (how much music they could play in a day) meant they were slower to change compared to the almost non-stop music of pirate radio.
- Radio 1 gradually increased its audience as pirate radio declined.

KISS Breakfast

- KISS Breakfast is a show on a commercial radio station which is part of Bauer Media Group, a German multimedia **conglomerate** operating worldwide.
- Their **unique selling point (USP)** is to connect their audiences to compelling content however and wherever they want.
- An example of modern trends in radio as it appeals to a **target audience** of young people.
- KISS radio can be accessed online and on a number of different **platforms** as well as listened to at any time, rather than the 'live broadcast' of Radio 1.
- KISS Breakfast employs celebrity presenters Jordan and Perri who are well-known dance group who rose to fame on *Britain's Got Talent*.
- Celebrity presenters bring their own fan base to the streaming service.
- It focuses on popular music which is appealing to a wide number of people with similar interests.

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The BBC

A **public service broadcaster (PSB)**; has a **remit** to inform, educate and entertain; to cater for all demographics in the UK; to produce high quality programmes.

Before Radio 1, the BBC didn't offer anything specifically for younger people. It played very little pop music, the presenters were formal and often middle-aged, and it had very little appeal to or awareness of the youth audience.

Even the early Radio 1 had a reputation of being stuffy and middle-of-the-road compared to pirate radio.

Pirate radio was moored outside of broadcast from it wasn't subject to UK radio.

Pirate radio based on American music Luxembourg. This relaxed young DJ the audience and and pop music.

Seeing the popularity the BBC change

Pirate radio was most stations sh

Planet Radio

- Planet Radio is a subsidiary of BMG (Bauer Media Group).
- It is available both on radio and online at **planetradio.co.uk**
- Programming focuses mainly on popular music, casual chat, competitions and games.
- It is available online so is not limited by broadcast times or locations.
- It has been successfully running since 2020.
- The DJs are celebrity friends with natural chemistry and an understanding of the young audience's needs.

The BBC's youth Radio 1 was set up radio audience.

Radio 1 played pop many DJs from pirate Blackburn and John Radio Caroline be

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Revision Tip

Set aside your phone when you are properly focused. Turn your phone off for half an hour so it doesn't distract you. After 10 minutes of focused revision, then relax with your phone for 10 minutes, rather than keep checking it to be revising.



Contexts revision notes

- Youth culture and music culture all grew in the post-war years and especially in the 1950s and 1960s.
- Pirate radio was very popular in the 1960s.
- The influence of the 'swinging sixties' and hippy culture made the BBC seem like an establishment.
- The BBC redesigned its radio services in the late 1960s to meet the demands of different social groups.
- Funded by the licence fee, the BBC had a responsibility to provide for all sectors of society.
- Radio was a cheap form of entertainment in the 1960s.
- Transistor radios made radio relatively portable.
- By 2010 the development of new technology meant broadcast radio seemed to be on the decline in terms of where and when it could be heard.
- Online services and portable technology such as iPods and smartphones led to a move away from traditional broadcast radio.
- Online and digital technology allowed audiences to find their niche, and to 'discover' new genres of music; this made mass audiences become fragmented into smaller groups.



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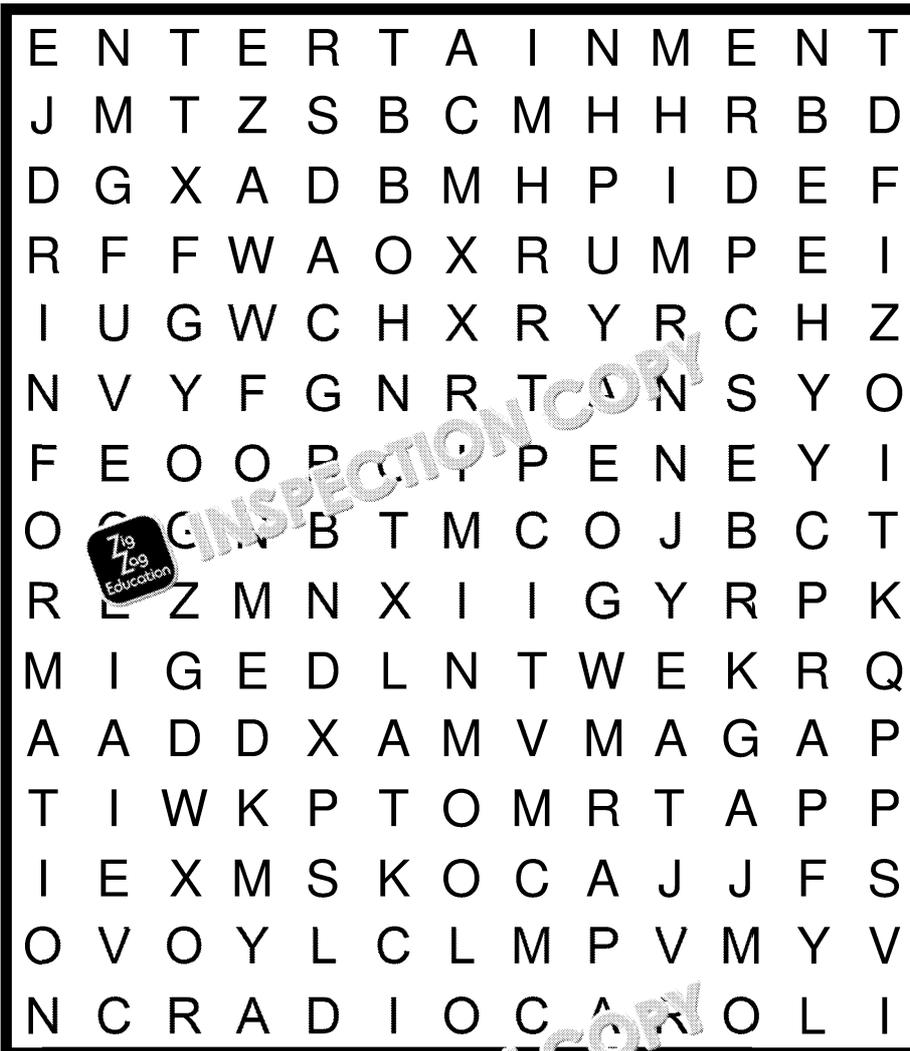


Revision activities

1. Key words

Find the answers to these clues in the word search.

- The kind of organisation the BBC is [3]
- The kind of organisation KISS is (think advert) [1, 3]
- The name of the regulating body for broadcasting [5]
- How the BBC is funded [7, 3]
- Where Tony Blackburn worked before the BBC [5, 8]
- The aspect of the Uses and Gratifications theory that is about who you are [3, 3]
- The aspect of the Uses and Gratifications theory that is about social interaction [3, 3]
- The aspect of the Uses and Gratifications theory that is about enjoyment [3, 3]
- The aspect of the Uses and Gratifications theory that is about finding things [3, 3]
- Examples of three types of music played by KISS radio [3, 3-3, 5]



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2. Industries

The BBC has to fulfil its remit. Did *The Tony Blackburn Breakfast Show* help it? Has any other one has been done for you.

Remit	Yes or no or partly	
Educate	Partly	Educated listeners about ne
Inform		
Entertain		
Create innovative		
High-quality		
Meet the needs of all sections of the population		

Revision Tip

Make a poster or mind map of the key information about the radio CSPs and display it where

3. Audience pleasures

Draw lines to link the aspects of the radio CSPs to those of the audience pleasures.



Information

- Getting to know the DJs
- Listening to the DJ's chat and banter
- Calling yourself a fan of a particular programme or DJ
- Talking with other people about music heard on the radio
- Hearing new or different music
- Following the music news and speech style of the DJ
- Finding out about new releases, tours or concerts
- Hearing news, weather and travel



Companionship

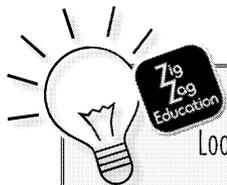
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4. Contexts

How have these contexts influenced either or both of the radio CSPs? Make been done for you.

Context	Influence
Pirate radio was very popular in the 1960s.	The BBC recognised this and wanted a share of the market.
Needle time restrictions.	
The BBC is a PSB.	
Pirate radio was made illegal.	
Online and digital technology developed.	
Audiences for 'live' radio declined.	
New genres of music emerged, such as hip-hop, rap and indie.	



Challenge Yourself Extension Task

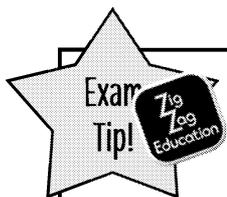
Look at the online sites for Radio 1 and KISS Breakfast radio. How do they reach an audience?

Radio 1: zzed.uk/10024-radio-1

KISS Breakfast: <https://planetradio.co.uk/kiss/shows/jordan-perri/>

Exam-style question

How have contextual changes influenced radio?



Questions that ask about contexts expect you to show some understanding of how contextual changes (such as changes in society or in technology) have influenced the radio industry.

