

Genre

- » Codes and conventions of specific types of media product
- » The dynamic nature of genre and how genres change and adapt over time
- » The influence of genre on the production, distribution and reception of media products

Points to Remember

- » Narrative and genre are only assessed in Component 2
- » In Component 1, media language is assessed in relation to the unseen product
- » This question may be Q1 or Q2, according to the form of the unseen
- » Discuss purpose and effect when exploring the product

Narrative

- » Narrative structures, forms and techniques used in audio-visual and print products, e.g. enigma codes
- » The narrative codes and conventions of different media forms and products

Technical and Audio Codes

- » Camera angles
- » Camera shots
- » Dialogue
- » Diegetic sound
- » Editing
- » Layout and design
- » Music
- » Non-diegetic sound
- » Post-production
- » Sound effects
- » Techniques
- » Voice-overs

Visual Codes

- » Clothing
- » Colour
- » Expression
- » Gesture
- » Graphics
- » Iconography
- » Images
- » Technique

Language Codes

- » Mode of address
- » Language features, e.g. puns, alliteration
- » Subject-specific lexis
- » Language related to a specific form, e.g. the use of the imperative in magazines

Media Language

How the media communicates through their forms, codes and conventions and techniques

- ### KEY THEORIES/THEORETICAL PERSPECTIVES
- » Semiotics: Roland Barthes
 - » Narratology: Tzvetan Todorov
 - » Genre: Steve Neale

Where is it Assessed?

- » Component 1 – unseen product
- » Component 2 – all forms and products
- » Component 3 – through knowledge and understanding of the TF

Women

- » The representation of women has changed in order to reflect changes in society
- » However, while some products construct more positive, realistic representations, others still rely on outdated stereotypes

Points to Remember

- » All representations are constructed through a process of selection, combination and the use of elements of media language. They do not simply reflect real life but are a version of reality
- » Representations are affected by social and cultural contexts
- » Representations convey and reinforce beliefs about the world
- » Stereotypes can be used positively and negatively to communicate messages about particular social groups

Men

- » Masculinity has a very specific meaning
- » The contemporary media offers a range of representations of masculinity
- » Like women, representations of men have changed over time as their role in society has developed

Key Terminology

- » Construction
- » Context and purpose
- » Decoding
- » Encoding
- » Mediation
- » Selection
- » Stereotypes
- » Tokenism

Issues and Events

- » The way in which issues/events are represented will reflect the viewpoint of the product and its creators
- » The representation of the issue/event is a construction, not real life. Mediation will have taken place

Representation

The way in which aspects of society and social identity, including gender, age and ethnicity, are re-presented or portrayed by the media

Ethnicity

- » Representation of non-white cultures has changed dramatically but there is still a tendency for aspects of the media to focus on difference and otherness
- » Some ethnic groups are mis- and under-represented
- » Certain media forms construct and reinforce stereotypical representations

Where is it Assessed?

- » Component 1 Section A – comparison of one set product and an unseen print or audio-visual product from any of the forms studied. This is an extended response with a higher mark tariff
- » Component 2 – all forms and products
- » Component 3 – through knowledge and understanding of the TF

KEY THEORIES/THEORETICAL PERSPECTIVES

- » Theories of representation: Stuart Hall
- » Theories of identity: David Gauntlett

Technological Change

- » The relationship between technological change and media production, distribution and circulation
- » How digital platforms have facilitated the distribution and circulation of products
- » How technology has changed the way in which audiences access and use products

Points to Remember

- » The focus of Component 1 Section B is on the set products as examples of the output of the related media industries. You should not engage in textual analysis of the set products
- » You will be expected to demonstrate your knowledge and understanding of key aspects of Media Industries in Components 1, 2 and 3. This will be specifically assessed in lower tariff questions in Component 1 Section B
- » Advertising is not assessed in relation to Media Industries in Component 1 Section B

Regulation

- » The names of the regulatory bodies
- » The ways in which different industries are regulated, including recent changes
- » The impact of new digital technologies on media regulation
- » The issues surrounding the regulation of particular media industries and individual producers

Ownership

- » The significance of patterns of ownership and control
- » Conglomerate ownership
- » Vertical and horizontal integration

Key Terminology

- » Circulation
- » Conglomerate
- » Cross-platform marketing
- » Distribution
- » Horizontal integration
- » Ownership
- » Production
- » Vertical integration

Media Industries

How the media industries' processes of production, distribution and circulation affect media forms and platforms

Industry Processes

- » Global production, distribution and circulation by organisations, groups and individuals
- » How media organisations maintain national and global audiences

Where is it Assessed?

