



# GCSE MEDIA STUDIES

## Close Study Products

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For candidates entering for the 2023 examination.  
To be issued to candidates at the start of their course of study.

### Information

- These Close Study Products (CSPs) have been selected as a starting point for the analysis of media products as part of the GCSE Media Studies course.
- Some questions in the GCSE Media Studies Examination Papers will focus on these CSPs.
- **All** of these products must be studied.
- It is advised that this list is supplemented with other products.
- This booklet **cannot** be taken into the examinations.

## Close Study Products

### Introduction

#### What are Close Study Products?

Close Study Products (CSPs) are a range of media products that you must study in order to meet the requirements of the specification and prepare for the exams. A 'product' means something produced by a media industry for a media audience, for example, a television programme, a website or a video game.

#### How are the CSPs chosen?

The CSPs are chosen by the exam board. Between them, they enable you to study examples of all the following media forms:

- Television
- Film
- Radio
- Newspapers
- Magazines
- Advertising and marketing
- Online, social and participatory media
- Video games
- Music video.

Some of these forms must be studied in-depth: including at least one audio/visual form, one print form and one online, social and participatory media form.

At the time of selecting each CSP the content was checked to ensure it was age appropriate; however media content is not static and therefore it may become inappropriate. If you identify any inappropriate content please notify us at [mediastudies@aqa.org.uk](mailto:mediastudies@aqa.org.uk) so we can investigate and take any necessary action.

#### What does 'in depth study' mean?

The forms you will study in depth are:

- Television
- Newspapers
- Online, social and participatory media
- Video games.

For this specification you will study some linked online, social and participatory media products in conjunction with associated video games.

You will explore these forms and associated CSPs in relation to all four elements of the GCSE Media Studies Theoretical Framework:

- Media Language
- Media Representations
- Media Industries
- Media Audiences.

### **What about the forms and products that aren't studied 'in depth'?**

The other forms and products must be dealt with just as thoroughly, but only in relation to one or two of the elements of the media framework, as follows:

#### **Media Language and Media Representations**

- Magazines
- Advertising and marketing

#### **Media Industries and Media Audiences**

- Radio
- Music video

#### **Media Industries**

- Film

As with the in-depth CSPs, you will also need to study ways in which these CSPs reflect the social, cultural, historical and political **contexts** in which they were produced.

### **Do I have to study all the CSPs?**

The short answer is *yes*. To prepare for the two exams and the coursework (NEA) you will need to study all of the CSPs following the guidelines set out in the CSP booklet. In addition, it will obviously be helpful for you to look at other examples of media products in order to practise your skills of analysis and evaluation. This will help you to prepare for the exam as at least one media product will be included that is *not* a CSP.

### **How do I study the CSPs?**

That's what this Student Guide is for. Each CSP is briefly described and there are suggestions about how to link your studies to the theoretical framework and the contexts.

In the case of products linked to Media Industries and Media Audiences, it will not be necessary to analyse the content of the products themselves but you will need to be thoroughly familiar with producer and audience issues. The CSP booklet will guide you through this by explaining what you need to know in relation to each product.

**How will CSPs feature in the exams?**

The first exam paper, **Media One** has sections on Media Language and Media Representations (Section A) and Media Audiences and Media Industries (Section B).

Section A features questions on any two of the following forms: magazines, advertising/marketing, newspapers, video games or online, social and participatory media.

Section B features questions on any two of the following forms: radio, music video, newspapers, video games, online, social and participatory media or film.

The questions themselves will focus on the theoretical framework and contexts of the media, but you will be expected to answer by reference to the relevant CSPs.

The second exam paper, **Media Two** includes questions based on the screening of a clip from one of your television CSPs. There will also be questions based on one of your other in-depth studies (newspapers, or video games and/or online, social and participatory media).

As with Media One, the questions themselves will focus on the theoretical framework and contexts of the media, but you will be expected to answer by reference to the relevant CSPs.

**Are the CSPs linked to the coursework (Non-Examined Assessment)?**

Yes, you will choose from a range of production briefs that are linked to the CSPs. The knowledge and understanding built up in your study of the CSPs will help you to create your own media production.



**New for 2023**

**Product: His Dark Materials (2020) BBC TV Series. Series 2, Episode 1: *The City of Magpies* – Television.**

Available on iPlayer <https://www.bbc.co.uk/iplayer/episode/m000pb15/his-dark-materials-series-2-1-the-city-of-magpies> and on DVD.

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

You will need to focus on the specified episode, and also have some understanding of how this fits within the overall franchise/series. TV remains one of the most popular media forms, and the ability to watch streamed programmes on a variety of devices has allowed television to remain an important and highly relevant medium.

*His Dark Materials* is an example of contemporary family TV drama. The series is based on the trilogy of books of the same name by Philip Pullman. The second series is based on the book, *The Subtle Knife*. The opening episode, *The City of Magpies*, was first broadcast in the UK on Sunday 8 November 2020 on BBC1 at 8.10pm. It was made available on iPlayer on the same day, and on DVD from 28 December 2020.

It is significant because it was co-commissioned for an international audience by the BBC and the American television network HBO, and was always intended to be distributed on a number of platforms: as a scheduled, broadcast programme (BBC1), on cable (HBO), as well as on demand (iPlayer) and on DVD. It was created for these platforms by an independent company, Bad Wolf.

The programme provides a range of opportunities to study the contemporary television industry and audiences. The series was created at a time when the BBC's role and finances were under question, and when on-demand streaming through sources such as Netflix and Amazon Prime had become normalised. These latter companies were creating big-budget series to attract and satisfy more subscribers. *His Dark Materials* was rumoured to be the BBC's most expensive series to date, with HBO sharing the costs and guaranteeing an international audience.

The first episode of the first series of *His Dark Materials* series was watched by audiences of 7.2million in the UK and 423,000 on HBO. The first broadcasts of the CSP episode had audiences of 4.4million on BBC1 and 227,000 on HBO.

The independent company Bad Wolf produced the series. This company had direct links with the BBC and with *Doctor Who*. The content of the series also raises issues of social significance, particularly through the representations of groups and individuals. The significance of historical context is highlighted by the invitation to study similarities and differences between this product and another television product: *Doctor Who, An Unearthly Child* (1963).

### **What do I need to study? Key Questions and Issues**

*His Dark Materials* illustrates some of the current issues surrounding the BBC and emerging trends in television production and broadcasting, and provides opportunities to study all areas of the theoretical framework. This product relates to the theoretical framework by providing a focus for the study of:

- **Media Language.** How are codes and conventions used to communicate meaning in Episode 1, Series 2 of *His Dark Materials*? You will need to practise your skills of semiotic analysis in developing an understanding of this product.  
Identify the genre of *His Dark Materials* as it is demonstrated by *The City of Magpies*. Are there any elements of hybridity or intertextuality? How would you describe the narrative structure? How useful are narrative theories (such as Propp) in the analysis and understanding of this product?
- **Media Representations** of place, education, masculinity and femininity, race, class and age. The fantasy theme also invites study of representations of the world through constructions of reality. A number of stereotypes are featured; you will need to identify these and explain their functions. The social, cultural and political significance of representations can be considered in relation to the aims of the producers, the target audience and the context in which the series *His Dark Materials* was produced.
- **Media Audiences.** You will need to investigate the critical reception of *His Dark Materials* and the size of its audience. Who was the target audience for *His Dark Materials* and how did this affect its scheduling, marketing and distribution? What evidence is there of specific audience targeting in Episode 1, Series 2? What was the critical reception for series 2? How did fans of the original books react to *His Dark Materials*? How did fans of TV fantasy series, who had not read the books, react to the series? What pleasures, uses and gratifications are available to the audience of *His Dark Materials*? How could a fan's interpretation of *His Dark Materials* contribute to their own sense of identity? What are the factors that influence whether or not audiences accept or reject the preferred readings of this product?
- **Media Industries.** You will need to explore the role of the BBC as a public service broadcaster in the 2020s, and its use of collaboration with other companies in the production of this series. You will also need to consider the broader issues arising from the creation of programmes for international audiences and the convergence of broadcast and online platforms for television. How are programmes such as *His Dark Materials* funded and commissioned? How important to the BBC is the ability to gain rights to popular fiction series such as *His Dark Materials*? How are television programmes regulated on different platforms and for different markets (eg broadcast, on-demand, video, internationally)? Consider the impact of today's multi-channel, multi-platform TV landscape.
- **Historical, social and cultural contexts.** Fantasy TV drama as an enduring cultural phenomenon can be studied by contrasting *His Dark Materials* (2020) and the first ever episode of *Doctor Who* (*An Unearthly Child*, 1963). What are the similarities and differences between these media products in terms of when they were produced, and the production processes and technologies available? How do the two products reflect society and culture at the times of their production?

#### Links to useful information:

Dafne Keen, who plays the lead character Lyra Belacqua, recaps the first series here:

<https://www.bbc.co.uk/programmes/p08x7q3s>

There is a 'My Daemon' app available for iOS, that was released by HBO just before the second series. There are also two browser-based options.

<https://storyplayer.pilots.bbcconnectedstudio.co.uk/experience/HDMadventure> and

<https://www.bbc.co.uk/cbbc/quizzes/his-dark-materials-which-daemon-would-you-have>.

The section of the BBC website about His Dark Materials is well worth exploring, especially the special features which explain some of the characters, the design features and process, the adaptation process, and some of the marketing ideas.

<https://www.bbc.co.uk/programmes/m000b1v2>

As the series was an HBO-BBC collaboration, there is also a section of the HBO website dedicated to it, which means students can contrast the British and American marketing styles.

<https://www.hbo.com/his-dark-materials> Not all of the material on this site is accessible in the UK. The video 'Welcome to Cittagazze' on the listed page shows the complexity of the set design for the other-world city featured strongly in Series 2.

The series also has a dedicated website that explains everything within and about the series, and is not connected to the two TV channels: <https://daemonsanddust.com/>

Bad Wolf also feature the series on their website: <https://bad-wolf.com/>

BBC Drama commissioning site that explains how series such as this come to be created and broadcast: <https://www.bbc.co.uk/commissioning/drama>

**Product: Doctor Who (1963) BBC TV Series. Episode 1: *An Unearthly Child*** – Television  
Available on DVD, on Amazon Prime and on Britbox.

