

Eduqas GCSE Unit 5 Close Study Products
Student Workbook 2024
Component 2 Sections A, B and C
Music Video and Online
Understanding Media Forms and Products

This is the Note Pack for use with **EDUSITES EDUQAS SET PRODUCTS UNIT 5 GCSE MEDIA STUDIES**. All of the notes refer to the content of this unit of work. They are designed to help you create a useful set of notes to help you with understanding the ideas covered in this examination, to support you in your Home Learning and be a clear revision aid in your preparations for the final examinations that you are required to take. You need to always keep in mind the examination board Assessment Objectives that your work is to be assessed with.

Demonstrate knowledge and understanding of:

- the theoretical framework of media contexts of media and their influence on media products and processes.
- Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.
- Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

Create products for intended audience and evaluate communication of:

- Demonstrate Knowledge & Understanding of the theoretical framework – the key concepts
Contexts of media products & production
- Analyse products by application of the framework /concepts /context

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COMPONENT 2 SECTION A & B & C

- Learners will gain a deeper knowledge and understanding of media language and representation, as well as extending their appreciation of these areas through the study of media industries and audiences.
- Learners will also develop knowledge and understanding of how relevant social, cultural, political and historical contexts of media influence media products.
- the importance of different funding models, including government funded, not-for-profit and commercial models.
- how the media operate as commercial industries on a global scale and reach both large and specialised audiences
- the functions and types of regulation of the media
- the challenges for media regulation presented by 'new' digital technologies.

Lesson 1

Approaches

To make the approach and strategies clear, I will offer examples/exemplars applied to one of the option pairings. These more detailed examples should enable you to see how the tasks and exercises set in these lessons look/work when applied to the other set products.

For most of these lessons I focus the examples/exemplars on the pairing of:

Taylor Swift & Bruno Mars and Duran Duran

In each lesson there will be indications as to how these can be adapted to the other pairings

- This does not imply that one pairing or video choice is 'easier' than another
- This does not imply that there is any preference by the board or your examiner
- The selection is simply for consistency

If you have selected this pairing this does not imply that the work is done for you, these ideas are starting points for your own application of your own knowledge and learning and understanding that has been developed during your course of study.

To cover each option in any detail is beyond the scope of this unit.

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- We focus on proven strategies and effective approaches for analysing your selected option.
- We outline elements to be covered and the best means to apply these in the examination tasks.

In doing so the learning draws on relevant examples from the products in each option and indicate how you can apply these to the other option.

Similarly, for the historic products we will be selecting ideas and elements from each and indicate how to apply these to the other.

In this way you can conduct some of your own research, practicing and developing essential skills and strategies required for ensuring success in the exam and in your NEA portfolio.

Performance:

live concert footage or the artist presented performing in a location or wandering around locations deemed to be meaningful or of adding pathetic fallacy to the mood/tone/lyrics. Often the realm of heavy rock [performance] or Rap songs [tone/setting] that offer the performer in their social context.

Linear narrative:

the song soundtracks a story with plot that mirrors the lyrics of the song or is empathetic to the story and mood of the song. The narrative has a resolution – often the domain of pop or romantic songs such as Ed Sheeran; Justin Bieber.

Meaningful symbolic:

A mix of images that offer some hinted at ‘meaning’ of the song, yet with no perceptible narrative to glue it together. They create enigmas with no resolution as to what it is about. The mix of symbols create discussion – do they have a meaning or are they simply intriguing images with no connected message. Domain of the ‘serious’ work of Madonna; Jay-z: Childish Gambino or recent Beyoncé.

Artistic aspirations:

The song is part of a piece that attempts to create a deeper link to the ideas of the song. Often rock bands rather than mainstream pop acts: the Chilli Peppers; Radiohead

Hybrid - combining elements of artist performing and one other category such as Foo Fighters

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Andrew Goodwin's model offers a template that can be applied to any contemporary music video

Goodwin's model is not a tool for offering an interpretation of the meaning of a video in the sense of applying Hall's encoding/decoding model might enables us to analyse the meaning/reception of a media product's message.

Goodwin offers a simple breakdown of the content of a music video in terms of why such elements are there.

For example, one of Goodwin's assertions is the influence of the demands of the record label who are interested in constructing a clear image of a performer for commercial reasons.