This question doesn't ask you to refer specifically to a CSP in your answer. You can refer to the CSPs as examples if that helps you make your point.

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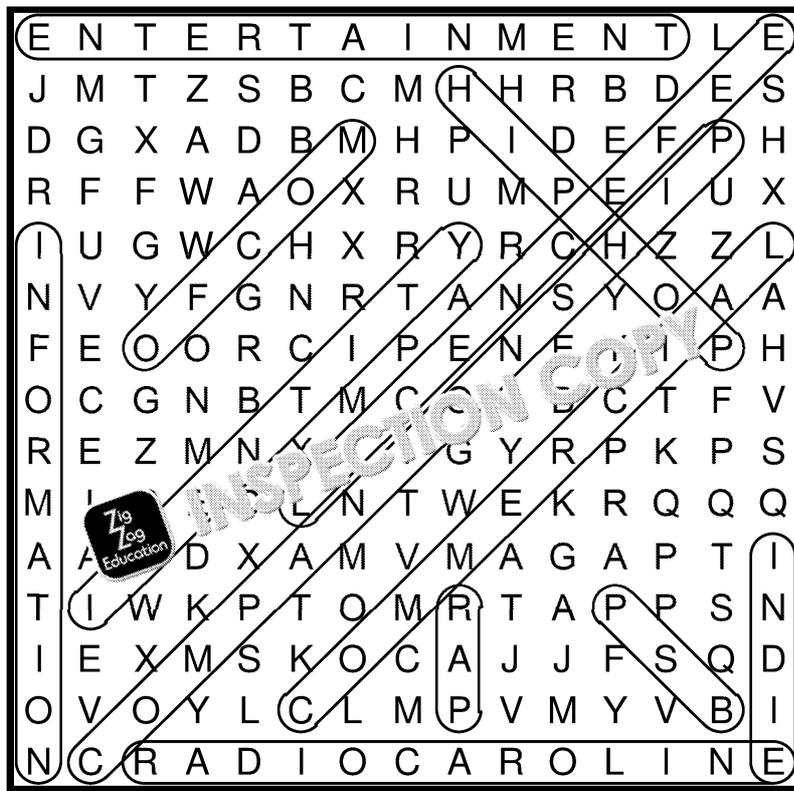


Answers

Revision activities

1. Key words

1. PSB
2. Commercial
3. Ofcom
4. Licence fee
5. Radio Caroline
6. Independent
7. Co-operation
8. Entertainment
9. Information
10. Rap, hip-hop, indie



2. Industries

Remit	Yes or no or partly	
Educate	Partly	Educated listeners ab
Inform	Yes	Included news, weath
Entertain	Yes	Through the music an
Creative/Innovative	Yes	For the time, it was n
High-c	Yes	away from the formal
Meet needs of all sections of the population	Partly	It employed professio technicians, all funded
		It helped to meet the

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3. Audience pleasures

Information

- Finding out about new releases, tours or concerts
- Hearing news, weather and travel

Entertainment

- Listening to the DJ's chat and banter
- Hearing new or different music

Companionship

- Getting to know the DJs
- Talking with other people about music heard on the radio

Identity

- Calling your favourite programme or DJ
- Finding out about the music taste and speech style of the DJ



4. Contexts

Context	Influence
Pirate radio was very popular in the 1960s.	The BBC recognised this and wanted a share of the market.
Needle time restrictions.	The BBC couldn't play as much music as pirate radio.
The BBC is a PSB.	The BBC had to try to meet the needs of all sectors of the population.
Pirate radio was made illegal.	This gave the BBC the opportunity to try to take over the market by listening to pirate radio and to employ its DJs.
Online and digital technology developed.	This allowed for music streaming and Internet radio.
Audiences for 'live' radio declined.	More people turned to online radio, music podcasts rather than traditional radio stations.
New genres of music emerged, such as hip-hop, rap and indie.	Audiences became more fragmented and more niche, leading to tailored radio stations.



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Exam-style question

Use the mark scheme and the indicative content to help you mark your answer.

The mark scheme gives you a general idea of the skills expected at each level.

The indicative content shows you what kind of points you should include in your answer. You do not have to include all the points. You can make unusual or different points; you will get marks if your ideas are justifiable.

Tick the boxes that show the level you have achieved.

Mark scheme

AO1 2b Show knowledge of the contexts of media and their influence on products and processes in music radio		
AO1 2b Show understanding of the contexts of media and their influence on products and processes in music radio		
Level	Mark range	Description
3	5–6	<input type="checkbox"/> Excellent knowledge and understanding of how the contexts of media influence products and processes in music radio <input type="checkbox"/> Subject-specific terminology is used accurately and consistently
2	3–4	<input type="checkbox"/> Satisfactory knowledge and understanding of how the contexts of media influence products and processes in music radio <input type="checkbox"/> Subject-specific terminology is used occasionally or inconsistently or relevance
1	1–2	<input type="checkbox"/> Basic knowledge and understanding of how the contexts of media influence products and processes in music radio <input type="checkbox"/> Little or no subject-specific terminology used
0	0	<input type="checkbox"/> No work or no level of credit

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Indicative content

Remember, you are not expected to include all the points below. Each bullet point below may be worth a mark if you make a point, and then comment on its effect or explain it in more detail. Give yourself marks for ideas which are not in the indicative content, if your ideas are valid and relevant.

Higher-level answers will consider contexts in more detail; mid-range answers will consider straightforward aspects of contexts; lower-level answers will tend to describe radio and the impact of contexts.

Tick off any points you have mentioned. Read through the other points to help you

AO1

Historical contexts:

- Only the BBC was allowed to broadcast in the 1960s, but it didn't play the kind of music that teenagers wanted to hear.
- Pirate radio became very popular, getting audiences of over 10 million.
- Pirate radio stations broadcast to the UK, usually from ships moored out at sea, which meant they were outside the rule of law of the UK, so they could broadcast whatever they wanted.
- Pirate radio stations based their format and approach on American music radio. They had casual and relaxed young DJs who seemed 'cool' to the audience and played pop music.
- At the time, the BBC didn't offer anything like this. It played almost no pop music, was formal and often middle-aged, and it had very little appeal to or awareness of teenagers.
- Seeing the popularity of pirate radio made the BBC change its own approach.
- Pirate radio was outlawed in 1967 and most stations were shut down.
- BBC radio was originally one main channel. In 1967 it reorganised and split into four, aiming at a different audience each with different content. Radio 1 aimed at teenagers and young adults, Radio 2 at a young adult audience, Radio 3 at an older, more educated audience, and Radio 4 was for talk radio and news programmes.
- Radio 1 set up to try to gain the pirate radio audience.
- Radio 1 played pop music, and it employed many DJs from pirate radio, like Tony Blackburn who worked at Radio Caroline before. Tony Blackburn had an energetic and youthful style, similar to when he worked in pirate radio.

Recent social contexts:

- Recent changes to the technologies of music production and consumption have led to new participatory technologies.
- The rise of online and digital broadcasting has allowed for 'narrowcasting' at specific audience groups.
- There has been a move from one main distributor of music (the BBC) to many different ways of listening via downloading, streaming, Internet radio and music video providers).
- Niche broadcasting (as opposed to mainstream and mass-market broadcasting) has become more popular, appealing to smaller groups of people, often linked to specific or minority interests. Audiences identify themselves by their media consumption and musical tastes.
- Both Radio 1 and KISS have the most appeal to mass and mainstream audiences.
- Audiences may be more interested in listening to a radio show if they 'follow' the presenter, like Pete and Phil on KISS Breakfast.
- Both Radio 1 and KISS employ presenters who represent the youth demographic.

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Check your progress

 What do I need to know?	For each CSP	I know this ☺	I'm not sure ☹	I need to revise this again ☹
Some detail about each CSP – broadcast method, style of music, etc.	Radio 1			
	KISS Breakfast			
Who the audience are – demographics and psychographics	Radio 1			
	KISS Breakfast			
The audience pleasures (uses and gratification) offered by each CSP	Radio 1			
	KISS Breakfast			
Industry issues such as the role, purpose and success of each CSP	Radio 1			
	KISS Breakfast			
Industry issues relating to PSB and commercial radio	Radio 1			
	KISS Breakfast			
Relevant context	Radio 1			
	KISS Breakfast			

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Film

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For Film, you are studying the industry issues around Hollywood blockbusters and smaller
Hollywood blockbuster in the Marvel franchise. It was released in 2015. *Daniel Blake* was made
It is an independent film. It was released in 2016.