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

As the first ever episode of *Doctor Who*, broadcast in 1963, *An Unearthly Child* has historical, cultural and social significance allowing for a comparison of changing representations of social groups with the contemporary television product *His Dark Materials*. It provides useful opportunities for analysis using knowledge, understanding and skills drawn from the theoretical framework. It also demonstrates (by contrast) principles of development of genre conventions and the impact of new technologies on the production process.

### What do I need to study? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Language.** How are codes and conventions used to communicate meaning in Episode 1 of *Doctor Who*? You will need to practise your skills of semiotic analysis in developing an understanding of this product. Identify the genre of *Doctor Who* as it is demonstrated by *An Unearthly Child*. How would you describe the narrative structure? How useful are narrative theories (such as Propp) in the analysis and understanding of this product?
- **Media Representations** of place, education, masculinity and femininity, class and age should be considered. The fantasy theme also invites study of representations of the world through constructions of reality. A number of stereotypes are featured; you will need to identify these and explain their functions. The social, cultural and political significance of representations or the absence of representation of some social groups can be discussed in relation to the aims of the producers, the target audience and the historical context in which the series *Doctor Who* was produced.
- **Media Audiences.** You will need to investigate the target audience for *Doctor Who*. What narrative techniques are used to engage the audience in Episode 1? What pleasures, uses and gratifications are available to today's audience of *An Unearthly Child*? How may contemporary audiences interpret this product differently from the original audience in the 1960s?
- **Media Industries.** You will need to explore the role of the BBC as a public service broadcaster in the 1960s. What are the similarities and differences between *An Unearthly Child* and *The City of Magpies* in terms of production processes and technologies? Consider the difference between the television environment of the early 1960s and today's multi-channel, multi-platform TV landscape. How important has the *Doctor Who* franchise been for the BBC?
- **Historical, social and cultural contexts.** *Doctor Who* as an enduring cultural phenomenon can be studied by contrasting *An Unearthly Child* with your other television CSP: *His Dark Materials* Series 2, Episode 1. What are the similarities and differences between these media products in terms of when they were produced? How do the two products reflect society and culture at the times of their production?

### New for 2023

**Product: Marcus Rashford** – Online, social and participatory media

<https://marcusrashfordofficial.com>

<https://fareshare.org.uk/marcus-rashford/>

<https://twitter.com/MarcusRashford>

<https://www.instagram.com/marcusrashford>

<https://www.facebook.com/MarcusRashford/>

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

Marcus Rashford is a professional Premier League and international footballer who has been widely praised for his very effective use of social media. His official website <https://marcusrashfordofficial.com> deals with his football career and his social campaigning/charity work. He also has a second website devoted to Fareshare: <https://fareshare.org.uk/marcus-rashford/>

Additionally, Marcus Rashford uses Twitter, Facebook and Instagram extensively to promote his campaigns and his sporting role as well as his own celebrity brand and the many products that he endorses. Members of Rashford's family feature prominently in his online presence; they are involved in the management of his career, his campaigns and the promotion of his social media presence.

Marcus Rashford has successfully used social media to raise his profile as a sportsman as well as to promote his food poverty, homelessness and books for children campaigns. He has influenced government policy, for example on the provision of free school meals, and encouraged numerous individuals and commercial companies to participate in fund raising and direct action to help people in need. Your focus in studying this CSP is on the websites and social media that either Marcus Rashford himself, or those working for and with him, have some control over.

### What do I need to study? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Language.** You will need to explore the genre conventions of the various online, social and participatory platforms used by Marcus Rashford, but your main focus for *analysis* should be his official website. You will need to identify the technical codes used in the website and the ways in which they create meaning.

You will need to identify the various components of the website including the use of still and moving images, the colour palettes and the different typefaces. You will also need to consider the symbolic, verbal and non-verbal codes, especially in relation to Marcus Rashford himself. Use techniques of semiotic analysis to understand the meanings of these components and the style of the website as a whole. For example, do you think the website is bitty and disorganised or well-integrated and coherent?

You should also be able to use similar techniques to deconstruct the content in Marcus Rashford's other social media such as Instagram, Facebook and Twitter. How do you feel that Marcus Rashford's audience is positioned by these different platforms? What image of Rashford himself is projected? Find examples of different narrative structures in examples of Marcus Rashford's online presence. What are the genre features of Marcus Rashford's social media?

How does Marcus Rashford use the genre features of social media platforms to project his messages and his brand?

- **Media Representations.** Many groups and individuals are represented within Marcus Rashford's online presence. These include football clubs (especially Manchester United and England), football fans, people in need of support from Marcus Rashford's charity and campaign work, products endorsed, places (eg Manchester) as well as Rashford himself and his family. As you analyse the representation of these groups, places and individuals, you should consider positive and negative stereotypes and the representation of gender, ethnicity, age and social class. Some questions to ask as you investigate representations in Marcus Rashford's online presence include:
  - Who chooses the content such as the images and video, and why (selection)?
  - How are the representations of individuals, groups, places or products put together (construction)?
  - How are the meanings of representations influenced by the use of different platforms such as Instagram, Twitter or an 'official website' (mediation)?
- **Media Industries.** You will need to investigate at least two of the social media platforms used by Marcus Rashford in order to understand the ways that platforms like Instagram, Facebook, YouTube or Twitter are able to make profits from the huge audiences built by influencers such as Marcus Rashford. You should also explore the patterns of ownership among social media platform providers, including mergers, takeovers and the concentration of ownership. You will need to consider the contentious issues of the regulation of online, social and participatory media. What controls do the platform providers themselves exercise over social media content and what is the role of the government in the regulation of this area of the media?

Marcus Rashford is linked with a number of charities such as FareShare and several companies such as Burberry, Aldi, Nike and Tesco. Why is it in the interests of these brands to associate themselves with Marcus Rashford, and how are social media used to make this association?

- **Media Audiences.** Marcus Rashford addresses a number of different audiences in different ways and for different reasons.

You could start with Marcus Rashford's official website and consider the profile of the target audience. What is their make-up in terms of demographic variables? How are they addressed by the website? What is the nature of Marcus Rashford's appeal as a social campaigner and as a celebrity sports star?

You should be able to identify the various pleasures that this website provides for its audience, using Uses and Gratifications theory. Also, is there any evidence of direct effects on the audience, especially in relation to the persuasive messages? What are the opportunities for audience participation and interaction with the website? What readings of the website are available to the audience? Here, you should look for negotiated and oppositional readings as well as the preferred readings that Marcus Rashford would wish to communicate.

Having looked at the website, use the same approach to investigate the media audience in other examples of Marcus Rashford's online presence. You won't be able to look at them all, but you should have at least *two* further examples to make contrasting points about Marcus Rashford's online presence.

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

- **Historical, social and cultural contexts.** Marcus Rashford has established himself as one of the most powerful influencers of recent times. Unlike many other social media influencers, he has directed most of his efforts towards the promotion of good causes and social campaigns rather than the promotion of commercial products and personal gain. However, the enormous success of these campaigns and Marcus Rashford's expert use of social media have made his brand highly attractive to commercial companies that have recognised the profit-making potential of a link-up with the MR brand

Marcus Rashford's campaigns, particularly on food poverty, have brought him into conflict with the government. Some politicians have attacked him for trying to influence government policies. The rapid growth of Marcus Rashford's popularity as an online celebrity with a focus on social issues coincided with the outbreak of the pandemic. He promotes values and ideals that are in contrast to many other celebrities, but did the initial stages of the pandemic cause a broader trend of sporting and other celebrities using their online presence to promote charities and good causes? There are useful comparisons to be made with Kim Kardashian's online presence as she has also renounced some of the more materialistic aspects of her online image in favour of charity work.

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

#### Links to useful information:

Media commentary on Marcus Rashford's campaigning and social media presence:

<https://www.thirdsector.co.uk/marcus-rashford-took-fareshare-top-national-agenda/communications/article/1704564>

<https://www.theguardian.com/football/2021/jan/17/marcus-rashford-the-making-of-a-food-superhero-child-hunger-free-school-meals>

<https://www.yorkshirepost.co.uk/business/marcus-rashfords-work-fight-child-poverty-shows-positive-power-celebrity-culture-stewart-arnold-3107720>

<https://www.bbc.co.uk/news/business-55739401> (Burberry pins hopes on Marcus Rashford as sales fall)

<https://www.cgdev.org/blog/footballers-masterclass-policy-influence>

<http://www.splendidcomms.com/2020/06/an-inspirational-use-of-influence-from-footballer-marcus-rashford/>

<https://www.creativereview.co.uk/marcus-rashford-aldi-child-food-poverty/>

**Product: *Kim Kardashian: Hollywood*** – Video game  
**Product: Kim Kardashian** – Online, social and participatory media  
<https://www.facebook.com/kimkardashian>  
<https://twitter.com/kimkardashian?lang>

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

The goal of the video game is to increase your fame and reputation by working your way up to join an A list of celebrity status. The product has cultural significance as it epitomises our society's interest in fame and celebrity. The narrative of the game also reflects our consumerist culture and, along with the other online platforms that Kardashian uses, demonstrates how technological developments in the media are being exploited by famous people for commercial gain and to increase their public profile.

Additionally, Kim Kardashian uses Twitter, Facebook and Instagram extensively to promote her campaigns and her own celebrity brand and the many products that she manages and endorses. Members of Kardashian's family feature prominently in her online presence.

### What do I need to study? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Language.** You will need to investigate narrative ingredients used in the game such as character types, settings and events. What types of characters do we meet, where are they and what are they doing? How does the game play drive the narrative and how does the player impact on the action? How would you describe the visual appeal of the game? Your skills of semiotic analysis will be helpful here. How does the choice of elements in *KKH* represent the world in a way that puts over messages and values?
- **Media Representations** of femininity and masculinity, place, class and age need to be studied and analysed. To what extent has Kardashian been able to control her representation here? What types of stereotypes are featured in the game and how do they appeal to the target audience for the game? Such questions can lead to a study of how the use of representation can encourage audiences to aspire to a particular type of lifestyle or to adopt a particular type of appearance. Are there any types of social groups not represented? Discuss a feminist approach to the representations in the game.
- **Media Audiences.** Investigate how the demographics of game players have shifted away from the dominance of male players and describe the target audience for this video game. What types of pleasures does playing the game offer them? Is uses and gratifications theory helpful in understanding the appeal of this game? Consider the types of influence this product might have on audiences. Critics of gaming often point to their negative influence on audiences and this might be a good place to begin your investigation. Examine the material used to advertise and market the game. What does this tell you about the intended target audience?
- **Media Industries.** What effect has the institution responsible for *KKH* had on the product? How do the game and Kim Kardashian's online presence demonstrate convergence? How are video games such as *KKH* regulated and rated? Has *KKH* been commercially successful? What does *KKH* tell us about the ways in which the video game industry is changing and developing?



