



# GCSE MEDIA STUDIES

## Close Study Products

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For candidates entering for the 2024 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?

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**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?
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- **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 2024

**Product:** *Daily Mirror* – Newspaper

**Edition:** Monday 1 November 2021: front page (featured story: 'Heat is on') and page 4 and 5 (including the featured stories)







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 ('Heat is on') 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.4 and 5 climate change related stories 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 2024

Product: *The Times* - Newspaper

Edition: Monday 1 November 2021: front page (featured story: 'PM: It's last chance on climate') and page 6 and 7 (including the featured stories)

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T&Cs apply, page 67

**Macron gives ultimatum in fishing row**

Matt Dathan Home Affairs Editor  
Charles Bremner Paris  
Eleni Courea Rome

President Macron and Boris Johnson met away from the cameras at the G20 summit in Rome yesterday but failed to settle the bitter dispute over fishing licences

President Macron warned Britain last night that it had 24 hours to give way in the bitter row over fishing rights or else France would trigger trade sanctions. He refused to back down after a 25-minute meeting with Boris Johnson in Rome failed to defuse the dispute. Britain, he said, must grant licences for small French boats today or France would stop British boats from landing their catches from tomorrow. Other reprisals being threatened include reducing energy supplies to Jersey. "The ball is in Britain's court," the president told reporters at the G20 meeting of world leaders. "If the British make no movement, the measures of November 2 will have to be put in place," he said, adding that he hoped for a "positive response". In yesterday's meeting Macron told the prime minister that he expected the UK to "respect" France's demands for more licences and insisted that Britain "play by the rules" of the UK-EU trade agreement signed earlier this year. At his own press conference, Johnson hit back, saying he was "puzzled" by Continued on page 4, col 1

# PM: It's last chance on climate

Boris Johnson to tell Cop26 leaders that world must act now or it will be too late

Eleni Courea  
Matt Dathan Home Affairs Editor

Boris Johnson will tell world leaders that it is "one minute to midnight" in the battle against climate change at the Cop26 conference in Glasgow today.

The prime minister warned last night that the chances of limiting a global temperature rise to 1.5C were "in the balance," as he admitted that the G20 summit of world leaders in Rome had failed to step up to the plate.

In a gloomy speech, Johnson said that the promises governments made six years ago were "starting to sound frankly hollow". At the climate confer-

ence in Paris in 2015, countries committed themselves to limiting global warming to an average of 1.5 degrees.

The prime minister said that the world was on course to miss that target: "If Glasgow fails then the whole thing fails. The Paris agreement will have crumbled at the first reckoning."

Speaking at the opening of the Cop26 today, Johnson will tell world leaders that "humanity has long since run down the clock on climate change."

"It's one minute to midnight and we need to act now," he is expected to say. "If we don't get serious about climate change today, it will be too late for our children to do so tomorrow." Speaking

in Rome last night he said that while progress had "inched forwards," the chance of success in Glasgow was "touch and go". He pointed out that only 12 of the major G20 economies had pledged to reaching net zero by 2050, and said he believed their collective promise to do so "by or around mid-century" was too vague.

Saudi Arabia, Russia and China say they will reach carbon neutrality by 2060 and Turkey by 2053. India, South Africa, Mexico and Indonesia have not set targets.

India and Turkey have yet to submit updated plans for cutting emissions, while Brazil, China and Australia are

among those that have not substantially updated their targets. Johnson singled out the failure of G20 countries to promise to phase out domestic coal consumption as a big stumbling block.

Leaders removed a commitment to stop building new coal power plants in the 2030s which had been present in a draft communiqué seen by *The Times*. China, India, Australia and Russia were among those lobbying against any commitments on domestic coal.

However, the G20 agreed to stop funding coal power stations abroad by the end of this year. Johnson also criticised richer nations for failing to meet their promise to spend \$100 billion a

year to help developing countries on the front line of the climate crisis.

He pledged to spend an extra £1 billion from Britain's foreign aid budget to support the worst affected countries. The money will take the UK's total contribution to climate aid to £12.6 billion by 2025 and will go towards projects such as tackling illegal logging in Indonesia, protecting mangrove forests in Madagascar and providing accurate weather forecasts across east and west Africa.