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You don't need to watch the films or answer questions on the content

The Framework

For the films, you only need to focus on industries and contexts



Key Words

BBFC – The British Board of Film Classification, who award age ratings to all film

Budget – how much money a film has to spend; can be low budget, or big budget

Conglomerate – a large corporation that has a combination of different companies under the same overall ownership

Development – the first stage of the film, developing the ideas, writing the script and planning the production

Distribution – releasing the film, through cinema release, on Netflix or Amazon

Franchise – where more than one media product is based on the same character or story. The Marvel franchise, which includes films, books and merchandise

Genre – the type of film, such as action, romance, horror

Independent film company – a smaller company that is not part of a big media company

Logo – the stylised version of the name, easily recognised by audiences

Post-production – editing the film, working on the special effects, sound effects

Pre-production – casting the roles and hiring the crew, finding locations, building sets

Production – the actual filming

Vertical integration – where a company, such as a film company, owns several different parts of the chain, such as film studios, distribution companies and cinemas

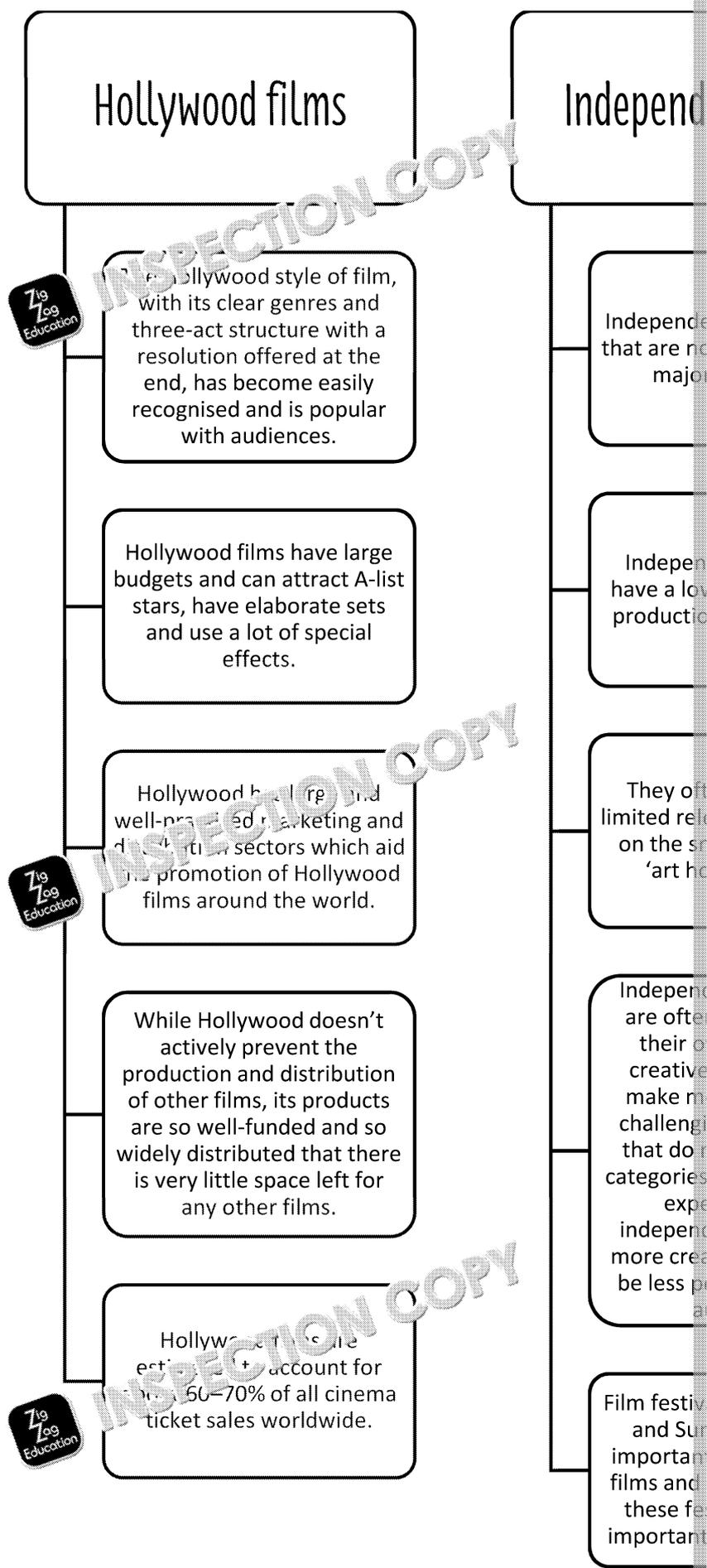


Revision Tip

Revise little and often. Only do part of a chapter at a time, then take a break, or swap to

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Black Widow

- ❖ *Black Widow* stars Scarlett Johansson and Florence Pugh.
- ❖ *Black Widow* demonstrates how Hollywood films can attract star actors and have big budgets behind their production and marketing.
- ❖ *Black Widow* is a **blockbuster** film made with a large budget, stars and often involving stunts. A **blockbuster** is extremely popular and brings in a lot of money.
- ❖ *Black Widow* is a superhero film from the MCU (Marvel Cinematic Universe) which is part of the Marvel media **franchise**.
- ❖ The amazing effects and locations (Norway, England, Morocco and Budapest) contribute to the film's success.
- ❖ *Black Widow* cost **\$200 million** to make (compared to **£2 million** for *I, Daniel Blake*).
- ❖ *Black Widow* premiered on 29th June 2021 – after being delayed during the coronavirus pandemic – and was on general release from 9th July 2021.
- ❖ The film was simultaneously released on Disney+ and attracted large numbers of people watching the cinema during the pandemic.
- ❖ It was the largest and fastest opening since the COVID-19 pandemic and must be seen as successful within this context, even though revenue was much smaller than other MCU films.

I, Daniel Blake

- ❖ *I, Daniel Blake* was a production, which was supported by the British Film Institute.
- ❖ *I, Daniel Blake* is a relatively unknown pre-existing location in Newcastle in the north of England. No special effects, sequences or stunts were used.
- ❖ *I, Daniel Blake* was a challenge as the UK was still negotiating distribution deals with the EU, being classed as a European foreign film.
- ❖ *I, Daniel Blake* is a low budget film that took over \$8 million for its initial release.
- ❖ *I, Daniel Blake* was directed by Ken Loach. Loach is a well-known director. He usually works with an anti-authoritarian style, challenges government and established families.
- ❖ *I, Daniel Blake* was promoted in many ways via a film trailer, social media, a website and a poster directs you to the film.
- ❖ *I, Daniel Blake* won the Best British Film (2016), and the Prix Jeune Europe (choice prize) at the Cannes Film Festival in Switzerland. It was also awarded a BAFTA for Best British Film.
- ❖ All these awards are a form of promotion to help the film to see it.

Contexts revision notes

- Hollywood was one of the earliest film industries, and gained early dominance. It has continued to attract talent, in terms of stars, technical and marketing talent.
- The economic success of America and globalisation have supported the continued growth of the film industry.
- Hollywood may be challenged by the rise of Bollywood in India and Nollywood in Africa. The film industry is also quite competitive with Pinewood Studios and Working Title Productions. Despite globalisation and competition, Hollywood still dominates.
- Marvel is a well-known and successful franchise.
- Ken Loach is a well-known and highly respected director.
- Parts of England have suffered a lot of social deprivation.
- Brexit may make it harder for independent British films to find an audience. It may be harder to distribute British films into Europe. In future, British films may be classed as European foreign countries and may face more difficulty in being distributed.

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Revision activities

1. Key words

Muddled words. Unscramble the letters to work out what each word is meaning. The answers are in the list of key words for Film. Look at the list to help you if you need a definition.

a) TOPNIDROCU

.....

b) HFEISNCA

.....

c) TRMLGNCEAEEO

.....

d) TNMPLDEEEOV

.....

e) TGDBUE

.....

2. Budgets

Hollywood films usually have a big budget. Independent films usually have a small budget.

Which of these would you usually find in a big budget Hollywood film, and which in a small budget independent film? Write H for Hollywood or I for independent.

Unknown or up-and-coming actors
A wide range of elaborate sets
Big marketing campaign using TV and cinema trailers, billboards, marketing with high-profile companies such as McDonald's
Films in well-known franchises
A lot of CGI added in post-production
Limited sets, often using local places for locations
Famous A-list actors
Few special effects
Limited marketing, often relying on social media, word of mouth or film festivals
Filmed in many different locations
A lot of special effects

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3. Films

Something is wrong in each sentence. Correct it so it is true.

- a) *I, Daniel Blake* was part of a famous franchise.
.....
- b) Scarlett Johansson was an unknown actor when she appeared in *Black V*
.....
- c) *I, Daniel Blake* was filmed in Norway, England, Morocco and Budapest.
.....
- d) *I, Daniel Blake* earned around \$677 million on its release.
.....
- e) *I, Daniel Blake*'s revenue was much smaller than other films due to the c
.....
- f) Ken Loach has right-wing political views.
.....
- g) *Black Widow* was filmed mostly around Newcastle in the north of Englar
.....

4. Contexts

Complete these sentences with a fact about context.

- a) Hollywood
- b) America
- c) B
- d) Marvel
- e) Ken Loach
- f) England
- g) Brexit



Challenge Yourself Extension Task

Look at film posters for independent films. How many they marketed, and who do they

Try a Google search for 'best independent film posters': [zzed.uk/10024-film-posters](https://www.zzed.uk/10024-film-posters)



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Exam-style question

'Having a big budget is of key importance to the success of any film.' How far do you agree?
In your answer you must consider:

- *Black Widow* and *I, Daniel Blake* (Close Study Products)
- Hollywood and independent cinema
- film as a media industry

Exam
Tip!