Applying this, we might explain why videos of solo artists such as Beyoncé, Katy Perry, Taylor Swift, Lizzo, Justin Bieber, etc. being constructed with so many close-ups of the performer.

Lesson 2

Products

- The study of music videos covers the influence of social/cultural contexts and two areas of the theoretical framework – media language and representation – plus the following two specific topics from media audiences:
- the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences.
- the ways in which people's media practices are connected to their identity, including their sense of actual and desired self.
- Questions on music videos are likely to be knowledge and understanding questions although you could be asked to analyse set videos in question 3. Knowledge and understanding questions will be about music videos as a media form, an industrialised and commercial concept, and ask for reference to the set music videos and their context of production and consumption.

For the exam, it is sufficient to note some ideas of its evolution. The linking of moving image to music – outside of musicals – is not new, happening as far back as the late 1920s with artists such as Bessie Smith.

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The use of film as backdrop to a promotional music campaign re-surfaced in the early 1960s and was brought to wide attention by the Beatles for Strawberry Fields/Penny Lane and then by Queen with the iconic images of Bohemian Rhapsody.

MTV provided a platform hungry for such material in the 1980s and soon it became essential for acts to have videos for their singles.

Billie Jean is noteworthy as the first real music video with a sense of narrative – simple as it is – that laid the template for the mighty Thriller and Beat It videos that followed and spawned the modern format.

Lesson 3

The Products

- A sense of the background of the selected performer is necessary in enabling you to have insight into the performance presented in the Set Product.
- The stylistic elements – mise-en-scene; narrative; colour palette; shot selection; editing; production values – will all have been designed to construct an identity for the performer, whilst the representations in the product endorse their brand values.

Lesson 4

Audience

- The study of audience is one that involves considerations of the construction of representations and the industry appeal of using stereotypes and the impact this has on the values and perceptions of the audience.
- Performers such as Lizzo and Taylor Swift have legions of loyal fans who not only involve themselves fully in the social media relating to these celebrities but adapt many of their values and ideas. This is true of certain male performers such as Ed Sheeran and Jay-Z but is mainly a phenomena of female performers such as Lady Gaga and Beyoncé rather than Bruno Mars or Bieber.
- This may be because these female icons are viewed as much more relatable to their female fans than male stars who may be followed by female fans more for their sexual or romantic associations.

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- We will focus on exemplars for this lesson on Taylor Swift. Many of these ideas are easily transferable to Lizzo and we shall then see in later lessons how/why some apply to the comparison study pairing of Mars or Williams that you need to select. This may offer interesting ideas for writing about these products.

Transient Audience for pop and acoustic genre – most often involved in the commercial mainstream. This segment are those most easily influenced by the amount of radio plays (familiarity; sense of social identity) and songs used in advertisements or background to TV series or films etc. This segment have limited interest in developing their own tastes or discovering performers, preferring them ‘ready-made’ by the music industry. Also likely to like Ed Sheeran; Beyoncé; One Direction; Katy Perry

The performers core loyal fans – fan base established over time - evolves with the performer. This group will have followed Taylor Swift from their own teens to young adult mirroring Taylor’s own journey – sense of Blumler & Katz personal/self-identity.

- Attracts both genders, but young female performer tend to attract mainly young teenage girls – performers like Taylor Swift gather attention associated with fans of commercial ‘stars’ (Dyer’s model of Stardom and celebrity)
- Some female performers like Taylor Swift attract a wider demographic including older females who fall outside the core demographic but support her empowerment, and feminist ideologies (Butler; hooks)
- There will be a male audience attracted by images/ideas of her sexualisation
- Themes of her music – narratives of relationships; cheesy catchy songs; relatable subjects
- Media attention surrounds Swift (and Lizzo) so the audience are often those already familiar/immersed in her world (Dyer; Blumler and Katz surveillance)
- Aspirer’s who admire/value her wealth and success and the trappings of fame and aspire to emulate her attraction to other women (role model) and to men (sexualisation).

Constructing Brand Identity

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The idea that audience have of a performer is crucial in sustaining and evolving a demographic. Performers such as Taylor Swift and Lizzo are very aware of their image and of protecting it.

When Taylor Swift was attracting bad press about dating too many men, she stopped dating to spend her free time with friends. Cultivating friendships with celebrities praised for being strong feminists such as Lorde and Lisa Dunham was key in shifting public perception of who she was; the mass media stopped portraying her as a boy-crazy girl, instead representing her as a best friend. In building relationships with such highly respected, serious women, she was able to change her image.

