



**BIRMINGHAM CITY**  
School of Media



Rebecca Knight

MED6105 Production Project

ENI Production Pack

BA (Hons) Media and Communications (Broad Course)  
2015-2018

*Knight Media*



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# Introduction

ENI is an online blog-style magazine. The aim of the project was to bring issues and news within the entertainment industry to the fore-front of the audience's mind, through engaging, 'fun and friendly' think-piece style articles.

ENI ran for three weeks in April, from Monday 2nd to Saturday 21st, publishing 11 articles, 3 newsletters, 3 podcasts, and near-daily social media. On Facebook alone, posts were seen by nearly 4 thousand people.

ENI had numerous contributors, primarily for the podcasts. The contributors were a range of media professionals, including radio presenters, audio producers, TV production managers, and journalists. Allowing their personalities to shine through was one of the main aspects that kept their contributions interesting, both for them and for the audience.

I looked at three publications that I used as inspirations for how I carried out ENI: MCV, IGN, and R29. These will be discussed throughout the research and justification section of this pack.

My role in the project was Editor-In-Chief. I created the website, set up the social media, designed the logos and newsletters, found contributors, produced the podcasts, and wrote most of the articles. I learned numerous new skills through this project, and built upon existing ones, not least time and people management.

Much of the initial designing of ENI was carried out as part of MED6102 Visual Design Studio, and provided me a good base to then begin creating the content for the site. Research took place in semester one, and in March I began writing articles, planning the release schedule and podcasts, before launching the website on April 2nd as the start of three 'live' weeks.

I hope to return to this project in the near future and write the articles I originally wanted to include in the initial run.

## Website

[www.enimagazine.com](http://www.enimagazine.com)

## Secondary:

[www.rebeccaknight9614.wixsite.com/enimagazine](http://www.rebeccaknight9614.wixsite.com/enimagazine)

## Facebook

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

## Twitter

<https://twitter.com/ENImagOfficial>

## Email

[contact@enimagazine.com](mailto:contact@enimagazine.com)

## Secondary:

[contact.enimag@gmail.com](mailto:contact.enimag@gmail.com)

**Please note:** the paid-for domain will only be active until June 30th, and the Mailbox until May 31st. After these dates, please use the secondary addresses.



# Contract

BA (Honours) Media and Communication 2017-18

## PRODUCTION PROJECT: CONTRACT

You should negotiate this contract with your supervisor and submit it to him or her by  
**12 NOON Friday November 10<sup>th</sup> 2017**

Student: Rebecca Knight  
Supervisor: Ross Hawkes

Brief description of Project: Online magazine/blog with accompanying podcasts discussing various news and issues in the entertainment industry

Student's Role: Editor-In-Chief

Co-workers & Roles: None. Contributors will be found for writing articles and as podcasts guests.

### Final Submission

1. Critical Reflection
2. 11 articles on a website
3. 3 podcasts and 3 newsletters
4. Regular social media
5. Research and production pack

Signed:  
(Supervisor) Ross Hawkes (electronic)

(Student)



Date: 9/05/2018

# Project Timeline

Time management is an area that I could be better in. To prevent anything from being sorted last-minute, I created a strict timeline (see left) for the project, both to plan what needs to happen when and for me to keep myself accountable.

Whilst the project itself only ran for three weeks, lots of things needed to happen before the launch in order for it all to run smoothly.

Design research took place in semester one, as did the basic planning and creation of the social media accounts and main logo.

In January and February, I fully created the plan for the project, including the length of the project and the rough plan for each of those weeks. I began collating discussion topics and outlining articles. I also created and posted an ad calling for contributors.

In March I tried to do most of the article writing. I began to discuss with the people who had said they were interested in writing an article what their topic would be, and arranging deadlines with them. I finalised the website and social media designs.

April is the month the project was live. Articles were posted and advertised on social media (including paid-for Facebook promotional posts). Podcasts were recorded, edited, posted, and advertised. Newsletters were finalised and sent out, and I evaluated the past week, including keeping track of the budget.

I feel I was relatively successful in sticking to this plan. Due to last-minute changes in article scheduling (namely as contributors dropped out), I did end up having to write some the day before they were due out, and create images, social media, etc. after publishing so that I would have the correct link. Despite this, I don't feel anything came across as rushed, and I received positive feedback on the project.

## Breakdown in brief

### Semester 1

Pre-planning. Initial logo designs, social media, and website created as part of Visual Design module.