- » Component 1 Section B
- » Component 2 all forms and products
- » Component 3 through knowledge and understanding of the TF

KEY THEORIES/THEORETICAL PERSPECTIVES

- » Power and media industries: James Curran and Jean Seaton

Audience Categorisation

- » Demographic: age, gender, class, income
- » Psychographic: lifestyle (Young and Rubicam)
- » Tribes
- » How grouping helps the industry to effectively target the audience

Points to Remember

- » The relationship between the audience and the media product changes in order to reflect social and technological developments
- » The way in which audiences access media products has changed dramatically
- » Audience will not be assessed in relation to film for Component 1 Section B

Audience Responses

- » How audiences interpret and respond to the media
- » How audiences may respond to and interpret the same media product in different ways
- » What affects the way in which an audience interprets and responds to a media product, e.g. gender, age

Audience Appeal Strategies

- » What is meant by the target audience?
- » The techniques used by media industries to target audiences, e.g. content, appeal, marketing, distribution and circulation of products
- » How media producers reach, attract and address audiences
- » How audiences are positioned by media products
- » The ways in which media producers construct audiences

Audiences

How media forms target, reach and address audiences, how audiences interpret and respond to them and how audience members become producers

Key Terminology

- » Active
- » Appeal
- » Attract
- » Demographic
- » Participatory culture
- » Passive
- » Positioning
- » Prosumer
- » Psychographic
- » Reach
- » Target

Audience Interaction

- » Passive and active audiences
- » The impact of technology in facilitating audience consumption of and response to the media
- » The role of the audience as prosumers and their importance to the success of a product
- » How participatory culture has enabled audiences to contribute to existing products and create their own

Where is it Assessed?

- » Component 1 Section B
- » Component 2 all forms and products
- » Component 3 through knowledge and understanding of the TF

KEY THEORIES/THEORETICAL PERSPECTIVES

- » Media effects: Albert Bandura
- » Cultivation theory: George Gerbner

Media Language

CODES and CONVENTIONS of the form

- » The repertoire of elements of the form, e.g.:
- » **Film posters:** tag line, film title, central image, expert criticism, promises of pleasure, typography and graphics, setting and iconography
- » **Print and audio-visual adverts:** use of language, slogan, images, use of colour, typography and graphics
- » Consider the connotations of these conventions

VISUAL CODES

- » Non-verbal communicators, e.g. colours and their connotations
- » Clothing – what rapid messages are conveyed?
- » Gesture and expression
- » Iconography related to the advertising genre, e.g. parched ground in a charity advert, recognisable objects from the vampire genre

TECHNICAL AND AUDIO CODES

- » Selection and combination of camera shots and editing that may relate to the advertising genre of the product
- » Use of close-ups to engage the audience
- » Layout and design
- » Choice and use of music, dialogue and voice-over (diegetic and non-diegetic)
- » Paradigmatic choices related to the form

LANGUAGE AND MODE OF ADDRESS

- » Persuasive language: including hyperbole and alliteration
- » Slogans and tag lines that are memorable and reinforce elements of the product
- » How the audience is positioned by the mode of address

Points to Remember

- » **Advertising and marketing** is studied in Component 1 Section A in relation to Media Language and Representation
- » You may be asked to respond to an extract from an unseen print or audio-visual advert or a film poster in a Media Language question. This question is worth 10 marks and you should use your knowledge and understanding of the form
- » Or, in a representation question, you may be required to compare the set product with another unseen in a different form, or with a print or audio-visual advert or film poster
- » When the unseen source is audio-visual, you will see it three times and be given time to make notes. Read the question carefully first
- » Use key terminology related to the form and semiotics

