

# Knowledge Map: Media Industries

**Summary:** This knowledge organiser looks at one quarter of the Media Studies Theoretical Framework. It covers how industries create media products, their backgrounds, their importance to the economy and the size of the sector. It will also look at trends and processes in the development of large media corporations.

<b>CSPs that explore Media Industries:</b>	<b>Online, Social, Participatory Media:</b> Kim Kardashian: Hollywood Lara Croft GO Marcus Rashford	<b>Newspapers:</b> Daily Mirror The Times	<b>Radio:</b> KISS FM Breakfast Show Radio 1 Launch 1967	<b>Music Videos:</b> Arctic Monkeys Blackpink	<b>TV and the Sci-Fi Genre:</b> His Dark Materials Dr Who: An Unearthly Child	<b>Film:</b> I, Daniel Blake Black Widow	<b>DON'T FORGET CONTEXTS!</b> Social, Cultural, Historical, Political!
<b>Which exam/section are they in?</b>	<b>Online, Social, Participatory Media:</b> Paper 1, Sections A,B Paper 2, Section B	<b>Newspapers:</b> Paper 1, Sections A,B Paper 2, Section B	<b>Radio:</b> Paper 1, Section B	<b>Music Videos:</b> Paper 1, Section B	<b>TV and the Sci-Fi Genre:</b> Paper 2, Section A	<b>Film:</b> Paper 1, Section B	

Industries Overview	
Summary	
Media Industries are all of the corporations and companies that make media products for consumption by media audiences. It's a big business; the 100 largest companies in the UK had a combined income of £96 billion (Deloitte, 2017).	
Key Knowledge	
1	<b>Introduction to Industries</b> There are 2 million workers in what the UK Government classifies as 'Creative Industries'. The sector contributes more to the UK economy than cars, life science, and the oil and gas sectors combined. 29 million people worldwide work in this sector. Your media industry work focuses on trends towards bigger, more powerful non-specialist companies, competition between media companies and corporations, the effects of the digital revolution including impact on structure and ownership, and regulation/control of media industries.
2	<b>Competition</b> Excluding the BBC, which is a public service provider, the majority of media organisations are commercial operators, or aiming for profit. To maximise profits, companies compete for shares of the market. In theory, competition should keep quality high and costs low, as people will go elsewhere if a product doesn't meet their needs. However, large companies always have the advantage as they can buy smaller companies and <u>integrate</u> them into their business.
3	<b>Print vs Electronic Media</b> Despite huge challenges, the press is not a spent force and still has a powerful voice in agenda setting; consider target audience and political views of the papers you have studied. Broadcast media is generally expected to be unbiased, but newspapers don't have this restraint. Newspapers use opinion columns, or <u>op-eds</u> and <u>editorials</u> to express opinions based on the political leaning, but readers expect the general news to be unbiased.
4	<b>News Values</b> Newspapers decide what to report based on their own values, but most major stories in the day are reported in a similar manner due to the newsworthiness of those stories. News values are: <u>Timing</u> - 'news' not 'olds'. <u>Important people</u> , <u>Surprise and Significance</u> , <u>Closeness to Home</u> , and <u>Human Interest</u> .
5	<b>Effects of Ownership</b> Reach UK and News UK (owners of Daily Mirror and The Times, your CSPs) are <u>conglomerates</u> (check box 23 for more info). With these huge brands covering many different media forms, it allows greater efficiency, higher profits and achieving greater control in the market. However, this <u>concentration of ownership</u> destroys competition, and lowers the amount of diversity of views in the industry. In 2015, a <u>pressure group</u> , Media Reform Coalition said that concentration of ownership 'creates conditions in which wealthy individuals and organisations can amass huge political and economic power and distort the media landscape to suit their interests and political views.'
6	<b>Press Regulation</b> There should be press freedom, but it needs to be balanced without being intrusive to people. Newspapers were criticised for their conduct but they defended themselves by saying they were acting in the public interest. The phone hacking scandal of 2005-2011 led to the Leveson Inquiry, questioning the ethics of the industry. This led to the findings that the PCC (Press Complaints Commission) was not independent of press owners and so IPSO (Independent Press Standards Organisation) was formed. Even today, the regulation of the press still has a number of unresolved issues.