She built relationships with top brands Diet Coke and Target record stores. Album launches involve Target exclusively selling extended versions of her albums - her biggest fans want the extra songs and buy from them, and Taylor has the support of major institutions big to advertise each album launch.

Lesson 5

Industry

- The socio-cultural element: the contemporary world is post-Syria and Isis. The Syrian refugee crisis, with thousands of fleeing boat people arriving in Europe seeking asylum, set in chain a social and political debate over immigration and national identity. The media news flow dominance of social media – Facebook, Twitter, Instagram – had evolved as vehicles for commercial organisations to insert their own content into the flow of information. ‘Fake News’ claims and growing mistrust of journalism and politicians and the rising power of influencers.
- political climate : attitudes towards identity and values were increasingly those of national interest. For Swift (2014) and Lizzo (2018) they influenced BREXIT (2026) and the USA 2016 Trump election. The #metoo and the BLM campaign for women’s rights and issues of ethnicity had a profound impact on society and in the mass media industry. For Mars (2014) and Bieber (2020) the same issues apply.
- economic/industrial: The modern music industry – despite the influence of social media and wider direct access to audience of aspiring artist – remains

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dominated by a handful of global conglomerates and superstars with huge financial muscle (Curran & Seaton). The industry model is one of increasing vertical integration of production and distribution with institutions now linking their products to soundtrack albums and computer games and the now essential link to convergent platforms for global access/distribution – Spotify; iTunes; Amazon Music; tablets; smart phones etc.

- Videos offer a convenient and consistent means of promoting a performer to a global audience. Although they may appear costly to produce, this is relatively inexpensive when compared to the cost of travel, hotel bills etc. to reach a similar audience.
- They are immediate, modern platforms ensuring a global release to coincide with singles rather than a delayed campaign that may not be easy to support in person.
- Audiences are offered the opportunity to repeatedly watch a product for free and really get to know a video and performer. In this way they offer a source of social media discussion with friends and with embedded links are easy to share – the message retains consistency.

Curran & Seaton: The radical potential of the internet has been dominated and controlled by the power of conglomerates. It has been transformed into a means for ensuring product profitability can be exploited across a range of platforms. The web and social media platforms are in effect integrated into a cultural industry whose sole objective is profit orientated.

If a particular product is successful companies come to feel that making more like that offers a better ‘guarantee’ of success than risking a new way of doing things.

Curran and Seaton argue that media products thus come to feel ‘all the same’. The result is that audiences have less choice, a more limited ‘type’ of film, game, music to select.

They have become key to ‘breaking’ and then shaping and sustaining the idea of Stars.

Dyer’s model is of stars as commodities manufactured by institutions to achieve commercial success. The star image is artificial, constructed to make the artist/performer appeal to audiences who will then consume their products.

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In constructing the appeal, stars are represented simultaneously as being just like their audience but possessing something making them different. They are shown to be enjoying lives out of the ordinary person's reach, but in consuming their products the audience feel they can make them present in their lives. In this way, stars influence audience style, identity, consumption habits, and even friendship and perceived cultural tribal groups.

Each star represents specific social groups and ideologies. This role as an icon gives them power to shape such ideas and views of that group's identity and how the group are perceived by others.

Music video fulfils most of Dyer's Star Theory that a star's meta-narrative impacts on the consumption by the audience. However, as with many theoretical models we apply to media products, Dyer's theory was evolved at a time of the dominance of cinema and terrestrial TV, a time when image was controlled by studios and media conglomerates. The example of the set products of Swift or Lizzo offers an evolved take on Dyer's basic model. Here we see that Swift – as with many other modern celebrity influencers – has taken far greater control of her image and brand. Whilst subject to the representations/use of her image by those commercial projects she lends her time to, she can directly address her following to shape perceptions of herself and of her ideas through her social media and her music. The set videos are good examples of this.