### February

Research. Begin planning articles towards end. Create website and advertise for contributors on social media.

### March

Article planning and writing. Final website design. Last week: countdown to launch on social media. Create newsletter templates (welcome and weekly).

### April

Publishing articles social media. Recording, editing, uploading podcasts. Creating and publishing weekly newsletters. Weekly evaluations.

### May

Finalise production pack, complete critical reflection, print, submit.



# PROJECT TIMELINE

PROJECT TITLE      Production Project  
 PROJECT MANAGER    Rebecca Knight

COMPANY NAME                  ENI  
 ASSIGNMENT DUE DATE        5/11/18

WEEK	FOCUS	DETAILS	Feb	Mar																													Apr							
			Entire Month	1	...	18	19	20	21	22	23	24	25	26	27	28	29	30	31	1	2	3	4	5	6	7														
1	Research	Article style	█	█																																				
		Website design	█	█																																				
		Marketing and social media	█	█																																				
2	Writing and Planning	Plan articles to write		█	█	█	█																																	
		Plan podcasts (incl. arranging guests and recording dates)																										█	█	█	█	█								
		Plan newsletters																																						
		Write articles																																						
		Design newsletters																																						
		Record, edit, release podcasts																																						
		Plan and create social media and graphics																																						
3	Publishing and Posting	Post articles																																						
		Send newsletters																																						
		Post social media																																						
		Post podcasts																																						
4	Review and Production Pack	Review the week																																						
		Review project																																						
		Put together pack																																						
		Print and put in folder																																						
		Submit!																																						

WEEK	FOCUS	DETAILS	Apr																								May														
			9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	...	5	6	7	8	9	10	11													
1	Research	Article style																																							
		Website design																																							
		Marketing and social media																																							
2	Writing and Planning	Plan articles to write																																							
		Plan podcasts (incl. arranging guests and recording dates)																																							
		Plan newsletters																																							
		Write articles																																							
		Design newsletters																																							
		Record, edit, release podcasts																																							
		Plan and create social media and graphics																																							
3	Publishing and Posting	Post articles																																							
		Send newsletters																																							
		Post social media																																							
		Post podcasts																																							
4	Review and Production Pack	Review the week																																							
		Review project																																							
		Put together pack																																							
		Print and put in folder																																							
		Submit!																																							

Break for Dissertation Submission

Production Project Due 12pm Midday



# Research and Justification

**Please note:** As some of the aspects of this project were designed as part of MED6102 Visual Design Studio, there is some research that was also used in the portfolio I created for that module. Sections that include writing from this will be marked with [MED6102] by the title.

## Professional Context

I identified three similar existing publications to use as inspiration and influences for ENI: MCV, IGN, and Refinery29.

### About the publications

MCV is a weekly online and print magazine that produces articles about the video game industry. It covers topics from an angle aimed at member of the industry, such as game developers, and thus is focused on the business aspect of the industry. It is based in the UK, and is partnered with a Japanese magazine called Famitsu, the two of which share articles and topics.

[www.mcvuk.com](http://www.mcvuk.com)

IGN also primarily looks at video games, but frequently writes about other entertainment media as well. Available in more than 20 languages, the 21-year-old company has 250 employees with headquarters in San Francisco. It also produces videos, some that are part of a regular series, and others that are linked to a specific video.

[www.ign.com](http://www.ign.com)

Refinery29 (sometimes shortened to R29) produces editorial articles aimed at young women, with topics including fashion, beauty, health, entertainment, money, careers, and more. R29 is an American company, and has offices in Los Angeles, London, and Berlin, and produces local content as well as global; it has specific social media and websites for different regions, which contain some different content.

[www.refinery29.com](http://www.refinery29.com) // [www.refinery29.uk](http://www.refinery29.uk)

The logo for MCV, featuring the letters 'MCV' in a bold, italicized, red sans-serif font.The logo for Refinery29, featuring the word 'REFINERY29' in a bold, black, sans-serif font.



# Role: Editor-In-Chief

According to Study.com, the role of an Editor-In-Chief is primarily to oversee the publication and approve items for publication. An Editor-In-Chief has the final say on what gets released, as well as suggesting edits for articles, photographs etc. They are also in charge of the budgets for the publication, including separate departments. As well as making company-wide decisions, they also supervise the daily tasks of the company (Neuvoo.ca).