Representation

- » **Social Groups:** e.g., gender, age, ethnicity. The representations may reflect social and cultural change, including in relation to gender
- » **Issues:** this is particularly relevant to charity campaigns, e.g., social and political issues of the time, including poverty, abuse, famine
- » **Events:** charity campaigns re-present events in order to target an audience, e.g. natural disasters

POINTS TO CONSIDER

- » How the representation is constructed through selection and combination of elements
- » How the re-presentation constructs a version of reality (aspirational beauty adverts)
- » How the representations are influenced by social, cultural and historical contexts
- » How the representation reflects the values, attitudes and beliefs of the time
- » How stereotypes are used (positive and negative)
- » How audiences may respond to and interpret the representations

CONTEXTS

- » Social and cultural
- » Economic/political: WaterAid and other similar campaigns
- » Historical: *Tide/The Kiss of the Vampire* and similar examples

Advertising and Marketing

KEY THEORIES/THEORETICAL PERSPECTIVES

- » Media Language: Semiotics: including Roland Barthes
- » Representation: Stuart Hall
- » Theories of identity: David Gauntlett

Media Language

CODES and CONVENTIONS of the form

- » The repertoire of elements used to reflect the music video styles and music genres, e.g.:
- » **Performance video:** shot of the band/artist live, close-ups, direct mode of address, focus on themes and motifs
- » **Narrative:** interpretation of the lyrics through the creation of a story, role of the artist, use of intertextuality, creation of a star persona, enigmas
- » Consider how music videos use media language to construct the brand identity of the artist/band (Beyoncé dancing, Dizzee Rascal rapping to camera)

VISUAL CODES

- » Colour codes reflecting the music genre
- » Codes of gesture, clothing and expression reinforcing the style of music and the identity of the artist/band
- » The use of themes and motifs as part of the marketing

TECHNICAL CODES

- » Selection and combination of camera shots and editing which may relate to the music genre
- » Production values
- » How technical codes are used to interpret the lyrics and to establish the band's identity (independent, more serious musicians will employ close-ups of band members playing instruments to reinforce credibility)

LANGUAGE AND MODE OF ADDRESS

- » Direct mode of address used to establish connection with audience and star persona
- » Language related to the music genre or to reflect cultural contexts (Beyoncé's use of dialect in *Formation*)

Points to Remember

- » **Music videos** are studied in Component 1 Section A in relation to media language and representation
- » You may be asked to respond to an extract from an unseen music video in a Media Language question. This question is worth 10 marks and you must use your knowledge and understanding of the music video form
- » Or, in a Representation question, you may be required to compare the set product with another unseen music video extract, or with a product in a different form. This is an extended response question worth 25 marks and requires you to refer to media contexts
- » When the unseen source is audio-visual, you will see the music video three times and be given time to make notes. Read the question carefully first
- » Use key terminology related to the form and semiotics

Representation

- » **Social groups:** e.g., gender, age, ethnicity
- » **Events:** these may be of concern to the artist/band or may be historical (Beyoncé *Formation*/Dizzee Rascal *Dream*)
- » **Issues:** e.g., social issues of the time and of concern to the artist/band, e.g. diversity, racism, social media
- » **Self-representation:** the way in which the band/artist uses the music video form to construct a star persona

CONSIDER:

- » How the representation is constructed through selection and combination of elements
- » How the re-presentation constructs a version of reality
- » How the representations are influenced by social, cultural and historical contexts
- » How the representation reflects the values, attitudes and beliefs of the artist/band
- » How stereotypes are used
- » How audiences may respond to and interpret the representations

CONTEXTS

- » Social and cultural

Music Videos

KEY THEORIES/THEORETICAL PERSPECTIVES

- » Media Language:
 - » Semiotics: including Roland Barthes
 - » Representation: Stuart Hall
 - » Theories of identity: David Gauntlett

Media Language

CODES and CONVENTIONS of the form

The repertoire of elements of the newspaper form that are common to all examples:

- » headlines
- » central image
- » straplines and subheadings
- » puffs/plugs

Consider how these are used to construct the brand identity of the newspaper.