Richard Dyer's Star Theory: stars are manufactured by institutions for financial gain. Stars are manufactured to serve a purpose; to make money out of audiences who respond to elements of a star's personality by buying their products. The institution models the star around a target audience ensuring the audience relate to them

Stars represent shared cultural values and attitudes, promote an ideology. Audience interest in these values enhances their 'star quality', and, through conveying beliefs, ideas and opinions, performers create their star character to audience. Audiences respond to the star or celebrity in a number of ways – EG: a fashion trend, with fans copying their hairstyle and clothing, seeking to replicate their look and lifestyle in their own; sharing/endorsing the star's views on social media

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Stars provide a focal point for cultural thinking — particularly to do with ideas of gender, youth, and sexuality. Some figures – EG: Lennon; Dylan; Bowie; Madonna; Gaga – are seen as culturally significant, their ideas used by politicians and wider media to illuminate ideas about their fans, their generation

A star is a human being, possessing all of the emotional and behavioural attributes of the rest of society – they represent their gender & ethnic characteristics, and the ideas and attitudes of the times they live in.

Once a ‘star’, they become much more a construct, an institutionally built image that comes to be seen as representing ideas and values of their time and culture, to the extent that they may evolve into being seen as the product of a particular generation. In this way, we can see that stars provide audiences and the media with a focus for ideas of ‘what people are supposed to be like’.

Dyer:

In these terms it can be argued that stars are representations of persons which reinforce, legitimate or occasionally alter the prevalent preconceptions of what it is to be a human being in this society. Society suggests that certain norms of behaviour are appropriate to given groups of people. Stars are one of the ways in which conceptions of such persons are promoted or challenged.

Lesson 6

Representations

The idea that we understand gender through discourse – the narrative and spheres of action presented in the media products we consume. Van Zoonen holds that the media’s repeated use of stereotypical images reinforces what are felt to be the dominant societal views. She feels media producers use these as they feel it offers greater chance for the commercial success of their products.

In producing meaning and representations in mass media product forms, women are often objectified (viewed/valued as passive sexual objects).

Van Zoonen emphasises the need for such mass media products to present gender as socially and culturally constructed, the idea that gender ideas vary depending on the cultural and historical context.

Van Zoonen holds that in the modern media market, ideas of gender are expressed in more diversity on the internet.

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Gilroy's model of The Black Atlantic is used to imply his view that Western black cultures rather than identifying as Afro-American or Afro-English are in fact their own ethnic group – the Black Atlantic – that blend elements of different African, American, Caribbean, and European cultures.

Gilroy's ideas assert that in a post-colonial world, the old colonial history exerts a powerful influence on attitudes to ethnicity of both white and black ethnicities that retain an assumption of the superiority of white western cultures and white identities. Such mainstream media tropes often require a submerging of black and ethnic identity to conform to the hyperreality constructed by media.

Feminist critiques of mass media tend to have a sole focus, that of challenging the dominant mainstream hegemony for its patriarchal and sexist representations.

Hooks model of Intersectionality states that such a focus is too narrow, rather we should explore how systems of oppression overlap. She argues (like Butler) that rather than a singular identity (femininity) an individual's sense of self is constructed from a variety of overlapping identities - gender, race, social class, sexuality, etc. Intersectionality argues that oppressed groups should work together against all forms of oppression rather than focus on one.

Judith Butler's model of performativity argues that gender identity is not something we are born with; it is something we acquire through the everyday performance of gender roles established in mainstream society.

Gender is constructed through the performance of socially learned behaviours rather than being expressed by them. Gender is essentially a repetition of acts associated with the male or female – like a learned theatrical role. In the modern era, actions appropriate for men and women have been transmitted to produce a social atmosphere that maintains and legitimizes a seemingly natural gender binary whereas Butler believes that gender and sexual identity cannot be categorised into such a simple binary system.

Task 1

Consider either Lizzo or Swift as a construct How does the video – the images and sequences - shape this understanding of them [Hall; Baudrillard; Dyer] EG: in the Taylor Swift product frequent shots of her direct gaze or standing in powerful poses

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in front of dancers connote an identity of strength and power. What other examples/ideas can you find?

Task 2

Consider how the video is reinforcing/subverting attitudes and values in relation to gender [Butler; hooks; Van Zoonen]: Does the representation of Lizzo or Swift in the video reinforce and possibly condone the objectification of women or do they challenge these? EG: Perry in the early sequences as passive and acquiescent; in later sequences wearing revealing outfits. What other examples can you find in your selected video?

Task 3

Consider the video in terms of ethnic relations and binary opposition based on otherness.