The questions and areas of focus relating to social media, given in the Marcus Rashford section above, are also relevant when considering Kim Kardashian's social media output.

- **Historical, social and cultural contexts.** The emergence of Kim Kardashian as a cultural phenomenon can be compared with the impact and influence of both Lara Croft and Marcus Rashford. All three invite comparisons in terms of their cultural influences on gender, identity and power. How do all three reflect the nature of online participatory audiences and the link between celebrities and their followers?

**Product: *Lara Croft Go* (2015) - Video game**

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

*Lara Croft Go* forms part of the *Tomb Raider* video games franchise. Since its first launch in 1996, the franchise has enjoyed phenomenal global success and has cultural and historical significance, both in terms of the function and representation of female characters in gaming and in the development of the gaming industry itself. As a game character, Lara Croft has polarised opinions: some view her as a positive female role model whilst others are critical of her appearance. There are also strongly contrasting views of the perceived quality of the *Tomb Raider* games. However, there can be no doubt of the commercial success of the franchise. Lara Croft's success transcends the original game franchise, and encompasses many media forms and platforms including big budget Hollywood films, comic books and novels.

**What do I need to study? Key Questions and Issues**

This game relates to the theoretical framework by providing a focus for the study of:

- **Media Language.** What are the narrative ingredients of *Lara Croft Go*? You will need to explore features of storytelling and consider the importance of narrative devices such as character, setting, narrative conflicts and their resolution. Notice the division between the traditional heroic figure (Lara Croft) and the opponents she encounters during the course of the game. There are clear elements of the action-adventure genre but these are located in the context of a turn-based puzzle game. Your analysis could focus on the connotations of various elements including Lara Croft's appearance, the music and game settings. Are there any elements of intertextuality? How would you describe the visual appeal of the game? Your skills of semiotic analysis will be helpful here.
- **Media Representations.** Clearly, the character of Lara Croft herself as the central protagonist in the game should begin a study of representation. To what extent does she conform to or subvert the stereotype of the female role and identity? Studying both her appearance and behaviour in the game is important in investigating whether she also adopts characteristics of masculine gender identity. What type of audiences does she appeal to? Consider other game elements too and the ways in which good and evil are represented. Discuss the representations of time and place.
- **Media Audiences.** Who are the target audience for this video game and what types of pleasures does playing the game offer them? How do games such as *Lara Croft Go* fulfil audience needs and desires? Consider the types of influence this product might have on audiences. Critics of gaming often point to its negative influence on audiences and this might be a good place to begin your investigation. Examine the material used to advertise and market the game. What does this tell you about the intended target audience? Investigate and comment on reviews of the game.
- **Media Industries.** Investigate the company responsible for developing and publishing the game. The game is part of a franchise. What does this mean? What advantages does a franchise offer to a producer? You will need to investigate the reception of the game in terms of its commercial success. How does the availability of the game across a variety of devices contribute to this? How are video games rated and regulated?

- **Historical, social and cultural contexts.** The emergence of Lara Croft as a commercial brand can be studied and compared with the impact and influence of both Kim Kardashian and Marcus Rashford. All three invite comparisons in terms of their cultural influences on gender, identity and power. How do all three reflect the nature of online participatory audiences and the link between celebrities and their followers? In terms of gender representation, do you see Lara Croft as an exception or an example of a wider problem in the video game industry?

New for 2023

Product: **Daily Mirror** – Newspaper

Edition: Friday 5 March 2021: front Page and page 17 (featured story: 'Amazon 'no till' shops will be threat to jobs')

mirror.co.uk

**DAILY THE HEART OF BRITAIN**  
Friday, March 5, 2021 90P

**Mirror**

EXCLUSIVE  
**'10 ex-Royal staff to aid bully probe'**

Palace Crisis Meghan faces bullying claims. She says it's a smear campaign  
SEE PAGES 6&7

Your essential guide to best post-lockdown holiday deals  
SEE PAGES 30&31

**NURSES' PALTRY PAY AWARD**

**INSULT TO NHS HEROES**

Health workers to get just £3.50 a week extra despite their toughest year ever.

BY MARTIN BAGOT Health Editor  
THE Tories have proposed a derisory 1% pay rise for NHS workers.  
Unions called it "the worst kind of insult". Labour said it could be a real-terms cut in wages.  
The proposals may mean just £3.50 per week extra take-home pay for experienced nurses.  
The Tories put forward their plan a day after Rishi Sunak failed to mention  
TURN TO PAGE 4 'INSULT' Mr Sunak



mirror.co.uk

DMIST

FRIDAY 05.03.2021 DAILY MIRROR 17

## CLASH Alastair Campbell Campbell in scuffle with litter goon

BY OLLIE BUCKLEY

ALASTAIR Campbell was attacked by a driver he confronted for throwing litter in the street.

The former Labour spin doctor revealed the clash on his podcast Football, Feminism and Everything In Between.

He said a 'guy chucked paper, sweet packets and fag packets' out of a car.

When he confronted him the man 'squared up'.

Campbell, 63, went into a shop but on leaving it saw the man back in his car. He said: 'I chucked his litter on his lap. He tried to push me, hit me on the back, and kicked the bike.'

A shopkeeper intervened and Campbell later saw his neighbour Michael Palin in Camden, North London, who told him: 'You did the right and wrong thing.'

## Labour hero Stan dies, 91

LABOUR Party legend Stan Newens has died at 91.

As a boy in the East End he lived through the political turmoil of the 1930s.

He refused national service and was sent to work as a miner.

Bill Rammell, who later succeeded him as MP for Harlow in Essex, said: 'Stan was a superb MP and was widely respected across party lines.'

# Amazon 'no till' shops will be threat to jobs



## Warning hi-tech store may have knock-on effect

BY GRAHAM HISCOTT  
Head of Business

AMAZON'S new hi-tech, till-free supermarkets could cause "considerable" job losses if rivals copy the idea, warns a financial analyst.

The online giant's first Amazon Fresh store outside the US opened yesterday in Ealing, West London.

Customers scan a quick response code as they enter the shop then put items in their bag.

A network of cameras and sensors detect what they have picked. Shoppers simply walk out with their purchases which are then charged to their account.

Amazon's Matt Birch said it offered a "super fast, friction-free way to shop". Rival supermarkets will watch it closely.

with some already testing till-less stores.

Clive Black, an analyst at Shore Capital, warned it would have a huge impact on jobs if others follow suit.

He said: "This is a cashless and cardless operation so think of all the people that affects, not just in stores but in banks too."

"It is absolutely going to lead to a considerable reduction in roles for people at head office and in branches."

Mr Black predicted that rather than open hundreds of new Amazon Fresh stores, the huge company may snap up an existing supermarket chain instead.

**"Cashless & cardless, think of all those it will affect"**

CLIVE BLACK WARNS OF IMPACT ON JOBS

Morrisons and northern chain Booths were among those he mentioned.

Last year Amazon, which already owns the small Whole Food Markets chain, saw its UK sales surge 51% to £19.4 billion.

It came as experts at campaigners TaxWatch predicted a measure in the Budget could wipe out Amazon's UK corporation

tax bill. Chancellor Rishi Sunak increased the tax to 25% from 2023 but included a "super deduction" for companies when they invest.

Firms can offset the tax break against profits. Amazon has argued that heavy

investment since it arrived in the UK two decades ago is one reason it had paid so little corporation tax.

TaxWatch executive director George Turner said: "It is highly questionable whether a tax cut for Amazon today is the best use of public money."

Amazon has not said how many jobs the new stores venture will create in the UK. But it has previously spoken about the large numbers of workers it had taken on in its fulfilment centres, research and development.

The company said it has also launched a By Amazon range of hundreds of own-brand products for the stores.

graham.hiscott@mirror.co.uk  
@Grahamhiscott

VOICE OF THE MIRROR: PAGE 8

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audiences) and all relevant contexts. You will need to analyse the front page and the selected story ('Insult to NHS Heroes') in relation to Media Language and Media Representations. The story will need to be studied in the context of the page on which it is printed. Similarly, you will need to study the p.17 story 'Amazon 'no till' shops will be threat to jobs' in the context of its page.

The *Daily Mirror* must also be studied in relation to Media Industries and Media Audiences. This means looking beyond the specific edition to consider issues of ownership, production, funding, technologies and regulation (Media Industries) and targeting, marketing, sales and readership, audience interpretation, identity, uses and gratifications and other audience theories (Media Audiences).

The *Daily Mirror* is a national daily tabloid newspaper that has social, cultural and political significance. It is owned by Reach PLC. You will need to compare and contrast the two newspaper CSPs in terms of their different audiences, different styles of presentation and different political and ideological viewpoints.

### What do I need to study? Key Questions and Issues

This paper relates to the theoretical framework by providing a focus for the study of:

- **Media Language.** Analyses of the *Daily Mirror* front page and inside story will develop an understanding of the ways in which the codes and conventions of newspapers – headlines, selection of image, choice of written language, typography, design and layout, use of colour – are used to communicate meaning. You should consider how the choices made in the construction of the front page and the inside story influence meaning. How is media language used to target and address an audience? What are the genre features of newspapers in general and of newspapers in the *Daily Mirror's* market sector? How does the *Daily Mirror* use narrative codes to appeal to readers and maintain their interest? Direct comparisons with the front page and the inside page story in *The Times* newspaper, including any similarities and differences, should also be considered.
- **Media Representations.** You will need to investigate the representations of individuals, groups, places, issues and ideas featured on the front page and on the inside page, identifying how the selections made construct versions of reality, convey particular points of view, messages, values and beliefs that reflect the political and ideological position of the *Daily Mirror*. How do these representations direct the audience towards particular interpretations of the content? You should discuss the reasons for using stereotypes and the under-representation or misrepresentation of social groups or individuals here. These may include representations of age, ethnicity, gender and social class. You will need to consider the specific readership of the *Daily Mirror*, as well as your own and others' responses. How do audiences interpret the representations in this CSP and how might these interpretations be influenced by the identity of the reader?
- **Media Audiences.** You will need to be familiar with the target audience for the *Daily Mirror* and be able to compare its readership demographics with those of *The Times*. How does the *Daily Mirror* attract its audience? What are the pleasures and rewards on offer to its readers? Does the newspaper position its readers to be active or passive? What opportunities are available to audiences to negotiate or reject the preferred reading?