**"Editors-in-Chief can be considered as the equivalent of a company's CEO" (Neuvoo.ca)**

To be an editor, one must have an eye for detail in order to catch mistakes and issues within an article, both with the text and the design/layout. An Editor-In-Chief has to do a secondary check of all articles before they are published, and any mistakes that they miss are their responsibility (CareerStint.com). I feel I am able to look closely at a work and tweak it to improve its quality.

**"Editing is like quality control." (CareerStint.com)**

Editors-In-Chief are "responsible for hiring" (Study.com), which I have done in a way when looking for contributors for ENI. They must create outlines of each issue, and approve the layout and design (ibid). Again, this is what I have done with ENI; with the article release schedule, I planned the 'outline' of each week's articles, and I approved the designs by creating them myself.

## Links to role research

<https://neuvoo.ca/neuvooPedia/en/editor-in-chief/>

[https://study.com/articles/Job\\_Description\\_of\\_an\\_Editor-in-Chief.html](https://study.com/articles/Job_Description_of_an_Editor-in-Chief.html)

<https://careerstint.com/editor-in-chief-responsibilities>

**"The editor in chief is required to use his creative skills and human resource skills to handle two contradicting jobs - maintain a cordial relationship with the author whose article he is expected to tinker around with." (CareerStint.com)**

As mentioned in the above quote, an Editor-In-Chief has to maintain a balancing act in order to maintain a high quality of publication without offending an article's writer by suggesting edits harshly or unnecessarily. With all the writing contributors, I ensured they understood their work would undergo an editing process by me. With the one writing contributor I actually had, I found it very useful to go through the article with them by me, so they could explain what they meant and help suggest better ways to word certain sentences. This way I feel for a small-scale publication worked very well, as the article was edited how I felt it needed to be but the original author had an input. Thus, he didn't feel I was tearing apart and reassembling his work, and we maintained a good relationship.

I've had several positions in productions where I have had to manage people, namely within radio production. I feel this helped me be comfortable in taking on the role for ENI as a solo project, and ensured I was qualified to do so. The project has taught me a lot about time and people management, and having to make big decisions about the future of the publication (such as changing from creating videos to podcasts).



# Name and Logo

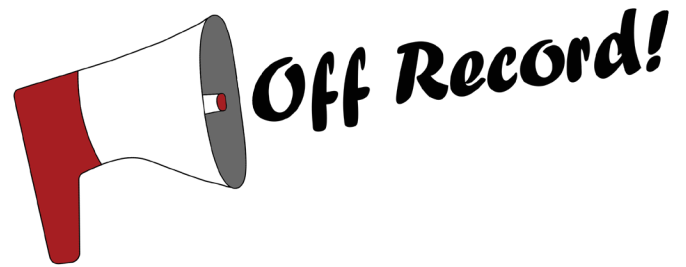
MED6102

While brainstorming potential names, I looked up typical phrases used on film and TV sets to see if there was any inspiration there.

Initially I settled on the name 'Off Record' and sketched out a logo of a megaphone with the name coming out of it. I then used Illustrator to create the megaphone, looking up inspiration in the form of clip art on Google Images. I then imported the outline into Photoshop to add colour and the text.

However, I wasn't completely happy with this name. Most of the websites/online magazines I had researched that are similar to my idea use initials; Imagine Games Network and The Market for Computer and Video Games (IGN and MCV).

I thought about what I hoped to achieve with the magazine; I want to bring entertainment industry news and issues to the public's mind - and there I had my name.



The title font is **Agency FB Bold**, chosen for its simple, blocky, modern aesthetic. Initially I have hoped to use **Champagne and Limousines** as the secondary font for body text, but due to the constraints on Wix, I ended up using **Raleway** and its **Semi Bold** variant. **Impact** was used for headings.



## Colour swatches

### Dark Pink

#7a0b3d  
RGB: 122/11/61  
CMYK: 37/100/55/34



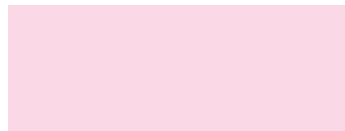
### Medium Pink

#b7115b  
RGB: 183/17/91  
CMYK: 24/100/45/6



### Light Pink

#ffd9ea  
RGB: 255/217/234  
CMYK: 0/19/0/0



### Dark Grey

#454545  
RGB: 69/69/69  
CMYK: 67/60/58/43



### Light Grey

#c6c6c6  
RGB: 198/198/198  
CMYK: 22/17/18/0



### Blue

#11b8b8  
RGB: 17/184/184  
CMYK: 73/2/33/0



Both MCV and IGN use red in their logos, as it is a vibrant colour that stands out. I wanted my logo to be eye-catching, but not completely conform to the similar publications, thus I chose a hot pink as the primary colour. This has the added bonus of representing the feminist slant of the articles.