This is a longer question, so you will also be marked on QWC (the quality of written communication). This includes things like how you organise and paragraph your answer, if you have a clear line of argument, and if you write accurately (spelling and punctuation). You could try to write a brief introduction, one paragraph supporting the statement, one paragraph arguing against the statement, and a short conclusion to state your point of view.



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Answers

Revision activities

1. Key words

- a) **Production** – the actual filming
- b) **Franchise** – where more than one media product is based on the same concept. The Marvel franchise, which includes films, books and merchandise
- c) **Conglomerate** – a large corporation that has a number of different companies under its ownership
- d) **Development** – the initial stage of the film, developing the ideas, writing the script and fund the production
- e) **Budget** – how much money a film has to spend, can be low budget, or big budget

2. Budgets

Unknown or up-and-coming actors
A wide range of elaborate sets
Big marketing campaign using TV and cinema trailers, billboards, marketing with high-profile companies such as McDonald's
Films in well-known franchises
A lot of CGI added in post-production
Limited sets, often using local places for locations
Famous A-list actors
Few special effects
Limited marketing, often relying on social media, word of mouth or film festival buzz
Filmed in many different locations
A lot of special effects

3. Films

- a) ~~I, Daniel Blake~~ *Black Widow* was part of a famous franchise.
- b) Scarlett Johansson was ~~an unknown actor~~ *an A-list / a famous actor* when she starred in *Black Widow*.
- c) ~~I, Daniel Blake~~ *Black Widow* was filmed in Norway, England, Morocco and the USA.
- d) ~~Black Widow I~~, *Daniel Blake* earned around \$8 million on its release.
- e) ~~I, Daniel Blake~~ *Black Widow*'s revenue was much smaller than other film franchises because of the *pandemic*.
- f) Ken Loach has ~~right~~ *left-wing* political views.
- g) ~~Black Widow I~~, *Daniel Blake* was filmed mostly around Newcastle in the north east of England.

4. Contexts

- a) Hollywood – world's biggest film industry / one of the oldest film industries
- b) America – successful economy has supported a big film industry
- c) Bollywood – Indian film industry / rivals Hollywood
- d) Marvel – a major franchise owned by Disney
- e) Ken Loach – a respected / *left-wing* film director
- f) England – *country* has suffered economic and social deprivation / has a high unemployment rate
- g) Brexit – *may* make it harder to distribute independent British films in Europe

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Exam-style question

Use the mark scheme and the indicative content to help you mark your answer.

The mark scheme gives you a general idea of the skills expected at each level.

The indicative content shows you what kind of points you should bring in your answer. You do not have to include every point. You can make unusual or different points; you will get marks if your ideas are justifiable.

Tick the boxes that show the level you have achieved.

Mark scheme

AO1 1b Show understanding of the theoretical framework AO2 1b Make judgements and draw conclusions from this analysis		
Level	Mark range	Description
4	16–20	<input type="checkbox"/> Excellent understanding of the theoretical framework, demonstrating an effective discussion about industries <input type="checkbox"/> Excellent, valid and astute judgements and conclusions consistently supported by relevant examples from the Close Study Products <input type="checkbox"/> Subject-specific terminology is used consistently, accurately and effectively <input type="checkbox"/> The quality of written communication is excellent, and the response is logical and well developed
3	11–15	<input type="checkbox"/> Good understanding of the theoretical framework, demonstrating an effective discussion about industries <input type="checkbox"/> Good judgements and conclusions are drawn, usually supported by relevant examples from the Close Study Products <input type="checkbox"/> Subject-specific terminology is used frequently and effectively <input type="checkbox"/> The quality of written communication is good, and the response is logical and well developed
2	6–10	<input type="checkbox"/> Satisfactory understanding of the theoretical framework, demonstrating a relevant discussion about industries <input type="checkbox"/> Satisfactory judgements and conclusions are drawn, supported by relevant examples from the Close Study Products <input type="checkbox"/> Subject-specific terminology is used largely appropriately <input type="checkbox"/> The quality of written communication is satisfactory, but there are some errors always evident
1	1–5	<input type="checkbox"/> Basic understanding of the theoretical framework, demonstrating a discussion about industries <input type="checkbox"/> A few basic judgements and conclusions are drawn, rarely supported by relevant examples from the Close Study Products <input type="checkbox"/> Little or no relevant use of subject-specific terminology <input type="checkbox"/> The quality of written communication is basic, and there are many errors
0	0	<input type="checkbox"/> No work worthy of credit

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Indicative content

Remember, you are not expected to include all the points below. Each bullet point below may be worth making a point, and then comment on its effect or explain it in more detail. Give yourself marks for unused points that are not in the indicative content, if your ideas are valid and relevant.

Higher-level answers will consider industries in more detail; mid-range answers will consider the basic and straightforward aspects of industries; lower-level answers will tend to describe the basic aspects of industries.

Tick off any points you have considered. Read through the other points to help you think of more.

AO1 and AO2

- 'Success' can be defined as high ticket sales, a good level of profit, viewer satisfaction and critical acclaim.
- Black Widow* cost around \$288.5 million to make and market, but took over \$650 million in ticket sales at its release, making it a profitable and, therefore, successful film.
- However, due to the coronavirus pandemic, the film took significantly less at the box office than other blockbusters as smaller numbers of people attended the cinema.
- Black Widow* is based on a character from the Marvel comics and was produced and distributed by Disney Studios. Both Disney and Marvel have huge budgets, a large fan base and recognition, which make success more likely.
- Big-budget films like *Black Widow* are more likely to be able to afford A-list stars and have a large fan base, and almost guarantee a certain level of ticket sales.
- Hollywood films like *Black Widow* get a huge budget for marketing, which helps to ensure a large audience.
- Black Widow* had a lengthy and expensive marketing campaign, including a television commercial, chat show appearances, collaborations with brands such as BMW and Geico, and a promo during the Super Bowl American football final.
- Marketing for *Black Widow* focused on the star power, with stars like Scarlett Johansson who have large fan bases, so it is likely to view the film just because they are in it.
- Overall, the big budget allowed for a marketing campaign which has to take account of the fact that the connection to big brand names, Marvel and Disney is just as important as the film itself.
- Independent films often struggle to make the same impact.
- I, Daniel Blake* is Loach's highest-earning film, grossing over \$12 million at the box office, so it can be judged as a successful film, but the marketing campaign itself had less impact.
- I, Daniel Blake* doesn't use celebrity actors or expensive special effects.
- Loach is a well-known director with an established fan base, which almost guarantees a certain level of ticket sales.
- I, Daniel Blake* had a much lower budget but was still promoted in some traditional ways, such as a film poster. It also had a website and a Twitter feed, which are low-cost options.
- I, Daniel Blake* received a lot of critical acclaim in the press, with film reviewers praising the film's social realism and Loach's direction.
- It won the Palme d'Or (Cannes 2016) and a BAFTA for Outstanding British Film, which helped with the marketing to help persuade an audience to go to see it.
- Overall, independent films rarely achieve the same ticket sales as Hollywood films, but they can still make good profit and gain critical acclaim, so can also be seen as successful.

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Check your progress

What do I need to know?	I know this 😊	I'm not sure 😐	I need to revise this again 😞
<p>Some detail about each film – genre, topic, actors, director, awards, etc.</p>	<p><i>Black Widow</i></p> <p><i>I, Daniel Blake</i></p>		
<p>Industry issues including costs, budgets, marketing and success</p>	<p><i>Black Widow</i></p> <p><i>I, Daniel Blake</i></p>		
<p>Industry issues – Hollywood and independent films</p>	<p><i>Black Widow</i></p> <p><i>I, Daniel Blake</i></p>		
<p>Relevant contexts for each film</p>	<p><i>Black Widow</i></p> <p><i>I, Daniel Blake</i></p>		

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Newspapers

Newspapers are print media usually designed to provide information. Newspapers are a communication medium that aims at a specific audience group. *The Times* is a daily compact broadsheet newspaper with a right-wing, upper-class, educated readership. *Daily Mirror* is a daily tabloid newspaper with a left-wing, mass-market, educated readership.



The Framework

For this part of the exam, you need to focus on the newspaper as a whole, rather than specific pages, industries, and contexts.

Key Words

Active audiences – audiences who actively choose media products to satisfy their needs; they may read news across different sources, who are aware that newspapers don't always tell the whole story (compare with Passive audiences)

Audience positioning – how the words and images in a news story make the audience feel about a particular point of view

Circulation – the number of copies of a newspaper that are distributed every day

Compact broadsheet – a broadsheet was traditionally a very large size, and focused on a well-educated demographic; a compact broadsheet is a smaller-sized broadsheet with lower values of a broadsheet (compare Tabloid)

Concentration of ownership – where one conglomerate or company owns a lot of different media (Horizontal integration). This could mean that one person owns a lot of newspapers, radio, and TV news channels, meaning that one person controls most of the news that is produced. This could lead to a lot of bias and isn't good for democracy.