- **Media industries.** What is the market position of this product? What are the readership figures? How and why have they changed? How does the *Daily Mirror* fit in with the other media products owned by Reach PLC? How have the owners responded to the challenges to traditional newspapers from digital platforms? What are the trends towards convergence of media platforms in the case of the *Daily Mirror*? How and why are British newspapers regulated?
- **Social, cultural and political contexts.** This product invites further study of the role of the press and the arguments for and against press freedom. The issues of press intrusion, and the ethics and working practices of newspaper journalists are also worth considering. In terms of the political context, you will need to investigate the *Daily Mirror*'s political leanings and how they are reflected in the content you have studied. Comparison is invited with *The Times* which targets a different audience demographic and has a different political and ideological viewpoint.

**Links to useful information:**

<https://pamco.co.uk/pamco-data/data-archive/>

Pamco supplies audience measurements of the print media industry

<https://www.reachplc.com/our-newsbrands>

Reach website discussing their newspaper products.



## New for 2023

Product: **The Times** - Newspaper

Edition: Friday 5 March 2021: front page (featured story: 'Tax-raiding budget gives poll bounce to Johnson') and page 16 (including the featured story)

**THE TIMES**

Friday March 5 2021 | thetimes.co.uk | No 73411

£2.20 £1.10 to subscribers (based on 7 Day Print Pack)

**Arctic nightmare**  
The story behind Ridley Scott's *The Terror*

**What the budget means for property**  
Pullout

**British holidaymakers allowed back into Cyprus from May 1**

Eloni Courtes Political Reporter  
Ben Clatworthy Assistant Travel Editor

Cyprus has become the first country to say that it will open its borders without restrictions to vaccinated Britons. Cypriot ministers said yesterday that they had told officials in Westminster that from May 1 travellers who had had two doses of a vaccine would not need to quarantine or be tested upon arrival. Savvas Perdios, the deputy tourism minister, said: "We believe it's another step in the right direction so we can ensure stability and a sense of safety to allow travellers to start planning their holidays for this summer. It's a green light for travellers, saying that Cyprus is ready to welcome them this summer." More than a million Britons visited Cyprus for a holiday in 2019, according to the Office for National Statistics, and Britain accounts for more international tourists there than any other country. The policy will apply only to vaccines approved by the European Medicines Agency, which has backed the Oxford-AstraZeneca and Pfizer-BioNTech jabs. The Times understands that Cypriot officials are examining ways to check that Britons are vaccinated, possibly including an app or letters from GPs. The announcement is a huge boost to the tourism sector, and travel companies are poised to strike deals for hotels in destinations where vaccinated Britons are welcome. The chief executive of EasyJet said last week that the airline was ready to reopen capacity to countries with borders open to Britons. The news may create a headache for Whitehall officials as international travel from the UK is forbidden for leisure purposes until at least May 17. Holiday companies will not offer package holidays to Cyprus until the ban ends. Ministers in Greece have suggested that borders will open first to those who are inoculated, but no date has been set. Coronavirus reports, pages 12-14

**Tax-raiding budget gives poll bounce to Johnson**

Conservatives open up 13-point lead over Labour

Steven Swinford Political Editor  
Henry Zeffman Chief Political Correspondent

The Conservatives have enjoyed a significant bounce in the polls since Wednesday's budget despite announcing the biggest tax rises in 30 years. A survey by YouGov found that the Tories had established a 13-point lead over Labour. Their budget was the most popular in a decade, with 55 per cent of people describing it as "fair". The combination of the continued success of the vaccine scheme, the well-received spending plans and the easing of lockdown restrictions was likely to lead to a "strong" Tory showing in the May local elections, the pollsters said. The news will raise pressure on Sir Keir Starmer, the Labour leader, with one senior party member describing the outlook as "grim" and warning that matters are likely to worsen this summer. The poll came despite the chancellor raising taxes to the highest level since the 1960s. The Institute for Fiscal Studies think tank warned yesterday that Middle England would bear the brunt of the chancellor's £21 billion tax raid. Rishi Sunak used his budget to freeze the threshold for the basic rate of income tax at £12,500 and the higher rate at £50,000. It means that another 13 million people will be dragged into paying tax by 2026, and another million will become higher-rate taxpayers. The think tank said that five million people, equivalent to one in six taxpayers, would be paying higher-rate tax by 2026 after Sunak froze the thresholds. In 1990 it was one in 15. Paul Johnson, head of the IFS, said: "The increases in the income tax personal allowance over the 2010s were key to ensuring the remarkable outcome that, during a period of severe austerity, Middle England did not lose. They will be the ones hit by freezing it over the next few years. This is a very big change in the structure of income tax. The basic rate may have fallen but a lot of people are paying higher rates of income tax." Sunak also announced that corporation tax would increase from 19 per cent to 25 per cent in 2023. He defended the move by saying that years of cuts had not increased investment, unravelling decades of Conservative orthodoxy. In other developments: ● The government proposed a 1 per cent pay rise for NHS workers including nurses and doctors; unions described it as "pitiful". ● Public spending will fall by £14 billion a year leading to the return of "something like austerity" for unprotected government departments, the IFS said. ● The constituency of Robert Jenrick, the communities secretary, has been awarded £25 million by his department for projects including the restoration of a castle. In the YouGov poll Tory support rose to 45 per cent, up four points on last week. Labour fell four points, to 32 per cent. Continued on page 2, col 3

Three arrrs Henry, four, celebrated World Book Day with other key worker pupils at The Prince of Wales School, Dorchester

**Top royal aides face questions on bullying**

Valentine Low, George Grylls

The Buckingham Palace investigation into allegations that staff were bullied by the Duchess of Sussex will question some of the most senior aides in the royal household, it is understood. The palace review was opened less than 24 hours after *The Times* reported that a senior adviser had made a complaint that the duchess bullied staff when she was at Kensington Palace. The review team will seek to talk to employees past and present who believe they were bullied, to see if lessons can be learnt. Meghan and Harry will not be part of the process. The palace hopes to start the investigation soon. It will also look at the decisions made after Jason Knapp, the couple's communications secretary at the time, submitted his complaint to Simon Case, who was then the Duke of Cambridge's private secretary and is now the cabinet secretary. The prime minister's official spokesman said yesterday that Boris Johnson had full confidence in Mr Case. Although the review is not expected to be what one source called a "kangaroo court", some staff who were allegedly bullied are hoping it will examine what happened after the complaint reached Sam Carruthers, the head of human resources (HR) for Kensington Palace. The duchess denies bullying. It is thought highly likely that Carruthers, who was based at Clarence House, would have referred the com- plaint to Clive Alderton, private secretary to the Prince of Wales, who was her boss. Alderton, a former ambassador to Morocco, is the second most powerful figure in the royal household after Sir Edward Young, the Queen's private secretary. He led the negotiation between the households after the Sandringham meeting over the Sussexes' decision to stand down as working royals. Sources Continued on page 5, col 2

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## News

# My takeaway from Amazon's till-free shop? It's a new era

Patrick Kidd

There was a time when if a masked person walked into a supermarket and was seen on camera slipping things into their pockets, a store detective would be sent to the exit faster than you could say "unexpected item in the bagging area". If Amazon's plan for cashier-free shopping catches on, this will be quite normal.

"Just walk out" is the slogan of Amazon Fresh. It is displayed on the signs, the bags and the unmanned exit, an invitation that still makes me feel shifty as I leave the supermarket in west London without reaching for my wallet. I think with guilt about my late grandmother, a former Tesco store detective — 5ft nothing but they say she could tackle like a lock forward — who had collared many a shoplifter who tried to make off with a five-fingered discount.

Walking away from the shop a touch

too briskly with a bag of what will not technically be purchases until the money leaves my account three hours later. I half expect a hand to fall on my shoulder and a growl of "you're nicked".

Yet for the previous 18 minutes and 57 seconds, as the app that controls what Amazon calls my "seamless and magical customer experience" reveals, every move I made since entering through an airport-style gate with a flash of a QR code on my phone had been tracked. Every object I picked up was counted, and every one I put back removed, by 100 cameras so that when I left the building, no matter whether the goods were in my bag or under my coat (or even, one assumes, in my stomach), the All-seeing God Amazon would know what I had done.

I have not felt my shopping habits to be so "seen" since the time my wife visited the corner shop near our flat and was asked by the owner if "the gentle-



Customers including Patrick Kidd, left, embracing the "seamless and magic" retail experience at Amazon's newly opened Fresh shop in Ealing, west London

man would like his usual" with a gesture at a pile of freshly baked cheese scones.

The technology was developed by Amazon to reduce the time people spend in queues. Their first cashier-free shop, Amazon Go, was opened in Seattle in 2018 and there are now 28 in the

US. Amazon Fresh, its UK arm, opened its first in Ealing Broadway yesterday.

Some are concerned about being watched. "It offers a dystopian, total-surveillance experience," Silkie Carlo, from Big Brother Watch, said. "Customers deserve to know how and by whom

these analytics could be used." Amazon says it does not use facial recognition software and information about shopping habits will be associated with a customer's account for up to 30 days.

Outside the shop, Maha Salem, who had visited with her baby to buy a coffee and a croissant, admitted unease. "I tried to forget about the cameras and not feel paranoid," she said. However, she felt that with a large pram anything that reduced fuss was very welcome.

Benjamin Rogers had bought ingredients for a cake. "I found it very well stocked and easy to navigate," he said. "Not having to queue sped it up by ten minutes." That said, he then spent 40 minutes waiting outside to receive his receipt by email to check the reckoning. "I want to be sure that they removed things I put back," he said.

He could have been waiting some time. Having left the shop at 10.39am (and 57 seconds), it took until 2.04pm before my bank's app pinged to tell me that £23.95 had been taken from my account and a further two minutes to get the receipt.