I chose the blue secondary colour as it is a cool-toned colour that contrasts with the warm pinks. Additionally, I created alternative logos to the main one, including a greyscale and sans-circle.



I decided to call the podcast series 'Unl' as it is a combination of ENI and 'You and I'. Thus, it is linked to the magazine as I wanted (initially I had the name Chat ENI), and also indicates the chatty, friendly tone of the episodes. Credit for this name goes to Thomas Hall, who suggested it prior to appearing on the first episode of the podcast.

I also wanted the podcast's logo to be similar to the main ENI one to ensure a cohesive and recognisable brand. To make it different, I used squares instead of circles so that the two logos weren't the same.

# Article Style and Content

The style of the content is perhaps the area that I most considered existing publications. I wanted the factual aspect of both MCV and IGN, along with the latter's friendly feel. In R29 articles, the personality of the writers really comes through in terms of topics and opinions, which change the tone of the articles making them engaging in a different way to MCV and IGN articles. I took all these aspects into the ENI articles, and encouraged my contributors to do the same.

When I was first planning this project, I was going to look solely at video games and write about 'news, reviews, and issues'. However, I soon decided to broaden this to all entertainment media so I could explore a wider breadth of topics, and as I was concerned about being too similar to MCV's USP. I also elected to not write reviews after reading an article on MCV interviewing IGN's Editor-In-Chief, Peer Schneider.

In this interview, he discusses the 'classic core gamer' versus the 'modern core gamer', saying the former prefers 'authority content' - reviews from a well-know, well-trusted brand to tell them if a game is good - whereas the latter prefers to be told by their favourite 'personalities'. This made me realise that, as a newcomer website, ENI would have neither proven authority or enough of an

established 'fanbase' around the personalities to guarantee these reviews would be read, watched, taken as 'trustworthy'. In addition, whether the reviews were solely on video games or extended to film and television, it could prove to be quite costly to buy access to new media, and I decided other things were more integral to the project that required spending.

In the same interview, Schneider discusses why IGN uses videos in conjunction with their written articles.

*"When we pivoted to video, our initial focus was: 'How do we convert more readers into watchers?' So the first approach was to take what worked in article content and make it as video, too. We called that the 'watch-read' initiative," Schneider continues. "So when you encounter a piece of content on the IGN homepage, you could choose whether to watch or read it, and that was successful in getting some people to watch."*

Instead of doing this as I had initially intended (partly due to logistical issues around filming), I elected to do something similar with the podcasts; using the topics of the articles and the main points within them to steer a candid conversation.



# Website Design

When deciding what platform to host the website on, there were several factors to consider. As I have no coding experience, I needed a platform that I could fully customise without having to code. There were three platforms that I could use; Medium, Wordpress, and Wix.

Medium is a blog site that users can join and write articles for; a 'user-generated content' aggregation site for think-pieces on a wide range of topics. Using this site would have allowed me to focus more on the articles and social media promotion, but would have meant I couldn't customise anything design-wise. As someone who enjoys designing, and as I wanted to use the design aspects for MED6102, this platform (while providing a built-in community or readers and writers) wasn't what I wanted.

Initially I wanted to use WordPress for the site, as I knew it was often used by bloggers and allowed for customisation. I did attempt to create the site with WordPress, but as I was unfamiliar with how to use it, I was not happy with how the site looked and worked.

I've used Wix several times before, and am comfortable with using it. Thus, when I learned that Wix had recently integrated blogging features, I decided to try it. With Wix, I was able to make the website look near identical to the initial sketches and InDesign mockups I had created, though some of the functionality was a bit different.

I was heavily influenced by the IGN website when I created the InDesign mock-up, especially with the subject-divided column of articles and the advert placement. I took into account how MCV laid out their social media bar, and how they make the drop-down menu look, and integrated these into my site. I like how R29 had a white bar as the header with the logo and categories along the top, as I felt it looked very clean and modern.