Conglomerate – a large corporation that has a number of different companies under the same overall ownership

Convergence – how the divisions are blurring between media platforms; for example, newspapers are merging with broadcast forms like the news in online platforms, video news copy, images, videos, updates, social media comments and so on

Copy – the writing in the newspaper

Demographic – a section of the population; audiences may be segmented by age, gender, interests and so on

Formal register – a type of language which is formal rather than informal; it is professional and appropriate to a formal situation (compare to Informal register)

Hard news – news stories focusing on politics, the economy, global affairs, etc.

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Horizontal integration – where a company owns several businesses at the same chain, for example where a media conglomerate owns a number of different newspapers (compare with Vertical integration)

Informal register – casual, informal or colloquial language, may include slang (compare with Formal register)

Left-wing – supports views and values associated with the Labour Party, often equality and diversity and support for the welfare state

Mass audience – a large audience (often implies a mainstream or downmarket newspaper)

Masthead – the way in which the name of the newspaper is presented, including the logo

News angle – the stance or bias the newspaper takes towards the news story

Passive audiences – audiences who accept everything that a media product tells them (compare with Active audiences) or a newspaper's version of events or make up their own mind (compare with Active audiences)

Paywall – where audiences must pay to use or view a website

Red top – a type of tabloid newspaper with a red masthead, which includes *The Sun* and *The Star*; they are considered the most downmarket, sensational tabloids

Right-wing – supports views and values associated with the Conservative Party, often personal freedoms and the reduction of the power of the government

Social class – ABC1C2DE – a way of describing the main social classes in the UK and represents groups of people as a whole rather than individuals:

- A = highest class, very wealthy, aristocrats
- B = high-level professionals, usually doctors, lawyers, company owners, highly educated, wealthy
- C1 = higher end of the middle class, includes middle-class professionals such as teachers, nurses, and middle-class collar workers, likely to have tertiary education
- C2 = well-off tradespeople such as plumbers, electricians, small business owners, likely to have secondary education
- D = lower-middle class workers such as labourers, factory workers, unlikely to be employed, those with minimal income or living on benefits, unlikely to be employed
- E = unemployed, those with minimal income or living on benefits, unlikely to be employed

Soft news – news stories focusing on celebrities, fashion, pets, personal issues (compare with Hard news)

Strapline – the way a newspaper, magazine or website describes itself, often written in a slogan on the masthead or title

Tabloid – the smaller size of newspapers, usually associated with *The Sun*, the reputation of including simple and sensationalised news and entertainment aimed at a readership with a lower level of literacy (compare with Compact broadsheet)

Vertical integration – where a company, such as a media conglomerate, owns several businesses in the same production chain, such as the newspaper offices, the printing company, and the distribution company (compare with Horizontal integration)



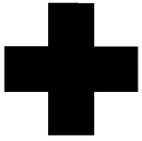
Revision Tip

You may need to revise the key words several times before you know them. Try testing yourself on the words you know. Try to learn a few extra words each time, until you know them all.

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Regulation – should newspapers be regulated?



Regulation is good because

An unregulated press can lead to poor standards of journalism (such as in the phone-hacking scandal).

Without regulation, newspapers may be more concerned with increasing sales through dubious tactics, rather than with serving the public through fair and accurate reporting.

Without regulation, there could be too much 'concentration of ownership', putting too much power and influence in the hands of a few people.

Regulation is bad because

A free press is the cornerstone of a democracy. It allows for critique of corporations without reprisal.

The government cannot question, and cannot investigate and expose.

A free press promotes the public interest where commercial interests cannot suppress information reaching the public.

Newspapers have the resources that normal people do not have to investigate the abuse of the rights of ordinary people.

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Revision activities

1. Key words

Heads and tails. All these words can be paired up to make a two-word phrase. Use each word once. Write a brief definition for each phrase.

top	audience	news	class	social	integration	broad
soft	wing	angle	right	media	mass	horizon

- Phrase: _____ Definition: _____
- Phrase: _____ // _____ Definition: _____

2. Which newspaper?

Which of these are you most likely to find in the *Daily Mirror*, and which are you most likely to find in the *Daily Times*? Label each item with the name of the newspaper (TT for *The Times* and DM for *The Daily Mirror*).

Left-wing stance

Lots of copy

Formal register

Soft news

Right-wing stance

Free online content

ABC1 audience

Hard news

Circulation 600,000

Lots of images

Main information

On pay

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3. Industry

True or false? Which of these statements about the newspaper industry are you have decided which ones are false, briefly explain why.

a) Broadsheets have a bigger circulation than tabloids. TRUE or FALSE

.....

b) Newspapers are regulated by IPSO. TRUE or FALSE

.....

c) Most newspapers are suffering from declining sales and profits. TRUE or FALSE

.....

d) *Daily Mirror* charges for its online content. TRUE or FALSE

.....

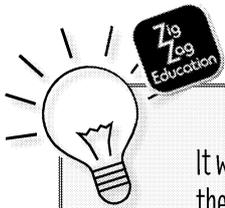
e) *The Times* is owned by News Corp. TRUE or FALSE

.....

4. Contexts

Which newspapers could these contexts relate to? Add yes or no.

	Daily
Declining print sales	
The 'phone-hacking scandal'	
Reduced prices charged for print newspapers	
The growth of online news sites	
An audience of ABC1s with right-wing values	
An audience of C2DEs with left-wing values	
Convergence	



Challenge Yourself Extension Task

It will really help if you read some whole editions of *The Times* and the *Daily Mirror* to see how the whole newspaper appeals to its demographic.

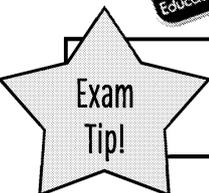
Exam-style questions

1. What is horizontal integration?

Shade one lozenge only.

- a) How the divisions are blurring between media platforms
- b) A large corporation that has a number of different companies under the same ownership
- c) Where a company owns businesses in different stages of the production process
- d) Where a company owns businesses at the same stage of the production process

2. Explain why newspapers are responding to convergence. Refer to *The Times* and *Daily Mirror*.



If you have to explain three ways, and there are 6 marks, expect to write about three ways. One sentence could be an explanation, and the second could be a brief explanation.

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Revision activities

1. Key words

- **Audience positioning** – how the words and images in a news story make a particular point of view
- **Compact broadsheet** – a smaller sized broadsheet that still keeps the value of a full sized broadsheet
- **Formal register** – a type of language which is formal rather than informal and is more appropriate to a formal situation
- **Horizontal integration** – where a company owns several businesses at the same level, for example where a media conglomerate owns a number of different types of media
- **Mass audience** – a large audience, often implies a mainstream or downward bias
- **News angle** – the stance or bias the newspaper takes towards the news
- **Red top** – a type of tabloid newspaper with a red masthead, considered as sensational tabloids
- **Right-wing** – supports views and values associated with the Conservative Party, such as personal freedoms and the reduction of the power of the government
- **Soft news** – news stories focusing on celebrities, fashion, pets, personal interests
- **Social class** – a way of describing the main social groups in the UK mainly based on income and education

2. Which newspaper?

The Times:

- Circulation 450,000
- Online paywall
- Hard news (also some soft news)
- Right-wing stance
- ABC1 audience
- Formal register
- Lots of copy
- Mainly information

Daily Mirror:

- Soft news
- Hard news
- Red top
- Lots of images
- Circulation 600,000
- C2DE audience
- Free online content
- Left-wing stance
- Equally info and entertainment

3. Industry

- a) Broadsheets have a larger circulation than tabloids. FALSE Tabloids generally have a larger circulation.
- b) News reports are regulated by IPSO. TRUE
- c) Most newspapers are suffering from declining sales and profits. TRUE
- d) *Daily Mirror* charges for its online content. FALSE It is free
- e) *The Times* is owned by News Corp. TRUE

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4. Contexts

	Daily
Declining print sales	Y
The 'phone-hacking scandal'	N
Reduced prices charged for print newspapers	Y
The growth of online news sites	Y
An audience of ABC1s with right-wing values	N
An audience of C2DEs with left-wing values	Y
Convergence	Y

Exam-style questions

Question 1

1 mark [1 mark]

Question 2

Use the mark scheme and the indicative content to help you mark your answer.

The mark scheme gives you a general idea of the skills expected at each level.

The indicative content shows you what kind of points could be in your answer. You can make unusual or different points; you will get marks if your ideas are justifiable.

Tick the boxes that you think you have achieved.