However, I could check within an hour on the app what products had been assigned to me. Soup, ham, onions, a disappointingly dry "feta and potato sourdough pocket" (a nod, perhaps, to what Amazon has done for the cardboard industry) and six other items were all correctly registered; a sandwich and radishes that I had put back were not in the final reckoning.

On first impression, it works very well. It may have more of a challenge when the shop is busier: only 20 customers are allowed at a time to maintain distancing. It works so smoothly that the fear is Amazon customers forget that other shops don't let you just walk out. The union of store detectives should not be worried.

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audiences) and all relevant contexts. You will need to analyse the front page and the selected story ('Tax-raiding budget gives poll bounce to Johnson') in relation to Media Language and Media Representations. The story will need to be studied in the context of the page on which it is printed. Similarly, you will need to study the p.16 story 'My takeaway from Amazon's till-free shop? It's a new era' in the context of the page.

*The Times* must also be studied in relation to Media Industries and Media Audiences. This means looking beyond the specific edition to consider issues of ownership, production, funding, technologies and regulation (Media Industries) and targeting, marketing, sales and readership, audience interpretation, identity, uses and gratifications and other audience theories (Media Audiences).

*The Times* is a high status national daily newspaper in the quality sector of the market. Along with *The Sunday Times* and *The Sun* it is part of News UK. News UK is, in turn, a part of the global media group News Corp (executive chairman Rupert Murdoch). You will need to compare and contrast the two newspaper CSPs in terms of their different audiences, different styles of presentation and different political and ideological viewpoints.

### What do I need to study? Key Questions and Issues

This paper relates to the theoretical framework by providing a focus for the study of:

- **Media Language.** Analyses of *The Times* front page and inside story will develop an understanding of the ways in which the codes and conventions of newspapers – headlines, selection of image, choice of written language, typography, design and layout, use of colour – are used to communicate meaning. You should consider how the choices made in the construction of the front page and the inside story influence meaning. How is media language used to target and address an audience? What are the genre features of newspapers in general and of newspapers in *The Times*' market sector? How does *The Times* use narrative codes to appeal to readers and maintain their interest? Direct comparisons with the front page and the inside page story in the *Daily Mirror* newspaper, including any similarities and differences, should also be considered.
- **Media Representations.** You will need to investigate the representations of individuals, groups, places, issues and ideas featured on the front page and on the inside page, identifying how the selections made construct versions of reality, convey particular points of view, messages, values and beliefs that reflect the political and ideological position of *The Times*. How do these representations direct the audience towards particular interpretations of the content? You should discuss the reasons for using stereotypes and the under-representation or misrepresentation of social groups or individuals here. These may include representations of age, ethnicity, gender and social class. You will need to consider the specific readership of *The Times*, as well as your own and others' responses. How do audiences interpret the representations in this CSP and how might these interpretations be influenced by the identity of the reader?
- **Media Audiences.** You will need to be familiar with the target audience of *The Times* and be able to compare its readership demographics with those of the *Daily Mirror*. How does *The Times* attract its audience? What are the pleasures and rewards on offer to its readers? Does the newspaper position its readers to be active or passive? What opportunities are available to audiences to negotiate or reject the preferred reading?

- **Media industries.** What is the market position of this product? What are the readership figures? How and why have they changed? How does *The Times* fit in with the other media products owned by News UK? How have the owners responded to the challenges to traditional newspapers from digital platforms? What are the trends towards convergence of media platforms in the case of *The Times*? How and why are British newspapers regulated?
- **Social, cultural and political contexts.** This product invites further study of the role of the press and the arguments for and against press freedom. The issues of press intrusion, the ethics and working practices of newspaper journalists are also worth considering. In terms of the political context, you will need to investigate *The Times*' political leanings and how they are reflected in the content you have studied. Comparison is invited with the *Daily Mirror* which has a different target audience and a different political and ideological viewpoint.

**Links to useful information:**

<https://pamco.co.uk/pamco-data/data-archive/>

Pamco supplies audience measurements of the print media industry

<https://www.news.co.uk>

<https://newscorp.com>

**Product: Television advertisement for Galaxy chocolate (2014) – Advertising and Marketing**  
<https://www.youtube.com/watch?v=Z6HKWuZPrdU>

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

Media Language

Media Representations

This advert is of cultural significance because of its extensive use of CGI and its intertextual references to a dead celebrity. It also provides extensive opportunities for analysis using techniques and concepts drawn from the study of Media Language and Media Representations.

### **What do I need to study? Key Questions and Issues**

This advertisement relates to the theoretical framework by providing a focus for the study of:

- **Media Language.** Semiotic analysis of this product will help develop your understanding of how codes and conventions are used to communicate meaning. How would you describe the narrative structure of the advert? How useful are narrative theories (such as Propp) in the analysis of the Galaxy advert? What elements of intertextuality can you identify? Which techniques of persuasion are used to promote the product?
- **Media Representations** of place, celebrity persona, the product (Galaxy chocolate), a historical period, nostalgia, masculinity and femininity, class and age. How are these representations constructing a version of reality? Identify the stereotypes used and explain their function. How are choices made by the producers of this advert in order to convey particular viewpoints, messages, values and beliefs? What factors will affect the audience's interpretations of these representations?
- **Social and cultural contexts.** The product raises issues of the link between advertising, identity and consumerism within a broadly consumer culture. Comparing the Galaxy advert with historical examples (eg early television adverts for confectionery) will help you understand the powerful influence of changing social values and beliefs on advertisements.

**Product: NHS Blood and Transplant online campaign video *Represent* featuring Lady Leshurr** – Advertising and Marketing  
[https://www.youtube.com/watch?v=4YUbquK\\_OaI](https://www.youtube.com/watch?v=4YUbquK_OaI)

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

Media Language

Media Representations

This is a product that targets a niche audience with a clear persuasive message. It incorporates the conventions of music video and illustrates many aspects of media language and media representations as theoretical framework areas. There are rich and challenging opportunities for analysis here.

### **What do I need to study? Key Questions and Issues**

This paper relates to the theoretical framework by providing a focus for the study of:

- **Media Language.** What is the message of this product? How are the chosen codes and conventions helping to communicate this message? Skills of semiotic analysis will help you understand this product. What is the genre of *Represent*? Are there any elements of intertextuality or hybridity? How would you describe the narrative structure of this product? How is narrative being created to construct a point of view?
- **Media Representations.** *Represent* offers the opportunity to analyse a range of representations – ethnicity, masculinity, femininity, age, class, ability/disability and place amongst others. How effective is the use of stereotypes in *Represent*? How do theoretical perspectives on representation including processes of selection, construction and mediation help with the understanding of this product? What factors affect the audience interpretations of the representations offered in this product?
- **Social and cultural contexts.** The NHS Blood and Transplant marketing campaign *Represent* featuring Lady Leshurr is directly aimed at the BAME audience in an attempt to boost the number of blood donors from this section of society. This product raises issues about the social function of some promotional products and the impact they can have on behaviour, attitudes and beliefs.



Product: OMO Print advert from *Woman's Own* magazine, 5 May 1955 – Advertising and Marketing



**WHITENESS ALONE WON'T DO!**

# OMO makes whites Bright!

**"This'll shake you, Mother!"**

Fancy saying all washing powders were the same! You can't say that any more—not after you've seen Omo-brightness. Whites boiled with Omo are more than clean and white. They're bright. Actually *bright!*"

Yes, she's right about Omo. This wonderful new detergent really does add brightness to whiteness.

This exciting new Omo-brightness puts ordinary whiteness completely in the shade. Many powders get things clean and white. Omo does this—and much more. Omo-boiled whites are clean, white and bright as well! Yes, brilliantly *bright!*

Today millions of women insist on this extra Omo-brightness, every washday. One packet—and you'll be an Omo fan, too!

**OMO adds Brightness to whiteness**

BOIL with  
**OMO**  
adds **BRIGHTNESS** to **WHITENESS**

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HUDSON & KNIGHT LTD. O-9-1185

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

Media Language

Media Representations

This product provides good opportunities for developing and applying analytical skills drawn from a study of Media Language and Media Representations. Studying this product in its historical context will help you to understand just how important the social and cultural contexts can be in the construction of media products.

### What do I need to study? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Language.** What are the connotations and denotations of the various signs that make up this advertisement? How do elements such as layout and design, typography, body language and use of language contribute to the meaning of the product? Messages and values are clearly different to those found in modern advertisements, but how are these messages and values communicated by the signs, codes and conventions used in this advertisement? How effectively is media language used to create a persuasive message? How does the combination of elements in the advertisement contribute to a narrative? How does the media language used here position the target audience and how does today's reader interpret these signs differently?
- **Media Representations.** You will need to study the representations of gender here; particularly femininity, but also the implied representation of masculinity. To what extent does the product make use of a stereotype or stereotypes? What is unfamiliar and what is familiar about the 1950s world that is re-presented here? Discuss your own interpretations of the representations here. How are these interpretations influenced by your own experiences and beliefs?
- **Historical, social, cultural and political contexts.** You should discuss the ways in which media language and representations reflect the social, historical and cultural contexts in which this advertisement was produced. Does this help you to make sense of the contexts influencing today's advertisements? Useful contrasts can be drawn with the two other advertising and marketing Close Study Products. Have political changes played a role in the developments that have made this advertisement seem outdated and unusual, especially in terms of gender representation?

**Product:**

**Radio 1 Launch Day. Tony Blackburn Breakfast Show. Sept 1967 (excerpts)** – Radio  
[http://www.radiorewind.co.uk/radio1/radio\\_1\\_launch\\_day.htm](http://www.radiorewind.co.uk/radio1/radio_1_launch_day.htm)

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

Media Industries

Media Audiences

You will need to listen to excerpts from the *Tony Blackburn Breakfast Show* on Radio 1 Launch Day, but the main focus of your study should be a historical investigation into Radio 1. You will need to be aware of historical developments in **music radio**; more specifically, radio designed to cater for the music tastes of a youth audience.

The launch of Radio 1 was an event of historical and social significance and an important turning point in the history of radio. This is a product with which students would not normally engage but it provides a useful point of contrast with contemporary developments in youth-oriented radio.