VISUAL CODES

Consider the connotations of:

- » Clothing
- » Colour
- » Expression
- » Gesture
- » Signs and codes

TECHNICAL CODES

Consider the purpose and effect of:

- » the layout and design
- » the selection and combination of the chosen elements
- » paradigmatic choices
- » manipulation of images

LANGUAGE AND MODE OF ADDRESS

- » Use of language devices, e.g. hyperbole
- » Use of the personal pronoun to engage audiences
- » Subject-specific lexis
- » Lexical differences between newspapers, e.g. popular and quality

Points to Remember

- » **Newspapers** are studied in Component 1 Section A in relation to Media Language and Representation
- » You could be asked to respond to an unseen page/pages from a newspaper in a Media Language question. This is worth 10 marks and you must use your knowledge and understanding of the newspaper form
- » Or, in a Representation question, you may be required to compare the set product with another newspaper page, or with a product in a different form. This is an extended response question worth 25 marks and requires you to refer to media contexts
- » Use key terminology related to the form and semiotics

Representation

- » **Social groups:** e.g., gender, age, ethnicity
- » **Events:** e.g., the election of President Trump, the Brexit referendum
- » **Issues:** e.g., social issues, including poverty, the problems in the NHS, climate change

CONSIDER:

- » How the representation is constructed through selection and combination of elements
- » The processes that lead media producers to make choices about the representations
- » How the re-presentation constructs a version of reality
- » How the representation reflects the values, attitudes and beliefs of the newspaper and its readers
- » How stereotypes are used
- » How audiences may respond to and interpret the representations

CONTEXTS

- » Political
- » Economic
- » Social and cultural

Newspapers

KEY THEORIES/THEORETICAL PERSPECTIVES

- » Semiotics: Roland Barthes
- » Representation: Stuart Hall

Industry

- » The radio industry is one of the oldest and most traditional media forms. It has changed and developed as technology has progressed
- » Despite predictions that the radio form would not survive in the digital age, it has re-invented itself to take on the competition from digital platforms and other media products
- » There are over 300 commercial radio stations in the UK including national commercial radio, independent local radio and community radio
- » The BBC is a public service broadcaster, mainly funded by the licence fee. It is both national and regional. The funding arrangement allows the stations some aspect of freedom as they are less driven by ratings and profit
- » Each year the BBC produces a very detailed Annual Report commenting on the past year's successes and concerns and setting out its vision for the next year
- » Every 11 years the government sets out its aims for the BBC in a Royal Charter
- » The way in which an industry is funded influences what is produced. The public service remit of the BBC has an impact on the diversity of products in its schedule
- » The BBC is regulated by Ofcom and must adhere to the rules and regulations laid out in relation to its content across all platforms

Set Product: *Late Night Woman's Hour*

- » It was launched in 2015 in response to the demands of the industry and to fulfill the remit of the BBC to cater for diverse audiences
- » It is linked to the long-running *Woman's Hour*, a Radio 4 programme which also produces content aimed at women
- » *LNWH* reflects the ethos of public service broadcasting through the specialised nature of the programme and the topics it covers
- » The BBC can produce a programme like *LNWH* as it has some freedom from commercial pressures and has funding from the licence fee allowing it to commission more specialised content

Points to Remember

- » Radio is studied in Component 1 Section B in relation to Media Industries and Audiences.
- » You need to study the set podcast of *Late Night Woman's Hour*, 'Home'.
- » The focus of this section of the examination paper is media industries and audiences, you will not be required to engage in textual analysis of the set products but use them to highlight issues related to the radio industry and audiences.
- » You will need to learn and apply subject-specific terminology in your discussion of the industry, audiences and radio.