Mark scheme

AO1 1a Show knowledge of the theoretical framework of media		
1. Understanding of the theoretical framework of media		
Level	Range	Description
3	5–6	<input type="checkbox"/> Excellent knowledge and understanding of the theory through an effective explanation of different ways of convergence <input type="checkbox"/> Appropriate and effective reference to <i>The Times</i> <input type="checkbox"/> Subject-specific terminology is used accurately and effectively
2	3–4	<input type="checkbox"/> Satisfactory knowledge and understanding of the theory through a clear explanation of how newspapers respond to convergence <input type="checkbox"/> Some appropriate and effective reference to <i>The Times</i> <input type="checkbox"/> Subject-specific terminology is used occasionally or with some relevance
1	1–2	<input type="checkbox"/> Basic knowledge of the theoretical framework, shown through a simple explanation of how newspaper respond to convergence <input type="checkbox"/> Limited or no reference to <i>The Times</i> <input type="checkbox"/> Little or no relevant use of subject-specific terminology
0	0	No work worthy of credit

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Indicative content

Remember, you are not expected to include all the points below. Each bullet point below may be worth making a point, and then comment on its effect or explain it in more detail. Give yourself marks for unused points that are not in the indicative content, if your ideas are valid and relevant.

Higher-level answers will consider industries in more detail; mid-range answers will consider the basic and straightforward aspects of industries; low-level answers will tend to describe the industry in general terms.

Tick off any points you have covered. Read through the other points to help you plan your answer.

AO1

May consider

- The sales and circulation of print versions of newspapers are declining year on year. Digital versions may not exist in the future. For example, *The Times* had a daily circulation of over 2 million in 2000, but now only has around 450,000.
- Most of the decline is attributed to the availability of news on other platforms and via social media. *The Times* has established an online news site to try to attract readers.
- Most online sites are free, which reduces profits for the newspaper industry. Some sites offer premium online content which protects its content and gives it an air of exclusivity, so rather than using the free-to-all model.
- Most newspapers have cut their edition price in response to the availability of digital versions. Print versions may not be profitable at all in the future. *The Times*, however, has increased its profits recently, as a result of its appeal to a smaller, more affluent readership via a paywall.
- Profits for most newspapers have also fallen because fewer companies want to advertise. *The Times* has bucked the trend and has introduced its *Luxx* magazine which attracts high-value advertisers.

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Check your progress

 What do I need to know?	For each CSP	I know this ☺	I'm not sure ☹	I need to revise this again ☹
Some detail about each CSP – broadsheet/tabloid, political stance, owners, etc.	<i>The Times</i>			
	<i>Daily Mirror</i>			
Who the audience are – demographics and psychographics	<i>The Times</i>			
	<i>Daily Mirror</i>			
The audience pleasures (uses and gratifications) offered by each CSP 	<i>The Times</i>			
	<i>Daily Mirror</i>			
Industry issues such as the market position, and success of each CSP	<i>The Times</i>			
	<i>Daily Mirror</i>			
Industry issues relating to convergence and regulation	<i>The Times</i>			
	<i>Daily Mirror</i>			
Relevant context 	<i>The Times</i>			
	<i>Daily Mirror</i>			

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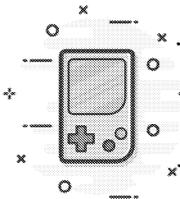
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Online, Social and Participatory Media including Video Games

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Online, social and participatory media, including video games (VSPM) includes the video game *Lara Croft Go*. Kim Kardashian was the first major celebrity; the game is a free download on mobile devices. *Lara Croft Go* is a mobile/PC game in the popular *Tomb Raider* franchise.



The Framework

For this part of the exam, you only need to focus on audiences, industries and context.



Key Words



Active audiences – audiences who actively choose media products to satisfy their needs (they take negotiated or oppositional readings and not believe everything they see in media products (compare with Passive audiences))

Actual and desired self – to do with audience identity: the actual self is who you are, the desired self is who you would like to be, or the 'fantasy self' is who you would like to develop into (e.g. a celebrity)

Brand identity – the image a company creates; the company wants people to associate with it

Demographics – a description of the audience; audiences may be segmented by age, gender, income, interests and so on

Diversification – where a company or an artist branches out into different areas (e.g. for example, a TV star may also produce an online game)

Franchise – where more than one media product is based on the same character or story (e.g. *Tomb Raider*, which includes games, films, books and merchandise)

Freemium business model – where the initial game or app is free, but additional features are purchased within the game to improve the gaming experience

In-app purchase – where players can buy upgrades within the game

Passive audiences – audiences who accept everything that a media product tells them (they even copy what they see in media products (compare with Active audiences))

PEGI – Pan-European Game Information – they rate the content of video games (e.g. such as 3, 7, 12, 15 and 18)

Primary audience – the main audience group, usually the target audience

Psychographics – a description of the audience; audiences may be segmented by their attitudes, interests, their personality type and so on

Role model – someone the audience might admire and aspire to be



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Synergy – where different companies or products work together to increase the value of their products

Target audience – the specific segment of the audience that a product is aimed at

The effects model – a theory which suggests audiences may passively accept what they see in the media, particularly violence in films and video games

The male gaze – how women are often represented and costumed for the pleasure of the male viewer

Vertical integration – when one company owns several parts of the production process. For example, a company that makes video games but also produces consoles and distribution services



Audience revision notes

Who are the audience?

Kim Kardashian: Hollywood

Demographics:
Primary/target audience of young females, 12–25, but also appeals to some men; likely to be school and college students and young working people; mainly in UK and English-speaking countries such as USA; **secondary audience** may include older men, women, people from USA, a range of countries

Psychographics: mass audience of aspirers and explorers



Lara Croft

Demographics:
Primary/target audience of young males and females, teens to 40s; likely to be students and working people; mainly in UK and English-speaking countries such as USA; **secondary audience** may include older men and women who have inherited franchise; people from a range of countries

Psychographics: mass audience of explorers and mainstreamers



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Why do audiences play video games?

The **Uses and Gratifications theory** is an 'active audience' theory. It suggests audiences use video games to fulfil specific needs. It helps explain what audiences use video games for:



Information – some audience members may play video games about a celebrity lifestyle, or about a franchise of *Tomb Raider*. An important reason for playing.



Entertainment – video games are designed mainly for entertainment. Casual or 'on-the-go' gamers who play for a few minutes here and there are designed to be easy to play in short sessions; entertainment is offered through levels and challenges, through acquiring new objects, and through progression in the game.



Companionship – audiences are familiar with Kim Kardashian and want to be closer to her and her lifestyle; audiences are familiar with Lara Croft and want to play the next game in the franchise; as the characters are physically attractive, audiences desire for them; there are opportunities for social interaction through playing with friends and on social media; video games create a fictional world with enemies.



Personal identity – audiences may identify with characters such as Kim Kardashian. They may want to be more like the game characters; they may copy their fashion choices; they may become their 'desired self'; they may identify as a fan of the franchise.

How do products target, reach and maintain their audience?

Target:

- ✓ Narratives and concepts in video games and vlogs reflect the concerns of the audience
 - Kim Kardashian: Hollywood focuses on fashion, dating and achieving fame
 - Lara Croft Go focuses on solving puzzles, defeating enemies and achieving goals
- ✓ Representations may appeal to the primary audience as vloggers, celebrities and influencers present themselves as attractive and aspirational figures.
- ✓ Advertising is targeted at the core demographic.

Reach:

- ✓ Kim Kardashian uses her celebrity status and brand to reach an audience; she uses social media channels, reaching her target audience.
- ✓ Lara Croft Go is sold as part of the successful *Tomb Raider* franchise.

Maintain:

- ✓ Representations and imagery from new products are used and repeated across platforms to reinforce brand identity and maintain the audience's interest in the latest products.
- ✓ Frequent updates on social media help to maintain the interest and engagement of the audience.
- ✓ Kim Kardashian on Hollywood has frequent updates often relating to Kim Kardashian's interests and the game.
- ✓ Games like Lara Croft Go often have new chapters or expansion patches to maintain interest.

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Does everyone view the OSPM or game in the same way?

No. If you are not in the target demographic or psychographic, you may not respect a particular character or celebrity in the OSPM or video game. For example, if you have very different views on the way some celebrities dress and behave to be offensive. If you are quite old, you may find it a waste of time. The **Reception theory** helps to explain how people respond to media products and how audiences interpret media products in the same way. Audiences may take different responses to media products. The three main responses are:



the **dominant position**, where the audience fully accept and understand the intended meaning. For example, they would see Kim Kardashian: Hollywood as a game about a woman's life and lifestyle.



a **negotiated position**, where the audience may recognise the intended meaning but also think it is wrong. For example, they would see that Kim Kardashian: Hollywood is a game about a woman's life and lifestyle but also think it is quite funny.



an **oppositional position** where the audience may reject the intended meaning. For example, they would see Kim Kardashian: Hollywood as a game about a woman's life and lifestyle but also see the game as a way of exploiting her fame to make yet more money, and see the game as a waste of time which is superficial and worthless.



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Are video games dangerous?

The effects model

Active



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Audiences are
and can tell
between fictio
rea

Audiences are influenced by
what they see and hear.

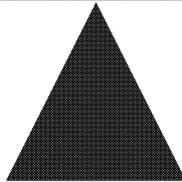
There is no rea
people are infl
and g

Audiences may have the 'copy-
cat' effect where they copy the
behaviour seen in a game or
film.