### **What do I need to study? Key Questions and Issues**

This radio product relates to the theoretical framework by providing a focus for the study of:

- **Media Industries.** How was the BBC funded at the time and why was the decision made to make big changes in their radio provision? How was Radio 1 influenced by the BBC's role as a public service provider? Who worked for Radio 1 as presenters and how did they influence the style and musical approach of the station? You should also consider the success of Radio 1 at **launch** and in the following decades. You will need to discuss the rules, regulations and constraints that limited the scope of Radio 1 in 1967 for example the restrictions on 'needletime' and the requirement to provide information and education as well as entertainment.
- **Media Audiences.** What audience was the BBC hoping to capture with newly launched Radio 1 and how did the *Tony Blackburn Breakfast Show* position this audience? What was the preferred reading of the show? How did the BBC perceive the youth audience's needs and tastes? How were young people able to gain access to their music in 1967 and how is the consumption and use of music different today?
- **Historical, social, cultural and political contexts.** This product invites further study of the role and relevance of radio in an online landscape by drawing comparisons with Kiss Radio and other commercial services. How has Radio 1 coped with changing demands and pressures since 1967? An investigation into the role of pirate radio and its suppression by the government in the period immediately before the launch of Radio 1 will provide a **political context**.



**New for 2023****Product: Kiss Breakfast on KISS Radio – Radio**

This is a Targeted Close Study Product. You will need to focus on the following areas of the Theoretical Framework:

Media Industries

Media Audiences

You will need to listen to excerpts from 'Kiss Breakfast' on KISS but the main focus of your study should be an investigation of KISS as an example of modern trends and developments in radio, especially the radio sector that caters for the music tastes of the 15–34 audience.

KISS is part of Bauer Radio, a subsidiary of the Bauer Media Group (BMG). This multinational cross-media group owns numerous magazine and radio brands but also has interests in digital media, TV streaming and event organisation, mostly linked to its radio and magazine properties.

The KISS Network is made up of KISS, KISSTORY and KISS Fresh. Each of these targets its own audience within the 15–34 age group with different styles and types of content. All three are available on a number of different platforms, but the range is not the same for each one of the brands. All are available on the KISS website and the KISS Kube app, but only KISS is available on FM radio. Only KISS and KISSTORY can be received on DAB (Digital Audio Broadcasting).

You will need to listen to short extracts from 'Kiss Breakfast' to understand how KISS differentiates itself from other KISS radio brands and other music radio stations within and outside BMG.

**What do I need to study? Key Questions and Issues**

This radio product relates to the theoretical framework by providing a focus for the study of:

- **Media Industries.** You will need to investigate Bauer Media Group (BMG) as a whole, with a particular focus on Bauer Radio. How and why have these acquisitions been controversial? How does the growth of BMG illustrate cross-media ownership, the concentration of ownership and convergence? You should investigate the ways in which radio is funded by comparing commercial brands such as KISS with not-for-profit providers such as BBC Radio. How does KISS benefit from synergies between BMG's many brands and products? How has BMG used social media, pop-up and on-demand radio, event organisation and TV/video streaming to support the KISS radio network? The radio industry is regulated by Ofcom. What are the key points in the broadcasting codes that affect Kiss Breakfast?
- **Media Audiences.** How does Kiss Breakfast target its audience? What is the role of the show's presenters, the music selection and the style of presentation in meeting the needs of the audience? How successful has KISS been in reaching its audience both over time and when compared with competitors? Your study of Kiss Breakfast will help you to identify audience uses and gratifications as well as preferred and oppositional readings of the content. How does the show contribute to listeners' identity? What opportunities are there for listeners to interact with the presenters and the KISS brand? Is the audience passive or active?
- **Historical, social and cultural contexts.** Your study of KISS provides scope for investigating the changing role of radio in an increasingly digitised media landscape. Contrasts with the *Tony Blackburn Breakfast Show* will help to develop your understanding of

key developments in the history of radio such as deregulation (the relaxation of government controls) and the impact of technological and social changes. You should also discuss your own personal response to radio and its appeal in relation to other sources of entertainment and information.

**Links to useful information:**

<https://planetradio.co.uk/kiss/tags/kiss-breakfast/>

You can listen to the breakfast show and research the presenters here. Planet Radio is the online platform for all Bauer Radio's 60+ stations.

<https://www.bauermedia.co.uk>

The downloadable Radio Press Pack contains lots of useful information.

<https://www.bbc.co.uk/news/entertainment-arts-53361408>

(item on Jordan and Perri's Breakfast Show, July 2020)

<https://www.rajar.co.uk>

(RAJAR measures radio audiences and provides background information on radio trends and developments)

<https://www.ofcom.org.uk>

(Ofcom is the body that regulates broadcasting – including radio - and deals with complaints)

<https://radiotoday.co.uk>

(Website for radio industry news and views. Try searching here for stories about the Kiss brands)

**New for 2023**

**Product: Black Widow (dir. Cate Shortland 2021) – Film**  
<https://www.youtube.com/watch?v=ybji16u608U> (Final Trailer)

This is a Targeted Close Study Product. You will need to focus on the following area of the Theoretical Framework:

Media Industries

You do not need to watch the film. This is a case study of Media Industries, so your focus is on film funding, production, marketing, distribution, effects of ownership, rating, regulation, and the global scale of the film industry as well as other industry issues.

You will need to make explicit comparisons with your other film CSP: *I, Daniel Blake*.

*Black Widow* is an example of a Hollywood blockbuster. The film is the 24th entry in the Marvel Cinematic Universe franchise (MCU) and the first in “Phase Four” of the series, which peaked in 2019 with *Avengers: Endgame* (as of 2021, one of the most financially successful movies ever made). *Black Widow* is significant in that it is the first MCU film solely directed by a female director and only the second to be focused on a female character (after *Captain Marvel*, 2019), demonstrating Marvel’s attempts to engage in more diverse filmmaking after criticisms that the industry is dominated by white male directors and actors.

This product provides a range of opportunities to study how movies are produced, distributed, and exhibited in the digital age (including the importance of online services such as Disney+), as well as considering issues of diversity in the film industry. It also offers an opportunity to consider the impact of the 2020 coronavirus outbreak on the film industry and how this affected both marketing and distribution.

You will need to look at examples of trailers, posters and online marketing for the film as well as examining how it was distributed. Box office figures and global audiences should be considered, as should the broader implications of conglomerate ownership represented by Disney.

### **What do I need to study? Key Questions and Issues**

This film product relates to the theoretical framework by providing a focus for the study of:

- **Media Industries.** You will need to investigate which production companies were involved in the making of *Black Widow* and how these demonstrate patterns of ownership in the media industries (such as conglomerate ownership, convergence, and horizontal/vertical integration). How does *Black Widow* demonstrate attempts to make the film industry more diverse in relation to lead actors and directors? What is the definition of a ‘Blockbuster’ movie and why are such films funded and made? What was the production budget compared to the box office performance of *Black Widow*? Why and how might the production and distribution of *Black Widow* be different to previous MCU movies? Which potential audiences were identified by the film’s marketing campaign (including merchandising and other tie-ins) and how were they targeted? How important is attracting an international, multicultural audience to recouping the huge investment required by blockbuster films? What is ‘Star Power’ and what was its role in the production and marketing of the film? What is the role of the BBFC and what reasons were given for *Black Widow*’s UK film certificate? How was *Black Widow* distributed on multiple platforms, including Disney+? How does *Black Widow*’s distribution in multiple countries and on

multiple platforms demonstrate the effects of globalisation and online streaming services in the film industry? How might *Black Widow* exemplify accusations of cultural imperialism aimed at the Hollywood film industry?

- **Historical, social, and cultural contexts.** Your study of *Black Widow* provides scope for investigating broader cultural and historical debates about diversity in the film industry. Contrasts with *I, Daniel Blake* will help your understanding of the differences between mainstream and independent films. You will consider how the film reflects changing cultural values, particularly in relation to the film industry (such as the importance of film franchises and the popularity of certain genres). You should also discuss how the film demonstrates the social impact of streaming services and global events (such as the 2020 coronavirus outbreak) on media producers and audiences.

#### Links to useful information:

<https://www.youtube.com/watch?v=ybji16u608U>

(Final Trailer)

<https://www.youtube.com/watch?v=oKCdTFVXCno>

(Extended Final Trailer)

You can view the official trailers for the film on YouTube.

<https://www.marvel.com/movies/black-widow>

(Official micro-site with posters)

The Marvel site for the film includes a range of posters and other information.

<https://www.boxofficemojo.com>

(Box Office Mojo provides data on film budgets and box office takings, although the focus is on America; global figures are usually available as well).

[https://www.the-numbers.com/movie/Black-Widow-\(2020\)#tab=summary](https://www.the-numbers.com/movie/Black-Widow-(2020)#tab=summary)

Offers similar data to Box Office Mojo.

<https://www.bbfc.co.uk/>

(The BBFC is the body that regulates films in the UK and provides guidance regarding film content both for producers and audiences).

<https://www.imdb.com/title/tt3480822>

Internet Movie Database page on *Black Widow*.

[https://www.rottentomatoes.com/m/black\\_widow\\_2020](https://www.rottentomatoes.com/m/black_widow_2020)

Rotten Tomatoes review amalgamator for *Black Widow*.

**Product:****Film: *I, Daniel Blake* (dir Ken Loach, 2016)**[https://www.youtube.com/watch?v=ahWgxw9E\\_h4](https://www.youtube.com/watch?v=ahWgxw9E_h4) (Official trailer)

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

Media Industries

You do **not** need to watch the film. This is a case study of Media Industries so your focus is on film funding, effects of ownership, rating and regulation, the global scale of the film industry as well as other industry issues.

You will need to make explicit comparisons with your other film CSP: *Black Widow*.

*I, Daniel Blake* is a British Social Realism film directed by veteran left wing film maker Ken Loach. It raises many industry issues including lack of access to funding for independent film production, and difficulties of distribution and exhibition for limited audience films.

**What do I need to study? Key Questions and Issues**

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Industries.** What production companies were involved in the making of *I, Daniel Blake*? Define 'Independent cinema'. What was the production budget? How were audiences targeted? Discuss 'Director Power'. How was the film released? How successful was *I, Daniel Blake* at the box office? What certification did the film receive and why? What merchandising tie-ins were associated with this film? Which multi-media platforms supported the marketing of this film? Which multimedia platforms support the exhibition of *I, Daniel Blake*? How many countries was the film distributed to? How does this help with understanding the nature of globalisation? What effect does the domination of Hollywood have on national cinema production worldwide?
- **Historical, social and cultural contexts.** By contrasting this film with *Black Widow*, you should be able to reflect on the relationship between the producers of big budget Hollywood films and smaller budget, independent films. What methods do producers use to resist the American domination of the international film industry? How does the financing and production of films differ between Hollywood and other producers? How does the making of a film reflect the social and cultural contexts in which it is produced?