Radio

KEY THEORIES/THEORETICAL PERSPECTIVES

- » Industry: Power and media industries, including Curran and Seaton
- » Audience: Reception theory, including Stuart Hall

Audiences

- » Radio audiences are targeted through content, mode of address, genre, themes, marketing and distribution
- » Developments in technology have had a significant impact on the ways in which the radio audience can engage with the product, including on different devices and across a range of platforms. A major development was the arrival of DAB (digital audio broadcasting)
- » Radio stations have a distinctive identity and their output will appeal specifically to their target audience
- » Certain stations, e.g. Radio 4, have tried to broaden their audience appeal by producing programmes to target a less typical audience demographic (*LNWH*)
- » Social media and interactive opportunities on the BBC Sounds website offer opportunities for social interaction and audience input and comment, and are an important marketing and circulation platform for the producers

SET PRODUCT: *LATE NIGHT WOMAN'S HOUR*

- » This programme targets a younger female audience with the choice of presenter, scheduling time and topics
- » The topics discussed in the programme and the choice of intellectual, female guests appeal to a more specialised audience indicative of a public service broadcaster
- » The intimate style of the programme and the inclusion of high-brow, academic guests reinforce the idea of the audience demographic
- » The target audience is reached through the distribution of the programme across a range of platforms including the new BBC Sounds

CONTEXTS

- » Social and cultural
- » Economic

Industry

- » Films are categorised by their genre, but the production context is also relevant including the stars, the film company and the production values
- » Technological developments have had an impact on film processes, e.g. CGI
- » How films are produced and distributed is an important element of the film industry and differs between mainstream and independent films. It is important to understand the economic contexts related to the film industry which defines the products that are made
- » Online media platforms are also important to the distribution and circulation of films both nationally and globally. 'New' technologies play a significant role in film marketing, e.g. viral marketing campaigns, the use of social media and the involvement of fans in the promotion of a film
- » Mainstream high-concept films are produced by film studios that are part of media conglomerates. These are financially powerful companies with the means to back films in return for profit
- » These companies operate a synergy model and have the means to promote, distribute and exhibit the films they make
- » Independent films are made by companies that are outside the mainstream and may be privately funded. They are usually made by smaller film companies
- » Social media platforms and fan communities are important in the distribution and circulation of films

CONTEXTS

- » Economic
- » Political

Points to Remember

- » Film is studied in Component 1 Section B in relation to industry only
- » The film industry is a cross-media study, including film marketing
- » The set product you will have studied at the time of writing is *Straight Outta Compton* (2015)
- » The focus of this section of the examination paper is Media Industries, you will not be required to engage in textual analysis of the set products but use them to highlight issues related to the film industry
- » You will need to learn and apply subject-specific terminology in your discussion of the industry and film products

Set Product: *Straight Outta Compton*

- » *Straight Outta Compton* is a biopic and was released in 2015. The film was a commercial and critical success, making over \$200 million
- » *Straight Outta Compton* was co-produced by influential members of NWA and Legendary Pictures and distributed by Universal Pictures, a vertically integrated subsidiary of NBC Universal, which is owned by Comcast, a media conglomerate.
- » The film was marketed in range of ways, including traditional methods of global trailers and film posters. Digital marketing was also used, Beats by Dr Dre launched a campaign to promote the film, including the posting of memes around the topic of 'everyone is straight outta somewhere'
- » The stars, Ice Cube and Dr Dre, were the focus of the biopic and were central to the marketing, appealing to the gangster/rap fan community
- » The film was rated 15 by the BBFC, but the video release and the Director's Cut were rated 18

Film

Key Terminology

- » Classification
- » Convergence
- » Distribution
- » Exhibition
- » High-concept film
- » Media conglomerate
- » Vertical integration
- » Regulation

KEY THEORIES/THEORETICAL PERSPECTIVES

- » Industry: Power and media industries, including James Curran and Jean Seaton

Industry

- » The newspaper industry is very powerful and ownership is in the hands of a few groups and individuals
- » Print newspapers are divided into three clear categories, defined by the style of the publication and the way in which they present news
- » The print newspaper industry is in decline and newspapers have introduced a range of different strategies to cope with this, e.g. creating websites and apps
- » Most newspapers have a political leaning that will affect which stories are chosen and how they are represented in the newspaper
- » Newspapers have had to adapt to technological change and the changing ways in which audiences access news. This has also affected how news is gathered