Audiences c
products to sat
and often tak
opposition



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Industry revision notes

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Kim
Kardashian
Hollywood



- Kim Kardashian: Hollywood is based on the lifestyle of Kim Kardashian, who is described as one of the most famous and influential women in the world.
- It was released in 2014 for Android and iOS.
- Kim Kardashian: Hollywood was one of the most popular apps on Google Play when it was first released.
- It has a rating of 4.5 out of 5 on Google Play.
- Although the game is free to play, it has made over \$200 million in in-app purchases so far.
- It has a PEGI rating of 12.

Lara Croft
Go



- The game is part of the Tomb Raider franchise.
- The Tomb Raider franchise is one of the most successful franchises in video game history.
- The franchise began in 1993 and has numerous games, films and TV shows. Lara Croft Go was released in 2015.
- Lara Croft Go has Android, iOS, PlayStation and PlayStation Vita versions.
- Lara Croft is one of the most iconic figures in the video-game industry.
- Lara Croft Go won Apple Game of the Year in 2015 and the Game of the Year award from the British Academy of Film and Television Arts.
- Lara Croft Go has had a positive critical reception. It scored 88% on Metacritic.

Contexts revision notes

- ❖ Women have an increasing influence as producers and consumers of video games.
- ❖ Video games used to be played mainly by men, as console games played with a lot of first-person shooter games.
- ❖ The increased use of smartphones has led to an increase in phone games such as Lara Croft Go and Kim Kardashian: Hollywood.
- ❖ There is now a growing female audience for whom phone games fill in a few minutes being played in lengthy gaming sessions.
- ❖ The growth of online, social and participatory media has allowed celebrities to build a following and a successful brand without using traditional media.
- ❖ The rise of reality television has led to an increase of celebrities who are 'famous'.
- ❖ The rise in the fear of crime has led to many young people socialising online.

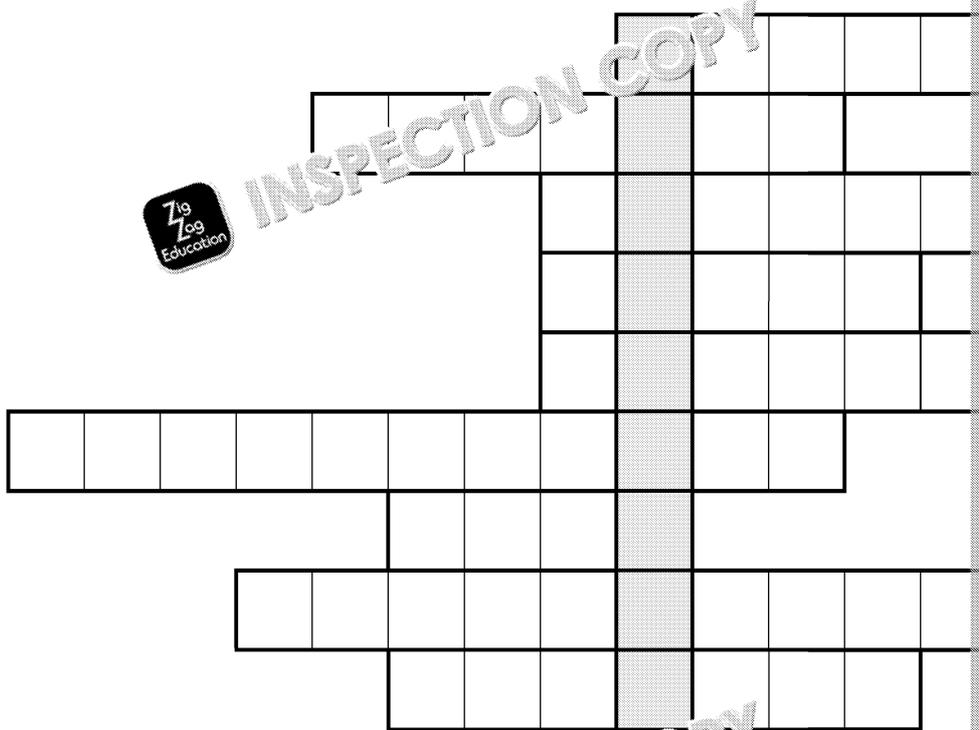
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Revision activities

1. Key words

Put the answers to the clues into the grid to find the master word. Define the



Clues

1. A business model where the content is free to download [8]
2. Where different services or products work together to increase the profits for all [10]
3. The type of audience that accepts and even copies what they see [7]
4. The kind of purchases that can be made in a game [2-3]
5. The kind of audience that don't believe everything they see in the media [6]
6. How audiences are segmented according to age, gender, etc. [11]
7. Who rates video games? [4]
8. When a company or celebrity branches out into different kinds of products and services [10]
9. The 'model' that describes how audiences copy what they see in media products [10]

Master word:

Definition:

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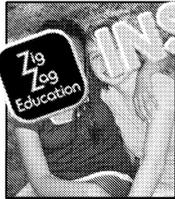
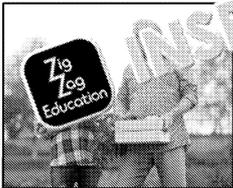
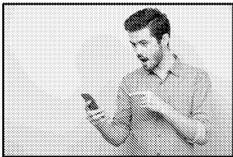
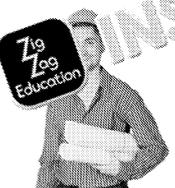


2. Demographics

Look at these images. Decide which audience group they are likely to be in.

- ✓✓ Put two ticks for primary/target audience.
- ✓ Put one tick for secondary audience.
- ✗ Put a cross for not likely to be part of the audience.

The first one has been done for you.

Image	Kardashian: Hollywood	
	✓	
		
		
		
		
		
		

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3. Industry

For each question, answer with one or more of Lara Croft Go (LCG) or Kim Kardashian

This is a good example of diversification.

.....

This is an example of a franchise.

.....

This is a good example of building a brand.

.....

This is most likely to be used to explore identities.

.....

4. Industry

Answer these questions from memory based on the notes earlier in the chapter in the grey square.

	Kim Kardashian: Hollywood
Started/released	
PEGI rating	
Free to use or have to pay?	
Won any awards?	

5. Industry

Use lines to link these ways of making money with the product(s) that use them

Kim Kardashian: Hollywood	Pay to play
Lara Croft Go	In-app purchases
	Increased awareness

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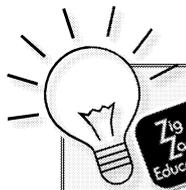
Revision Tip

Using the key words in your notes and exam-style answers will help you to re

6. Contexts

Pick the **three most important** contexts for each OSPM product that helped its success. Put a K (for Kim Kardashian in Hollywood) next to three contexts that were successful, and an L (for Lara Croft in Tomb Raider) next to the three contexts that helped it be successful.

Casual gaming and 'on-the-go' gaming very popular	
The early years of the video game industry were quite dominated by male producers and male audiences, which led to a male perspective / the male gaze	
The rise of reality television has led to an increase of celebrities who are 'famous for being famous'	
Feminism and the increasing influence of women as producers and consumers of video games and other OSPM products	
Increase in smartphone ownership	
Kim Kardashian is one of the most famous women in the world	
Tomb Raider was already a strong brand with an established fan base	



Challenge Yourself Extension Task

Look at the advertising for other 'on-the-go' games, as advertised on the Google Play store. What target audience are and what pleasures the games offer the audience.

Google Play store:
[zzed.uk/10024-google-play](https://play.google.com/store/apps/details?id=com.zigzag.zzed.uk/10024-google-play)

Exam-style question

Why do audiences play games? Refer to Kim Kardashian: Hollywood in your answer.

Exam Tip!

In this question you can use a media theory such as the Uses and Gratifications theory, but you don't have to explain the theory itself. Assume the examiner

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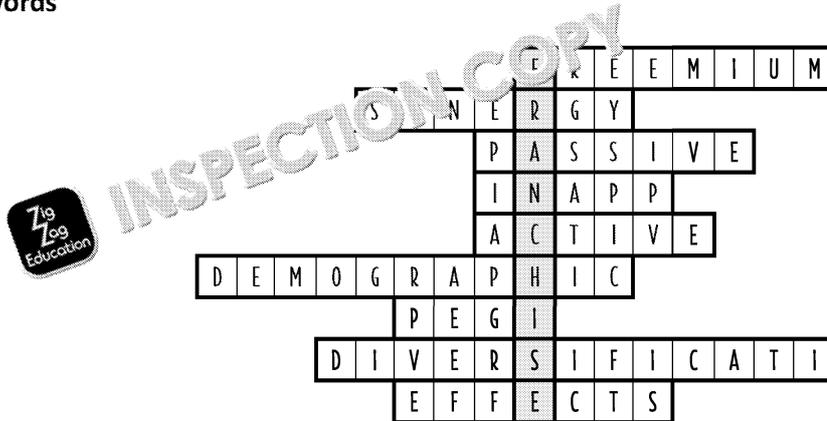
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Answers

Revision activities

1. Key words



Master word: **Franchise** – where more than one media product is based on such as *Tomb Raider*, which includes games, films, books and merchandise

2. Demographics

Answers may vary according to interpretation of the image.