New for 2023

Product: Front cover of *Tatler*, January 2021 – Magazine



This is a Targeted Close Study Product. You will need to focus on the following areas of the Theoretical Framework:  
Media Language  
Media Representations

You will need to study this front cover, comparing and contrasting it with the CSP front cover of *Heat* magazine. Front covers provide a shop window to the contents of a magazine and as such are a rich area of study. They reinforce the magazine's brand within a highly competitive market. Your main focus is a study of how the media language used in this product communicates meanings and creates representations. In order to do this effectively, you will need to have some understanding of the audience of the magazine, and how the product has been encoded for them.

*Tatler* is a monthly upmarket lifestyle/consumer magazine, published by Condé Nast, which offers some clear contrasts with *Heat*. It is aimed at a very specific audience.

The readership of *Tatler* is the wealthiest of all Condé Nast's magazines, and the version being studied is aimed at the British upper classes. The original journal was first published in 1709 and was intended to convey the news and gossip about high society individuals that was heard in fashionable coffee houses – a tatler could be defined as someone who tells 'tattletales' about the people around them.

Further information about the audience for *Tatler* can be found in the magazine's media pack (link below). This does not form part of the assessment material, but can provide useful context when you study the language and representations found on the front cover.

### What do I need to study? Key Questions and Issues

The product raises issues of perceived quality and offers plenty of opportunities for analysis and interpretation. This magazine product relates to the theoretical framework by providing a focus for the study of:

- **Media Language.** Semiotic analysis of this product will help you to develop an understanding of how codes and conventions are used to communicate meaning. How does the deliberate choice of each of the following convey meaning to the audience: design and layout, typography, use of colour, and language? You should consider not only the choice of these elements but also the relationships between them (including juxtapositions). How have points of view and aspects of reality been portrayed? How do the elements conform to or reject the conventions of the magazine cover genre? How is media language used to target and address a specific audience? How are narrative devices used to tempt prospective buyers to delve further into the magazine? How has enigma been used to create audience appeal?
- **Media Representations.** How have the producers of *Tatler* chosen to represent the individuals, groups, places, issues and ideas they have selected? Who has been represented, how and why? This should include exploring the representation of gender. You should discuss the reasons for using stereotypes and the under-representation or misrepresentation of social groups or individuals here. You will need to consider the specific audience for the magazine, as well as your own and others' responses. How do audiences interpret the representations on the cover of *Tatler* and how are these interpretations influenced by the identity of the reader?
- **Social and cultural contexts.** By contrasting this cover with the cover of *Heat* you should be able to reflect on the relationship between magazines and the contexts of their production. What issues does *Tatler* prefer to deal with? What are the values and beliefs implied by the choice and the presentation of contents that is illustrated by the front cover?

**Links to useful information:**

<https://www.condenast.co.uk/tatler/>

The publisher's page about the magazine, explaining to potential audiences what the magazine is about.

[https://cnda.condenast.co.uk/static/mediapack/ta\\_media\\_pack\\_latest.pdf](https://cnda.condenast.co.uk/static/mediapack/ta_media_pack_latest.pdf)

Media pack for *Tatler* magazine, explaining to advertisers what the magazine is about.

<https://www.tatler.com/article/new-rules-of-social-engagement-u-and-non-u>

This article could give some indication of the '*Tatler* mindset'.



New for 2023

Product: Front cover of *Heat*, 21-27 November 2020 – Magazine

**UNMISSABLE**  
17-PAGE TV  
& FILM GUIDE

**DANI 'TERRIFIED' AS BABY DADDY STANDS TRIAL**

**BEHIND CLOSED DOORS**

ISSUE III6 21-27 NOVEMBER 2020

**SHOCK NEW PICS**

**Liam's 'double life' with Cheryl**

**Posh CAUGHT OUT!**

**SECRETIVE STAR ACCUSED OF LYING TO EVERYONE**

**IS THIS HARRY & MEGHAN'S BIGGEST MISTAKE YET?**

**Queen of the castle! GIOVANNA'S SECRET HEARTACHE**

**I'M A CELEB EXCLUSIVE**

**CHRISTMAS IS OFFICIALLY OPEN!**

**CELEB INSPO**

**BERRY BUYS**

**BADASS BAUBLES**

9 771465 626098  
£1.95 Spain & Portugal £2.20 France £3.90 Germany & Italy £5.95 Greece £5.95 Portugal £5.00

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

Media Language

Media Representations

You will need to study this front cover, comparing and contrasting it with the CSP front cover of *Tatler* magazine. Front covers provide a shop window to the contents of a magazine and as such are a rich area of study. They reinforce the magazine's brand within a highly competitive market. Your main focus is a study of how the media language used in this product communicates meanings and creates representations. In order to do this effectively, you will need to have some understanding of the audience of the magazine, and how the product has been encoded for them.

*Heat* is a lifestyle/celebrity magazine, published by Bauer Media Group, which offers some clear contrasts with *Tatler*. It is aimed at a very specific audience.

*Heat* was first launched in 1999, and the magazine is now just one part of *Heatworld*, which also encompasses a website, an app, a podcast, social media, plus TV and radio stations. All are aimed at a largely female mainstream audience, and focus mainly on entertainment, celebrity and gossip.

Further information about the audience for *Heat* can be found in the magazine's media pack (link below) – this does not form part of the assessment material, but can provide useful context when you study the language and representations used on the front cover.

### What do I need to study? Key Questions and Issues

The product raises issues of perceived quality and offers plenty of opportunities for analysis and interpretation. This product relates to the theoretical framework by providing a focus for the study of:

- **Media Language.** Semiotic analysis of this product will help you to develop an understanding of how codes and conventions are used to communicate meaning. How does the deliberate choice of each of the following convey meaning to the audience: design and layout, typography, use of colour, and language? You should consider not only the choice of these elements but also the relationships between them (including juxtapositions). How have points of view and aspects of reality been portrayed? How do the elements conform to or reject the conventions of the magazine cover genre? How is media language used to target and address a specific audience? How are narrative devices used to tempt prospective buyers to delve further into the magazine? How has enigma been used to create audience appeal?
- **Media Representations.** How have the producers of *Heat* chosen to represent the individuals, groups, places, issues and ideas they have selected? Who has been represented, how and why? This should include exploring the representation of gender. You should discuss the reasons for using stereotypes and the under-representation or misrepresentation of social groups or individuals here. You will need to consider the specific audience for the magazine, as well as your own and others' responses. How do audiences interpret the representations on the cover of *Heat* and how are these interpretations influenced by the identity of the reader?
- **Social and cultural contexts.** By contrasting this cover with the cover of *Tatler* you should be able to reflect on the relationship between magazines and the contexts of their production.

What issues does *Heat* prefer to deal with? What are the values and beliefs implied by the choice and the presentation of contents that is illustrated by the front cover?

**Links to useful information:**

<https://www.bauermedia.co.uk/brands/heat>

The publisher's page about the magazine, explaining to potential audiences what the magazine is about.

<https://heatworld.com/heat-magazine-subscriptions/>

*Heat*'s own page for potential subscribers, explaining to them what the magazine is about.

<https://www.bauermedia.co.uk/uploads/b58d6823d9eab3bf994cb0c20688b59e.pdf>

2020 media pack for *Heat* magazine, explaining to advertisers what the magazine is about.

**Product: Arctic Monkeys – *I Bet You Look Good on the Dance Floor* (2005) – Music video**  
<https://www.youtube.com/watch?v=pK7egZaT3hs>

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:

Media Industries  
 Media Audiences

You will need to make explicit comparisons with your other music video CSP:  
*How You Like That* (Blackpink).

*I Bet You Look Good on the Dance Floor* has cultural significance due to its release at a key moment of major structural changes within the music industry. The product relates to emerging, future developments in the media as it represents a change in the way that artists could, potentially, build and communicate with an audience.

### What do I need to study? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

- **Media Audiences.** How does the *I Bet You Look Good on the Dance Floor* video target and address its audience? How do Arctic Monkeys use video to project their image? How did Arctic Monkeys exploit the online presence and niche nature of their fanbase? You will need to discuss the nature of music video itself as a primary means whereby the band/artist projects an image, how much control they have over that image and the very different perceptions of that image. What are the pleasures and rewards for music video audience members?
- **Media Industries.** Why is this video seen as a turning point in the relationship between the music industry, artists and fans? How have technological developments enabled bands/artists like Arctic Monkeys to self-produce their own artistic output and what are the implications of these challenges to mainstream music producers and publishers? How are music videos rated and regulated in the UK?
- **Historical, social and cultural contexts.** The success of Arctic Monkeys may be seen as a case study comparable to other key events in the history of popular music such as the Beatles forming their own record label and the rejection of stadium and pomp rock by the punk explosion. Comparison with *How You Like That* will develop your understanding of the differences between mainstream and independent artists.



**New for 2023**

**Product: Blackpink – *How You Like That* (dir. Seo Hyun-seung), 2020 – Music video**  
<https://www.youtube.com/watch?v=ioNng23DkIM>

This is a Targeted Close Study Product. You will need to focus on the following areas of the Theoretical Framework:

Media Audiences  
 Media Industries

You will need to make explicit comparisons with your other music video CSP:  
*I Bet You Look Good On The Dancefloor* (Arctic Monkeys).

Blackpink was formed in 2016 by Korean entertainment company YG Entertainment and by 2020 was one of the most successful K-Pop bands in the world. As of 2021, the band was the most-followed girl group on Spotify and the most-subscribed music group, female act, and Asian act on YouTube. This 2020 video promoted the lead single from Blackpink's first Korean-language studio album, *The Album*. The video, released on 26<sup>th</sup> June 2020, was premiered on Blackpink's YouTube channel at the same time as the single was released. The video broke many YouTube records, including most-watched premiere (1.66 million concurrent viewers), most views within 24 hours for a music video (86 million views) and fastest video to achieve 100 million, 200 million and 600 million views. It was the 3<sup>rd</sup> most viewed music video of 2020. As of March 2021, 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 accounts (including posters, photos focusing on individual band members and videos) and a reality show (*24/365 with Blackpink*, available on YouTube). A "dance performance" video including the choreography for the music video was released in July 2020; by March 2021 this had achieved over 600 million views and was placed in the top 20 videos of the year by Billboard magazine.