Points to Remember

- » Newspapers are studied in Component 1 Section B in relation to Media Industries and Audiences.
- » This form is the in depth study and is studied in relation to all areas of the theoretical framework
- » You must study one complete issue of the *Daily Mirror* and pages from the newspaper's website, including the homepage and one other page
- » This edition of the *Daily Mirror* must be different from the one studied for Section A
- » The focus of this section of the examination paper is Industry and Audiences; you will not be required to engage in textual analysis of the *Daily Mirror*
- » You will need to learn and apply subject-specific terminology in your discussion of Industry and Audiences

Audiences

- » Newspapers in their print and digital form employ a range of strategies to attract, reach, address and potentially construct audiences
- » Newspapers will produce content that appeals to their target audience and is in line with their ideas and political allegiance
- » The way in which the newspaper constructs the stories will influence the audience response
- » Digital platforms offer different opportunities for active audiences
- » Newspaper audiences may be categorised in terms of demographics (age, gender, socio-economic group, etc.) and psychographics (values, attitudes, lifestyles, etc.)

SET PRODUCT: THE DAILY MIRROR

- » In 2018 the *Daily Mirror* bought the *Express* and *Star* newspaper group in order to save money through the pooling of resources. The group became known as Reach plc (previously Trinity Mirror). Reach plc is the UK's second largest newspaper group. Its print and online portfolio reaches 38.6 million people per month
- » The *Daily Mirror* is a left-wing newspaper which supports the Labour Party and campaigns against social injustice
- » Its political allegiance is evident in the front-page stories, editorial, political cartoons, opinion pieces and letters page
- » The newspaper is distributed across a range of digital platforms. *Mirror Online* does not have a paywall and is available free to readers both on the web and as an app

SET PRODUCT: THE DAILY MIRROR

- » Its slogan 'the intelligent tabloid' is an attempt to distance it from other less serious tabloids. However, it does have an aim to entertain readers as well as inform them
- » It has a social conscience and its stories appeal to working class, left-wing readers
- » The age of the main readers of the newspaper in print and online is 35+ and it is read by men and women
- » In December 2019 the multi-platform audience was 5,110,000, of which 1,005,000 were print readers and 3,997,000 were accessing the title via a mobile device (Source: data from www.newsworks.org.uk/daily-mirror)

KEY THEORIES/THEORETICAL PERSPECTIVES

- » Industry: Power and media industries, including James Curran and Jean Seaton
- » Audience: Reception theory, including Stuart Hall and cultivation theory including George Gerbner

CONTEXTS

- » Social and cultural
- » Political
- » Economic

Newspapers

Audience Categorisation

- » Demographic: age, gender, class, income
- » Psychographic: values, attitudes and lifestyles (Young and Rubicam)
- » Tribes
- » How grouping helps the industry to effectively target the audience

AUDIENCE APPEAL STRATEGIES

- » What is meant by the target audience?
- » The techniques used by advertisers to target audiences, e.g. content, appeal, marketing, distribution and circulation of products
- » How media producers reach, attract and address audiences
- » How audiences are positioned by advertisements
- » The ways in which media producers construct audiences

SET PRODUCT: TIDE

- » 1950s advert produced by Proctor & Gamble
- » Target audience was 1950s women with responsibility for the home. The aim was to make the women feel valued
- » The advert uses a range of persuasive strategies typical of adverts of the time to target the audience
- » The advert constructs an audience striving for domestic perfection

AUDIENCE INTERACTION

- » Passive and active audiences
- » The impact of technology in facilitating audience consumption of and response to advertisements

Points to Remember

- » Advertising is studied in Component 1 Section B in relation to audiences only
- » You need to study two advertising products: a print product, *Tide* (1950s), and an audio-visual product, *WaterAid* (2016)
- » These products are the same as those studied for Section A, but the focus has changed
- » The focus of this section of the examination paper is audience, you will not be required to engage in textual analysis of the set products but use them to highlight issues related to audiences
- » You will need to learn and apply subject-specific terminology in your discussion audiences and advertising

Advertising: Audiences

How media firms target, reach and address audiences, how audiences interpret and respond to them and how audience members become producers

KEY THEORIES/THEORETICAL PERSPECTIVES

- » Media effects: Albert Bandura
- » Cultivation theory: George Gerbner
- » Reception theory: Stuart Hall