The Film and Radio Industries	
Summary	
You should know the differences between Hollywood blockbusters and indigenous independent films. You will also need to think about how the radio CSPs changes to appeal to their target audiences.	
Key Knowledge	
7	<b>The American Film Industry</b> 'Hollywood' is a slang term for the US film industry. They used to have five dominant studios in the 1920s, which kept their own production facilities, stars, and theatres. This is an example of <u>vertical integration</u> . They controlled each aspect of production, all the way to distribution. It blossomed until 1948, then struggled with censorship and competition from TV and European filmmakers. In the mid-1970s success came from new directors like Spielberg and Lucas, making films relevant again.
8	<b>The UK Film Industry</b> In some senses, the UK film industry is a roaring success. In others, it is struggling. British film talent has a high international profile, and may big budget productions are shot here due to the quality of facilities, locations, and tax breaks. The government encourages investment by offering tax breaks if a film is shot here, and many high-end films take advantage of this. However, UK filmmakers with low budgets (<£10m) aren't doing as well. They have suffered from a decline in international demand for their work, and the increase in American productions.
9	<b>Regulation</b> The majority of TV and film released in the UK is regulated by the British Board of Film Classification (BBFC). They've been classifying films since 1913 and videos since 1985. Their guiding principles are to protect children/vulnerable adults from harmful material, and to empower consumers to make informed viewing decisions. Material is also monitored to check that it doesn't break the law. They use the categories of discrimination, drugs, imitable behaviour, nudity, sex, language, threat and violence to classify material, and judgements may change due to the context of society's attitudes.
10	<b>Development of Radio</b> In 1967, the BBC had a monopoly within the UK; no other broadcaster was allowed to transmit. It did face competition from 'pirate' stations based outside territorial waters who broadcast material aimed at youth listeners, for example. The government tried to clamp down on this, but the BBC then made Radio 1 sound as much like the pirates as possible, attempting to capture the youth audience. This meant that there were a larger range of stations, but competition soon emerged from commercial stations after the government chose to <u>deregulate</u> the airwaves allowing competitors into the market.
11	<b>Radio Funding</b> The BBC gets funded by the licence fee, set by the government. There used to be a radio licence, but now the TV licence covers both. This means the BBC is <u>publicly funded</u> and thus needs to provide a public service. For the BBC, this means supplying programming for the whole population, supplying information and entertainment for no profit. Commercial radio is motivated by profit and relies on advertisers for income. The more listeners they have, the more they can charge for airtime. It wasn't until 1993, with Richard Branson's Virgin1215, that a commercial pop music station appeared. Now, in commercial radio it is more profitable to group stations to from a network that broadcasts centrally.
12	<b>Digital and Diversification</b> Within networks, different stations target different audiences, e.g. KISSFM is 15-34 year olds, playing new music and big tracks, but KERRANG targets 15-34 year olds into rock music. These are <u>multimedia</u> brands, as KERRANG has a TV channel and magazine providing the same content; this is an example of <u>convergence</u> . The brand operating across various platforms is called <u>diversification</u> . RAIAR collects audience information for advertisers and is funded by the radio industry as a whole. Radio meets many needs including information and entertainment, social needs, and diversion (U&Gs!)

TV and Music Videos	
Summary	
You should understand how production values have changed due to changes in media technologies, along with the evolving audience. You should also understand the differences between the two music video CSPs and why these occur.	
Key Knowledge	
13	<b>The UK TV Industry</b> Linear television means 'in a straight line'. For years, this was the only way you could watch TV, when channels scheduled episodes. Each channel offered their own schedule, and you could choose what to watch. If you missed it, unlucky! In the 1970s, video recorders became available, so people could 'tape' shows to watch again or at a later date. Then, in the late 1990s DVDs arrived, followed by TV boxes with hard drives for digital recordings. Broadcasters no longer had the same grip on their audiences; people can skip through advertising by recording and watching at a different time.
14	<b>Funding</b> Some platform suppliers also create content, like the BBC and ITV. The main sources of income for the UK TV industry are advertising, subscriptions and on-demand, and the television licence. They can also sell programmes to overseas markets but these three are the main sources of funding. The BBC, being funded by the licence fee has to provide content for the public as a whole; the corporation itself says 'the BBC is for everyone.' ITV, Channel 4 and Channel 5 are also public service broadcasters, so they have to meet certain cultural requirements, but they receive most of their funding through advertising.
15	<b>TV Regulation</b> The UK TV industry is regulated by Ofcom. Ofcom's Broadcasting Code sets out the rules for programme makers on fairness, impartiality and protection from harmful or offensive material. The code also states that material unsuitable for children must not be broadcast before 9pm, known as the <u>watershed</u> . The government has put pressure on the BBC to commission programmes made by independent production companies, and BBC in-house production has slowly declined. This means that they source a lot more programming from outside sources.
16	<b>Music Video History 1</b> Music videos were initially a promotional tool, a way of fans engaging with artists without having to attend live performances. The Beatles really pushed this, appearing in two films accompanied by their music. In the UK, 'Top of the Pops' was really important; a weekly show dedicated to best-selling singles each week, with lip-synched performances. Audiences were typically 15 million. As a result of this, self-contained music videos became more common, and more sophisticated. They often used interesting editing and camera techniques as they were free from normal television constraints.
17	<b>Music Video History 2</b> Following this success, record labels offered the BBC free promotional videos for TotP. The show's producers imposed limits on the number of times a song could be shown unless it was number one or in a different form. Trying to get around these limitations led to competition between labels wanting their artists in primetime slots, often producing innovative or controversial content. Video recording and editing equipment was also becoming more readily available so bands and artists could create high-quality products at a fraction of the price. Music videos became art in their own rights. In the late 1990s, digital music was more commonplace, changing how we consumed music. The CD was dead.
18	<b>Music Video Regulation</b> The BBFC has a pilot scheme with Vevo and YouTube to age-rate music videos; the ratings are similar to those used on film and TV and are displayed on the website. Content such as drug misuse, dangerous behaviour presented as safe, bad language, sexual behaviour and nudity, threatening behaviour and bad language raises the ratings of videos. Viewers can still access the material freely, but the ratings provide a guide. The PPL licenses recorded music for offline consumption; venues pay a licence fee and then the PPL distributes this money to performers and record labels.