Does the clip challenge racial hierarchy by subverting expectations and placing other ethnicities in a position of power and dominion [Butler; Van Zoonen; hooks] or perpetuate a sense of binary opposition between races by perpetuating Gilroy's sense of cultural 'otherness' of a clear racial/ethnic divide represented in the film? Are other ethnic groups represented in the videos? What might this indicate about their fan-base or core audience

Lesson 7

Formats

Andrew Goodwin's theory on music videos states that music videos contain some or all of the following elements:

- A link between the visuals & lyrics - compliment, contradict or amplify.
- Genre characteristics - heavy metal in industrialised settings; rap music in urban street contexts etc.
- Contain intertextual references - references to modern popular culture
- Contain notions of looking - screens within screens, telescopes etc.
- Include objectification of females- e.g., male gaze
- Include demands of the record label - close ups of lead singer, symbols or motifs associated with the band / performer etc.

Video will be performance, narrative or concept based.

Lesson 8

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Mars/Bieber

For this unit we focus on the Bruno Mars product Uptown Funk for our exemplar. Remember the approach – as with the Lizzo and Taylor Swift products – is adaptable to whichever product you select.

The Mars video is a ‘celebration’ of sexuality – specifically heterosexuality – that is not afraid to satirise Mars’ own image. In the video his personae of fun-loving extrovert is to the forefront. This identity is one that his core demographic expect. Bieber’s video is far more political, offering a thought-provoking I view of humanity and values. Intentions offers a very different idea to that of Mars and clearly demonstrates the point that the music industry encourages artists to construct products that sustain or evolve a particular identity for the performer with their audience.

- Mars image has always been that of the ‘player’, a partying, fun obsessed star.
- Bieber’s image is moved to that of a more serious performer. The LA Times said : the video sees Bieber and Quavo visiting Alexandria House, surprising its featured families and helping Bahri, Marcy and Angela pursue their dreams in adversity. Bieber himself had a rocky childhood after his mother was forced out on her own when she became pregnant with him

Lesson 9

Products

The products of Lizzo, Swift, and Mars represent contemporary values of their mainstream demographic with a focus on predominantly heterosexual attraction. The videos of these three also employ representations that offer focus on the sexualisation of their stars - though Mars does this in an ironic way.

The representations of place differ - America in Uptown Funk is one of urban cities, places that are culturally and ethnically diverse with a sense of a restless energy. Lizzo opts for a highly stylised representation of high school cheerleading, whilst Swift’s is the stylised cold-blue steel and white concrete laboratories of technological thrillers and film fantasy Science-fiction. Bieber offers a larger, inclusive view of the world that is not totally American or Western centred.

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The representations of men and women follow conventions in Swift, Lizzo, and Mars - stereotypically as attractive, young, thin and able-bodied, though Lizzo herself is shown as opposing these ideals. In this they sustain the tropes of attractiveness in contemporary magazines and other mainstream mass media products.

Lizzo offers an inversion of tropes with her character.

Uptown Funk does this with humour in the knowing representation of Mars as a trope of the bragging bullish male and later contrasted to less stereotypical images of men in curlers.

Swift presents Hollywoodised stereotypes of power and sexualised femininity (Hunger Games; Tomb Raider) with the use of black leather body contoured costumes.

Lesson10

Products From Earlier Era

The additional set product (Duran Duran; TLC) is included to provide some sense of the way in which forms have evolved. This would include changes arising from social and cultural contexts of each era.

In Man Like Mobeen, the mosque and the sofa in the front garden are key locations that add realism – the mosque – and humour – ideas like the sofa in the front garden are a trope of presenting odd locations in sit-coms that come to be associated with the brand - The coffee house in friends; the comic bookstore in Big Bang Theory etc.

The music industry of the period was dominated by mainstream acts and the decision-making of a small number of powerful vertically organized record companies.

In an era pre the internet, record sales – mainly vinyl, tape and CD – drove careers and the music charts were the key indicator of success. Despite punk, the idea of performers becoming successful without a record deal and the backing of a major label was unheard of.

The era was dominated by the growing power of MTV, which for many years was thought to be discriminatory in the limited range of ethnic representation in its programming. MTV argued that this was simply a matter of which artists sold the most records, the artists and musical styles that their audience wanted to see. The

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break-through of Michael Jackson with videos for Billie-Jean and Thriller made a challenge to this claim, but the period can be seen as one of immense significance for modern popular culture and the later breakthrough and establishment of alternative and independent music forms.