The commitment is dependent on the economy growing as fast as forecast because the additional spending is part Continued on page 2, col 3

## IN THE NEWS

### Truss accuses China

Liz Truss has privately accused China of genocide against Uighur Muslims in a marked change from her predecessor Dominic Raab, *The Times* has learnt. **Page 2**

### Paddleboard deaths

A former soldier and father-of-three was one of three people who drowned in a river in Wales when he jumped in to save two women after a paddleboard accident. **Page 5**

### Royals rally to Queen

The wellbeing of the Queen, who is resting for two weeks after an undisclosed ailment, has prompted questions about whether more royals should conduct official duties. **Page 19**

### Tokyo train terror

A man was in a critical condition with at least ten other passengers injured after a knife attacker seemingly dressed as the Joker rampaged through a Tokyo train. **Page 34**

### Nuno facing sack

Nuno Espirito Santo is on the brink of being sacked by Tottenham Hotspur after talks with the board. The club have lost faith in their head coach, after four months. **Page 66**





## News Cop26

# Young have been failed and are

Ben Webster Environment Editor

Young people have "every right to be angry" about lack of action on climate change because they have been failed by world leaders, according to the British president of Cop26.

Alok Sharma said that he understood the fury of young people who heckled him on Saturday at a youth conference on climate change — they shouted at him that he was a hypocrite because of the government's support for a new oil-field off Shetland.

He said at a press conference yesterday: "It is very clear that young people are worried about the future and they are angry."

"And they have every right to be angry because world leaders collectively over time have failed to deliver."

Sharma was speaking after formally opening the two-week conference in Glasgow.

British officials are hoping that India, the country with the third largest emissions after China and the United States, will announce a new commitment to reduce its pollution.

"India can steal the show here," said one official.

But the expectations of other significant new announcements by countries about cutting emissions are low.

There are likely to be deals to help end deforestation, international support to assist South Africa in phasing out the burning of coal and an increase in funding to help poor countries adapt to climate change.

Patricia Espinosa, the United Nations climate chief said that the decisions by 120 leaders to attend the conference showed climate change was a top priority at the highest level.

But she said the sum total of commitments to date by countries was "far from where we need to be to say confidently that we will reach" the goal in the 2015 Paris Agreement of limiting global warming to 1.5C.

She added: "[...] the science also tells us that it is still within our reach."

"So I would say, if you asked me 'why are you optimistic', I think that from what we are learning and seeing, we know that these transformations can happen, that there are the tools, there are instruments, there are solutions."

"It is a question of time and also on how we manage to replicate those solutions at the speed that is required so



Alok Sharma said that he understood the anger of his young hecklers

**TIMES RADIO**  
Live coverage all week from Cop26

Today 1pm Mariella Frostrup live from the Times Earth Hub in Glasgow

4pm Luke Jones reporting from Glasgow for Times Radio Drive

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that in this decade, which is crucial, we can get to be confident about achieving the 1.5C."

Sharma, addressing delegates at the opening of the conference, said: "We know that this Cop [Conference of the Parties to the UN climate convention], Cop26, is our last, best hope to keep 1.5 in reach."

He added: "I believe that we can resolve the outstanding issues. We can move the negotiations forward and we can launch a decade of ever-increasing ambition and action."

"Together we can seize the enormous opportunities for green growth for good, green jobs for cheaper, cleaner power."

"We need to hit the ground running to develop the solutions that we need. And that work starts today — and we succeed or fail as one."

Concluding his speech, Sharma said: "If we act now, and we act together, we can protect our precious planet."

"So, let's come together in these two weeks and ensure that where Paris promised, Glasgow delivers."

Mohamed Nasheed, the ambassador for the Climate Vulnerable Forum, a group of 48 nations disproportionately affected by climate change and speaker of the Maldives parliament, welcomed the decision at the G20 summit in Rome to end the financing of new coal plants overseas.

But he said the absence of a commitment from the G20 to end domestic coal use would leave the Maldives and other small island nations facing devastation from rising seas levels.

Nasheed added: "G20 countries need to look at the decommissioning of coal plants at home and repowering their coal fleet infrastructure with clean energy."

President Xi of China, which burns more than half the coal used globally in power stations, will not be attending Cop26 and will not be allowed to deliver a video message at the world leaders' segment today and tomorrow.

A source in the UK team organising Cop26 said only those leaders who actually turned up would be given a platform to speak, with any statements made by those absent posted on the UN Climate Change website.