Image	Kim Kardashian: Hollywood
	✓
	✓
	✗
	✓✓
	✓
	✗

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3. Industry

- This is a good example of diversification: KKH
- This is an example of a franchise: LCG
- This is a good example of building a brand: KKH, LCG
- This is most likely to be used to explore identities: KKH

4. Industry

	Kim Kardashian: Hollywood
Started/released	2014
PEGI rating	12
Free to use / have to pay?	Free
 /on any awards?	No

5. Industry

Kim Kardashian: Hollywood

- In-app purchases
- Increased awareness of the brand

Lara Croft Go

- Pay to purchase the game
- In-app purchases
- Increased awareness of the brand

6. Contexts (answers may vary but should be justifiable)

- Casual gaming and 'on-the-go' gaming very popular: KKH
- The early years of the video game industry were quite dominated by male audiences, which led to a male perspective / the male gaze: LCG
- The rise of reality television has led to an increase of celebrities who are on mobile phones: LCG
- Feminism and the increasing influence of women as producers and consumers of mobile phones: LCG
- Increase in smartphone ownership: KKH
- Kim Kardashian is one of the most famous women in the world: KKH
- *Tomb Raider* was already a strong brand with an established fan base: LCG

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Exam-style question

Use the mark scheme and the indicative content to help you mark your answer.

The mark scheme gives you a general idea of the skills expected at each level.

The indicative content shows you what kind of points you should include in your answer. You do not have to include all the points. You can make unusual or different points; you will get marks if your ideas are justifiable.

Tick the boxes that show the level you have achieved.

Mark scheme

AO1 1a Show knowledge of the theoretical framework of media studies		
AO1 1b Show understanding of the theoretical framework of media studies		
Level	Mark range	Description
3	7–9	<input type="checkbox"/> Excellent knowledge and understanding of the theoretical framework of media studies, shown through an effective explanation of how a product can be used by audiences <input type="checkbox"/> Appropriate and effective reference to Kim Kardashian: First Lady <input type="checkbox"/> Subject-specific terminology is used accurately and consistently
2	4–6	<input type="checkbox"/> Satisfactory knowledge and understanding of the theoretical framework of media studies, shown through a clear explanation of how a product can be used by audiences <input type="checkbox"/> Some appropriate and effective reference to Kim Kardashian: First Lady <input type="checkbox"/> Subject-specific terminology is used occasionally or with some relevance
1	1–3	<input type="checkbox"/> Basic knowledge of the theoretical framework, shown through a simple explanation of how a product can be used by audiences <input type="checkbox"/> Some appropriate reference to Kim Kardashian: First Lady <input type="checkbox"/> Little or no relevant use of subject-specific terminology
0		<input type="checkbox"/> No work worthy of credit

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Indicative content

Remember, you are not expected to include all the points below. Each bullet point below may be worth a mark if you make a point, and then comment on its effect or explain it in more detail. Give yourself marks for ideas which are not in the indicative content, if your ideas are valid and relevant.

Higher-level answers will consider audiences in more detail; mid-range answers will consider some of the more obvious and straightforward aspects of audiences; lower-level answers will tend to describe the obvious.

Tick off any points you have considered. Read through the other points to help you think of more.

AO1

May consider aspects of the Uses and Gratifications theory, explicitly or implicitly.

Entertainment

- Entertainment is the main reason audiences play games.
- The 'rags to riches' narrative is appealing.
- The game also offers variety and excitement of new scenarios and challenges.
- The game Kim Kardashian: Hollywood is easy to understand and play, and can be played in short bursts of 5-10 minutes at a time.
- As it is a phone game, it can be played anywhere, which makes it a useful form of entertainment.
- The game is easy to play as players simply tap the screen to gain credits and rewards.

Information

- Video games aren't the best form of information but can give players an insight into the lives of celebrities like Kim Kardashian and similar celebrities.
- Updates in the game are often timed to coincide with real events in Kim Kardashian's life. For example, players can go to the same places (in the game) and wear the same clothes (in the game) as Kim. This makes the game more realistic and informative for players, who can feel like they are living Kim's life.

Companionship

- Players can find companionship within the game as Kim Kardashian acts as a friend.
- Other characters in the game act as friends or dates, creating a fictional social network.
- Players can find companionship by talking with others about the game, in real life or online, or by joining one of the many fan groups for the game.

Identity

- Kim Kardashian is a celebrity and may be regarded as a role model for players who want to be like her 'desired self' on her.
- The game offers an appealing dress-up element, and the opportunity to role-play as different identities, and players can choose their own avatar and alter their identity.
- Players can engage with dilemmas about the pressures of fame, such as deciding whether to accept a role to behave to enhance their fame.
- Players can find an identity as a fan of Kim Kardashian and the game.

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Check your progress

What do I need to know?	Close Study Product	I know this 😊	I'm not sure 😐	I need to know this 😞
Some detail about each product – the product type, the purpose, etc.	KK:H			
	LC Go			
The target audience for each product	KK:H			
	LC Go			
How and why audiences interact with the product – uses and gratifications	KK:H			
	LC Go			
How audiences respond to the product – active or passive audiences	KK:H			
	LC Go			
How each product makes money	KK:H			
	LC Go			
Relevant contexts for the CSP	KK:H			
	LC Go			



Refer to the student progress grid on p. 4 to review your progress for all of Section B of the Media One course.

Revision Tip

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All Media Forms Quiz

Test yourself:

1. Which CSP has a narrative about achieving fame?
2. When was Radio 1 launched?
3. Who directed *I, Daniel Blake*?
4. What does PSB stand for?
5. What is the PEGI rating for *Kardashian: Hollywood*?
6. What does RBF stand for?
7. What is the daily circulation of the *Daily Mirror*?
8. How was Blackpink formed?
9. What is the theory that includes 'oppositional reading'?
10. Why did the single 'How You Like That' make history in the charts?
11. What is the freemium business model?
12. Which CSPs does the context of the development of the Internet relate to?
13. What is a red top?
14. Name the four main parts of the Uses and Gratifications theory.
15. Who owns *The Times*?
16. Where did Tony Blackburn work before Radio 1?
17. Which CSP features an archaeologist?
18. What does convergence mean?
19. Which franchise does *Black Widow* belong to?
20. What position did 'I Bet You Look Good on the Dancefloor' reach in the UK charts?
21. Which record label did Blackpink sign with?
22. Which two CSPs does the context of the increase in use of smartphones relate to?
23. What is a paywall?
24. Who stars in *Black Widow*?
25. Which theory can also be called the 'hypodermic needle' theory?
26. What is the 'dominant position'?
27. What was Arctic Monkeys' first record label?
28. What was 'needle time'?
29. What is 'the dominant position'?
30. When was *Lara Croft Go* released?
31. What percentage of worldwide cinema ticket sales are for films made by Hollywood?
32. What kind of people are in the social class C2?
33. Which CSP does the context of social deprivation relate to?
34. What kind of audience segmentation does the 4Cs refer to?
35. What is the daily circulation of *The Times*?
36. Which website / social media site did Arctic Monkeys use to grow their fame?
37. Which CSP does the context of youth culture relate to?
38. Which two CSPs does the context of the decline in print media relate to?
39. How many CSPs have you studied for this part of the exam?

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All Media Forms Quiz A

1. Kim Kardashian: Hollywood
2. 1967
3. Ken Loach
4. Public service broadcaster
5. 12
6. The British Board of Film Classification
7. 600,000
8. Formerly YG Entertainment under the famous K-pop trainee system in South Korea
9. Reception theory
10. Number 6, 2015
11. Where games are free to play but additional in-game purchases are offered
12. Arctic Monkeys, possibly newspapers
13. A type of tabloid newspaper with a red masthead
14. Entertainment, Information, Identity, Companionship
15. News Corp
16. Pirate radio – Radio Caroline
17. Lara Croft Go
18. How the divisions are blurring between media platforms
19. Marvel
20. Number 1, 2005
21. YG Entertainment
22. Lara Croft Go and Kim Kardashian: Hollywood
23. Where audiences must pay to use or view a video file
24. Scarlett Johansson
25. The effects model
26. Where a company operates businesses in several parts of the supply chain
27. Domingo
28. The restriction on how much music radio stations could play
29. Where audiences fully accept the intended meaning of a product
30. 2015
31. 60–70%
32. Well-off tradespeople, small business owners, people with vocational education
33. *I, Daniel Blake*
34. Psychographics
35. 450,000
36. MySpace
37. *The Tony Blackburn Breakfast Show*
38. *Daily Mirror* and *The Times*
39. 11

Revision Tip

If you didn't struggle to calculate yourself! If you didn't, consider printing out another Revision Tip and working through all the key words and activities again.

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