Video Games and Industry Terms	
Summary	
Your OSP Media CSPs appear in all four parts of the theoretical framework, so you need to know them in detail. Understanding, and being able to use the industry terminology will help demonstrate your understanding of context.	
Key Knowledge	
19	<b>Video Games Intro</b> Computer games and apps, are a huge industry that make a contribution to the world economy. It's estimated that 2.6m people play games, and the market will be worth \$140m by 2020 (Wijman, 2017). It is especially popular in the Asia-Pacific market. There are many reasons for ongoing popularity: 1. Players can choose from a variety of platforms, making them easily acceptable. 2. Players can access new games instantly using Steam or iTunes. 3. Games are easier to make and distribute now than ever. 4. Games tie in with franchises or are endorsed. 5. MMORGs are more accessible.
20	<b>Ownership and Funding</b> As with any big business, video games companies are constantly buying and merging with each other. Tencent games are part of a Chinese conglomerate and are the fourth largest internet company in the world. Their business model is to acquire stakes in smaller companies and market them to the Asia-Pacific market. Companies like Microsoft constantly invest in new gaming technologies. They can be funded through one-off purchases of the game, in-app advertising, freemium models (paying to not have ads) or paymium, which includes in-app purchasing.
21	<b>Video Game Regulation</b> Pan European Game Information (PEGI) is an age-rating system used across 30 European countries to help consumers, especially parents, make informed decisions about the suitability of games. It is run by the Videos Standards Council (VSC) Rating Board, and is supported by games developers and console manufacturers. The VSC can regulate a PEGI rating. Digital technologies present challenges for media regulation, as there is no way to overrule access once games have been purchased or downloaded.
22	<b>Development of the industry</b> Games began to be franchised due to their popularity, like the 'Super Mario' series. Often celebrities would endorse these games, an indication of the size of the budgets for some of these products. A typical gamer used to be portrayed as a teenage boy, but the average age of a games player now is 35, and women are just as likely to play games as men. They may wish to play different types of games, however. Twitch streaming is increasingly popular, and we have increased interactivity through VR and technological development. Smartphones brought gaming into the mainstream.
23	<b>Integration and Conglomerates</b> <u>Mergers</u> and <u>takeovers</u> create larger companies, aiming to capture a bigger share of the market and increase profits. If a company purchases another company at the same stage of the supply chain, this is <u>horizontal integration</u> (e.g. Disney buying Marvel). If they purchase from a different stage (e.g. Disney purchasing cinemas), this is <u>vertical integration</u> . A large group of companies created by this process is called a <u>conglomerate</u> . A conglomerate will have the <u>parent company</u> (e.g. Disney) and then <u>subsidiary(ies)</u> (e.g. Marvel).
24	<b>Concentration of Ownership</b> If companies keep merging and taking over others, we end up with a <u>monopoly</u> , where one company dominates the market place. An <u>oligopoly</u> is where the industry is dominated by a few big companies (think of Disney, Sky, etc.). The processes that lead to these forming is called <u>concentration of ownership</u> . This could be more efficient, as all is done by one company, but destroys competition. Sometimes, companies break into smaller parts to ensure competition. This is a <u>demerger</u> .