Sharma is trying to persuade more than 190 countries taking part in Cop26 to agree on a mechanism for increasing emissions reduction targets over the next two years.

The UN warned last week that the emissions targets submitted to date by countries would collectively result in global emissions rising by 16 per cent by 2030, compared with 2010 levels.

The Intergovernmental Panel on Climate Change has calculated that emissions need to fall by 45 per cent from 2010 levels by 2030 to limit warming to 1.5C.

Under the Paris Agreement countries are not required to submit new targets until 2025 but one idea being discussed is that countries will be asked to do so in 2023.

Chinese pollution and need for change; Lakes railway plea, letters, page 32



## Storms force delegates onto late flights

Delegates travelling by train for the start of Cop26 were yesterday forced to book a flight instead after high winds brought chaos to the railways (Tom Ball and Kaya Burgess write).

Hundreds of people were left stranded on trains and at stations when rail operators all around the country announced that stormy conditions had caused blockages.

Lord Goldsmith, the environment minister, was among

those unable to reach Glasgow, where the climate summit is being held, when a west coast main line train was evacuated due to a tree falling on the overhead wires between Rugby and Milton Keynes.

Passengers were advised by Avanti West Coast, which operates trains on the line, to cancel their travel plans yesterday and try again today.

London North Eastern Railway, which operates trains to Glasgow on the east coast main line, also warned customers against travelling after it said overhead wires at Peterborough had been damaged. Great Western Rail said that due to heavy flooding between Westbury and Pewsey all its lines were blocked too.

Many passengers stuck at Euston opted to fly instead. David Johnson, chief executive of the Margaret Pyke Trust, a UK-based

# right to be angry, Sharma says



Passengers hoping to travel to the Cop26 conference by train were left stranded at Euston station in London due to stormy weather conditions

"I'm sat on a stationary train waiting for storm damage to be repaired so I can continue travelling to the climate summit in Glasgow. This kind of weather disruption is only going to get worse if we don't see real action on the climate crisis coming out of Cop26."

The disruption comes after heavy rain and high winds over the weekend. On Sunday, the south and east of England were buffeted by gusts of up to 80mph. Weather warnings are in place across eastern parts of England, Wales and Scotland. There were unconfirmed reports of a tornado hitting Northamptonshire. Earl Charles Spencer said a tornado hit the park at Althorp House and the Rev Richard Coles described a tornado hitting his church in Finedon. Tom Morgan, a Met Office meteorologist, said he could not confirm any tornadoes but would not rule them out.

"It's not out of the question that there will have been some localised, brief funnel clouds or tornadoes," he said. The stormy weather is set to ease from today, with sunny spells in the south, according to the Met Office. From tomorrow to Thursday there will be showers around coasts, though mainly dry inland with sunny spells by day and some frost and fog patches overnight. Restore pride in the network to get net zero on track, Clare Foges, page 29

international NGO, booked a flight from Gatwick to Glasgow which, he said, does "seem ridiculous".

"The irony of the climate impacting the trains, meaning a flight to the climate change conference is the only way to get there today, is not lost on me." A flight from London to Glasgow will emit roughly 140kg of carbon per passenger. A train journey would emit about 20kg per passenger.

Other passengers who were due to be travelling by train from London Euston to Glasgow hurried the short distance across north London to King's Cross station to try to catch a train to Edinburgh, from where it is just a 45-minute additional journey to Glasgow. Trains were initially leaving King's Cross for Edinburgh with delays of about an hour, but passengers were then told several

trees had fallen on the line around Peterborough. Tickets for this route cost on average about £70. Last night they were on sale for as much as £220. London North East Railway told passengers at about 3pm:

"Additional trees have fallen on to the northbound and southbound lines at Peterborough. Services will be further delayed or cancelled."

Some trains were still able to depart sporadically, however, many with people sitting on the floor.

Posters for Cop26 at Euston thanked delegates for opting to be eco-friendly by "travelling by train". However, many people said they had been forced to book short-haul flights to make it to Glasgow in time for the conference.

Ellen Gibson, UK organiser at 350.org, a New York-based environmental organisation, said:



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 ('PM: It's last chance on climate') 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.6 and 7 stories 'Young have been failed and are right to be angry, Sharma says' and 'Storms force delegates onto late flights' 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**

38

HUDSON & KNIGHT LTD. 0-9-118

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=ybj16u608U> (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



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=pK7eqZaT3hs>

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