Billie Jean was a breakthrough music video. It not only established the style of modern music videos where a narrative is constructed based around the lyric of a song but blends in elements of performance.

Billie-Jean was the breakthrough music video on MTV by a black artist. Up till this point there had been criticism that MTV as an institution was racist in that it carried few music videos by non-white artists. The institution claimed that they simply responded to demand and had no ethic policy. The impact of Billie-Jean guaranteed its heavy rotation across MTV several times a day. With his equally ground-breaking follow up videos for Thriller and Bad, Jackson re-wrote the format and widened the audience for MTV and widened their awareness of other music forms than the rock and mainstream pop that had dominated the early years of MTV.

In the evolution of popular music, several platforms have been prominent in breaking performers and enabling the music industry to gain access to a mass audience.

The Jazz Singer (1926) launched the idea of musicals and introduced audiences to a new platform for music. In the 1950s it was the 45rpm single that enabled youth to buy songs cheaply and fueled the launch of rock and roll and modern pop and rock music forms.

In the 1960s the Beatles pioneered the concept of albums, and this launched a new wave of a serious art form of rock and progressive/artistic rock that established popular music as something to be valued and of critical worth.

The cassette tape and the later Walkman of the 1970s revolutionized access to favourite music in any time or location, freeing audience from the playlists of radio stations.

The CD with its supposed high fidelity pushed millions to re-buy their music collections on this more permanent, supposedly purer quality audio forms. Later, MP3 files and then digital streaming further enhanced the 'anytime/anywhere' 24/7 standard that audiences have come to expect today.

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Arguably, MTV and the promotion of the music video has had as great, if not greater long-term impact than any of these.

Lesson 11

Marketing

When looking at media products we often find intertextuality is used in a format termed ‘borrowed interest’ – the idea that fans of a particular performer or product will be more inclined to purchase another product if they can be persuaded that there is a clear link between the two products.

This version of Two-Step Flow means that fans of Lizzo and Taylor Swift may be susceptible to adverts for products like Cover Girl make-up (which has used Swift) if they see their ‘role model’ figure endorsing them.

Swift’s link to Coca-Cola is all about being ‘extraordinary’ – ironically Swift is using her extraordinary status to persuade fans that they too are ‘extraordinary’ and Coca-Cola shares these values. This is the shaping of a product’s brand identity by borrowing that of another product – the commodified Swift.

Millennials are a descriptor of a specific generation demographic.

There are no precise dates for when this demographic starts or ends, though researchers use the early 1980s as the starting birth years and the mid-1990s to early 2000s as ending birth years, placing millennials as those born between 1984 and 1995 (aged 30—23 in 2018).

Although millennial characteristics vary by geography and ethnicity and the prevailing social and economic conditions, they are most often said to be a demographic generally marked by an increased use and familiarity with communications, media, and digital technologies.

Taylor Swift and Lizzo target millennials.

Taylor Swift’s immense success results not only from her musical talent but also from how she markets herself to her fans.

Her marketing reaches out to highly-prized millennials in her campaigns

FOMO – The “Fear of Missing Out”

It may sound like just a silly acronym, but the FOMO— fear of missing out— is very real one for millennials.

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One method of inducing FOMO, used to full effect by Swift, is to issue limited-edition releases which induces a sense of exclusivity. Taylor Swift's album 1989 included personal fan-addressed photos and messages leading to the quickest climb to \$5 million in record sales in a decade.

The added perk of a chance to win a meeting with Swift increased its value even more.

Lesson 12

Online

In the world of social media, at the point where Facebook (2005) twitter (2006) and Instagram (2010) began to move towards their current (2024) power and dominance, Taylor Swift and later Lizzo can be seen as in the vanguard of performers harnessing the power for not simply promoting their products but in shaping their identity and forging their relationship with their fanbase.

Lesson 13

Online

Analyse the website of Lizzo or Taylor Swift

- Comment on the application of media language and representations to construct the fanbase and the brand identity of the chosen performer.
- In what ways do performers use websites to communicate with their fanbase?
- Why do fans access websites? What pleasures do they offer?
- Select at least 3 pages including the Home Page

The News and Touring page

- What images are used?
- What is the effect/impact?
- What content features are present?
- What is the mode of address?

How is this constructed?

The music page.

- What images are used?
- What is the effect/impact?

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Teacher's Standards

Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.

- What representations are used?
- What is the mode of address?
- How is this constructed?

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