Audience Responses

- » How audiences interpret and respond to advertisements
- » How audiences may respond to and interpret the same advertisements in different ways
- » What affects the way in which an audience interprets and responds to advertisements, e.g. gender, age, culture

KEY TERMINOLOGY

- » Active
- » Appeal
- » Attract
- » Brand identity
- » Consumer
- » Demographic
- » Passive
- » Positioning
- » Psychographic
- » Reach
- » Target
- » Unique selling point

SET PRODUCT: WATERAID

- » 2016 charity advert created by Atomic London and shot in Zambia
- » The aim is to show a positive representation of how communities benefit from what we take for granted
- » The advert challenges the way in charities usually address audiences

CONTEXTS

- » *Tide*: Historical, social and cultural
- » *WaterAid*: Social and cultural, economic, political

Where is it Assessed?

- » Component 1 Section B Question 4
- » Component 3 through knowledge and understanding of the TF

Industry

- » The video games industry has seen a rapid growth in recent years and this is projected to rise steadily
- » Games developers and publishers are large independent, multi-national conglomerates with a lot of power within the industry. Their aim is to create products that are financially successful globally
- » Developments in technology have allowed for more sophisticated games to be created and marketed to audiences across a range of consoles and digital platforms
- » Other technological developments have had an impact on media production processes, e.g. virtual reality headsets and portable consoles for 'on the go' gaming
- » Video games publishers and distributors employ a range of marketing strategies, including viral campaigns, trailers and more traditional forms, e.g. billboards and posters, in order to reach global audiences
- » Social media platforms and fan communities are important in the distribution and circulation of video games
- » The regulation of this industry raises issues related to the suitability of the content of some games that are easily accessed by young people

SET PRODUCT: ASSASSIN'S CREED III: LIBERATION

- » Developed by Ubisoft, a French global computer developer and publisher whose aim is to 'work with passionate people and make fun games'. (Source: www.ubisoftgroup.com)
- » Launched in 2012 on PlayStation Vita, the Sony hand-held device, which was innovative at the time
- » A trailer was also released and other marketing included 'walk-throughs' on YouTube and additional content, e.g. character skins
- » In 2014 it was re-released as a high-definition re-work and was made available across a range of consoles and platforms

Points to Remember

- » Video games is studied in Component 1 Section B in relation to audiences only
- » You need to study at least one extract from the game *Assassin's Creed III: Liberation* (2012), which can be accessed online. It will also help to consider other marketing materials, e.g. the trailer for the existing and re-mastered edition
- » The focus of this section of the examination paper is media industries and audiences, you will not be required to engage in textual analysis of the set products but use them to highlight issues related to the video game industry and audiences
- » You will need to learn and apply subject-specific terminology in your discussion of the industry, audiences and video games

Video Games

KEY THEORIES/THEORETICAL PERSPECTIVES

- » Industry: Power and media industries, including James Curran and Jean Seaton
- » Audience: Reception theory, including Stuart Hall, and media effects theory, including Albert Bandura

Audience

- » Gaming audiences are targeted through content, gameplay, mode of address, genre, themes, marketing and distribution
- » Developments in technology have had a significant impact on the ways in which the gaming audience can engage with the product, including on different consoles and across a range of platforms
- » Different games appeal to a diverse range of gamers, e.g. hand-held consoles appeal to the 'on the go', more casual gamer, while more traditional consoles are marketed at core gamers
- » The interactive, role-playing elements of video games means that audiences are largely active and can create their own narratives within the world of the game
- » Fan communities offer opportunities for social interaction and are an important marketing and circulation platform for the game producers

SET PRODUCT: ASSASSIN'S CREED III: LIBERATION

- » This game targets the female gamer with the strong protagonist Aveline, an avatar, as well as the male gamer through the inclusion of recognisable elements of the franchise
- » The role-playing, interactive element is part of the game's appeal. There are single- and multi-player modes
- » The game was launched alongside the latest version of the film *Assassin's Creed* to clearly establish it as part of the franchise
- » The target audience was initially reached through the launch on PlayStation Vita, a unique selling point, before being developed on other platforms and consoles

CONTEXTS

- » Social and cultural
- » Economic