This product provides a range of opportunities to study convergence between media industries, the role of music video in reaching audiences and the relationship between producers, audiences and platforms. It also offers the opportunity to consider the global nature of media audiences and industries.

You will need to look at how the official music video is designed to target a range of audiences as well as examining how it was distributed. Theories of uses and gratifications should be considered as well as broader issues about globalisation, cultural imperialism, and the changing nature of music videos as a media form.

### **What do I need to study? Key Questions and Issues**

This music video product relates to the theoretical framework by providing a focus for the study of:

- **Media Industries.** You will need to investigate the relationship between record companies (for example YG and Interscope) and artists (for example Blackpink). What are the similarities and differences between the production of *How You Like That* and other music videos produced in different places and at different times? How does *How You Like That* demonstrate convergence between different media platforms and products? You should consider how music video has evolved due to the changing relationship between music, video and marketing. This would include looking at how music video has become a media form in its own right, not simply a way of selling singles. You should also explore the importance of YouTube as a marketing tool. How might *How You Like That* exemplify the global nature of media industries? Does this video

demonstrate the effects of globalisation and cultural imperialism? You should consider the role music video has played in Blackpink's global commercial success. You should also research how music videos are rated and regulated in the UK.

- **Media Audiences.** You should consider how the video for *How You Like That* targets and addresses its audience, including the assumptions the producers have made about the band's target audience. How do Blackpink and its record labels use the video to project the band's image? In what ways have the genre conventions of music video been used? Who might the target audience for the video be and why? You should consider demographic, psychographic and geographic segmentation. How might audiences consume and respond to music video such as this, using different media technologies? How might audience responses vary (for example, preferred and aberrant readings of the video as well as the uses and gratifications available)? Have these responses changed since the video was first released? How were teasers and other marketing methods used to promote the video/song to its audience? Is the audience for *How You Like That* likely to be passive or active, and how do you know?
- **Historical, social and cultural contexts.** Your study of *How You Like That* provides scope for investigating the changing role of music video in an increasingly digital media landscape. Contrasts with *I Bet You Look Good On The Dancefloor* will develop your understanding of the differences between mainstream and independent artists. You should consider how Blackpink reflects the broader historical debates about industry-manufactured bands. You could explore how the video reflects changing cultural values, particularly in relation to global media. You should also discuss how the video exemplifies shifting social attitudes, particularly in relation to ethnicity and gender.

#### Links to useful information:

<https://www.youtube.com/watch?v=ioNng23DkIM>

*How You Like That* official music video

<https://youtu.be/32si5cfrCNc>

*How You Like That* dance choreography video

<https://www.youtube.com/hashtag/conceptteaservideo>

Playlist of Blackpink "Concept Teaser" videos (including for *How You Like That*)

[https://youtu.be/U\\_RL\\_wbowhw](https://youtu.be/U_RL_wbowhw)

24/365 with BLACKPINK' episode 2 (focused on shooting of the video for *How You Like That*)

[https://www.koreatimes.co.kr/www/art/2020/06/732\\_291296.html](https://www.koreatimes.co.kr/www/art/2020/06/732_291296.html)

Article focusing on the teaser posters (Korea Times), including images of the posters

<https://www.interscope.com/artists/blackpink>

Interscope records Blackpink microsite

<https://www.ygfamily.com/artist/main.asp?LANGDIV=K&ATYPE=2&ARTIDX=70>

Official Blackpink website (hosted by YG)

<https://www.bbfc.co.uk/about-classification/music-videos>

The BBFC's page on music videos

## Additional Notes for Teachers

### Availability and age suitability of CSPs

AQA has provided links to online versions of the majority of the CSPs. Some products will, however, need to be purchased by centres. Where this is the case, we have made it clear where they can be accessed. Further information is provided below.

There may be issues relating to age appropriateness for some of the CSPs. Teachers should use their discretion in previewing and selecting suitable material, but it should be noted that all age-rated CSPs are suitable for audiences of below 15. The only exception to this is the film *I, Daniel Blake* which is 15 rated. However, as an industry-only study, it is not a requirement that students should watch the film itself.

If you find anything unsuitable, please contact [mediastudies@aqa.org.uk](mailto:mediastudies@aqa.org.uk).

### Television

*Doctor Who, An Unearthly Child* is available as part of a box set, available to purchase from Amazon and other suppliers. It can be accessed through BritBox (subscription required) and is available to purchase on Amazon Prime but is sometimes available online. Care should be taken to study the broadcast version rather than the pilot version of the episode.

*His Dark Materials, Series 2* is available on BBC iPlayer (at time of writing), on DVD and as individual episodes or the whole series from many streaming services, eg Amazon Prime.

### Online, social, participatory and video games

Links to relevant Marcus Rashford social media sites are available in the CSP booklet.

*Kim Kardashian: Hollywood* is a free download for iOS and Android devices. In-app purchases are available but strictly not required for this CSP. A PC version is also available for download which offers the same user experience of the game as the mobile version. To access the PC version, you will need to download file converter software. If this is not possible, there are also many YouTube videos that demonstrate gameplay available. Links to Kardashian's Twitter and Facebook presence are also available.

*Lara Croft Go* is available to purchase for iOS (£4.99) and Android (£5.99) devices. In-app purchases are available but strictly not required for this CSP. A Microsoft PC version is also available for download which offers the same user experience of the game as the mobile version. There are also many YouTube videos that demonstrate gameplay available.

### Newspapers

Digital versions of the front page and focus story of both newspapers are available in the CSP booklet. Please note that these will change for each academic year but will always be drawn from *The Times* and the *Daily Mirror*.

### Advertisements

Links are provided in the CSP booklet to audio-visual material. A digital version of the print ad for OMO is also available in this booklet. The study focus here is on Media Language and Media Representations.

### Radio

Links to both shows are available in the CSP booklet. Students need only study illustrative excerpts from the *Tony Blackburn Breakfast Show* (broadcast on Radio 1 Launch Day) and the *Kiss Breakfast* show. It is not necessary to analyse these products themselves in any ways except those relevant to audience positioning, audience construction and mode of address. It is pertinent for students to be familiar with the birth of Radio 1 as an event in radio history and the ongoing efforts of Radio 1 to win and maintain an audience. The *Kiss Breakfast* show is representative of recent developments and technological changes within the radio industry.

Students should study these shows in the wider framework of the radio industry and radio audiences and within relevant social, cultural, historical and political contexts.

**Film**

Film is an inextricable part of the wider media landscape, which is intimately connected with other media, such as television, video games and online media. However, to avoid overlap with GCSE Film Studies, film should not be a primary object of study in this context. Students may study individual feature films, but, for this specification, this must only be in the context of the study of media industries.

Students do **not** need to watch the film CSPs.

Links to age appropriate trailers for both films are available in the CSP booklet. The study focus should be on media industry aspects of these two CSPs: the nature of production including ownership, funding and processes. Contrasts may be drawn between a high budget Hollywood production, distribution and exhibition process and a relatively low budget, independent alternative.

**Magazines**

Digital versions of the two magazine covers are available in the CSP booklet.

**Music Video**

Links to online versions of the two music videos are available in the CSP booklet on the website but, as with Radio, above, the focus of study should be on industry and audience issues.



The table below shows each of the CSPs, the areas of the framework in relation to which they must be studied, the contexts in which they should be studied and where they will be tested.

<b>CSP</b>	<b>Framework areas</b>	<b>Contexts</b>	<b>Question Paper/Section</b>
<i>His Dark Materials</i>	Media Language Media Representations Media Industries Media Audiences	Historical, social, cultural	Paper 2 Section A
<i>Doctor Who</i>	Media Language Media Representations Media Industries Media Audiences	Historical, social, cultural	Paper 2 Section A
Marcus Rashford	Media Language Media Representations Media Industries Media Audiences	Historical, social, cultural	Paper 1 Section A, Paper 1 Section B, Paper 2 Section B
Kim Kardashian	Media Language Media Representations Media Industries Media Audiences	Historical, social, cultural	Paper 1 Section A, Paper 1 Section B, Paper 2 Section B
<i>Lara Croft Go</i>	Media Language Media Representations Media Industries Media Audiences	Historical, social, cultural	Paper 1 Section A, Paper 1 Section B, Paper 2 Section B
<i>Daily Mirror</i>	Media Language Media Representations Media Industries Media Audiences	Social, cultural, political	Paper 1 Section A, Paper 1 Section B, Paper 2 Section B
<i>The Times</i>	Media Language Media Representations Media Industries Media Audiences	Social, cultural, political	Paper 1 Section A, Paper 1 Section B, Paper 2 Section B
Galaxy chocolate advertisement	Media Language Media Representations	Social, cultural	Paper 1 Section A
NHS Blood and Transplant online campaign video <i>Represent</i>	Media Language Media Representations	Social, cultural	Paper 1 Section A
OMO	Media Language Media Representations	Historical, social, cultural, political	Paper 1 Section A
Radio 1 Launch Day	Media Industries Media Audiences	Historical, social, cultural, political	Paper 1 Section B
Kiss Breakfast on Kiss Radio	Media Industries Media Audiences	Historical, social, cultural	Paper 1 Section B
<i>Black Widow</i>	Media Industries	Historical, social, cultural	Paper 1 Section B
<i>I, Daniel Blake</i>	Media Industries	Historical, social, cultural	Paper 1 Section B

<i>Tatler</i>	Media Language Media Representations	Social, cultural	Paper 1 Section A
<i>Heat</i>	Media Language Media Representations	Social, cultural	Paper 1 Section A
<i>I Bet You Look Good on the Dance Floor</i>	Media Industries Media Audiences	Historical, social, cultural	Paper 1 Section B
<i>How You Like That</i>	Media Industries Media Audiences	Historical, social, cultural	Paper 1 Section B

## Links to products

Where possible we have provided links to the media products. If any of the links do not work when you using this booklet, please email [mediastudies@aqa.org.uk](mailto:mediastudies@aqa.org.uk) and we will provide you with an alternative link to the product.

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## END OF CLOSE STUDY PRODUCTS BOOKLET