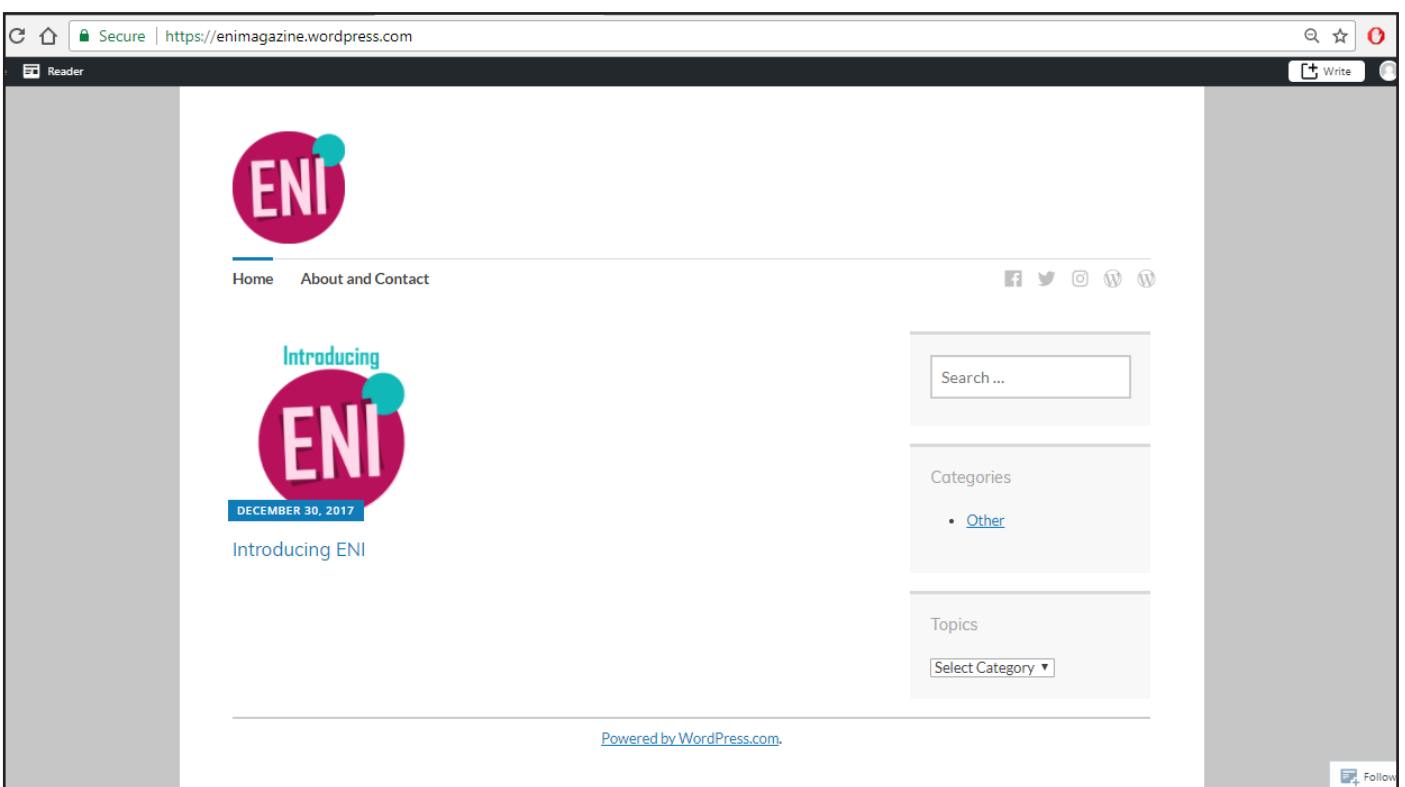
Please note: Refinery29 have gone under a website reconstruction since I conducted this research, and thus the aspects that influenced me may no longer exist.



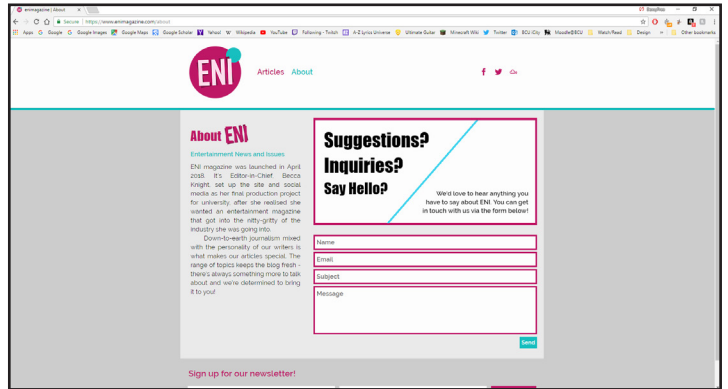
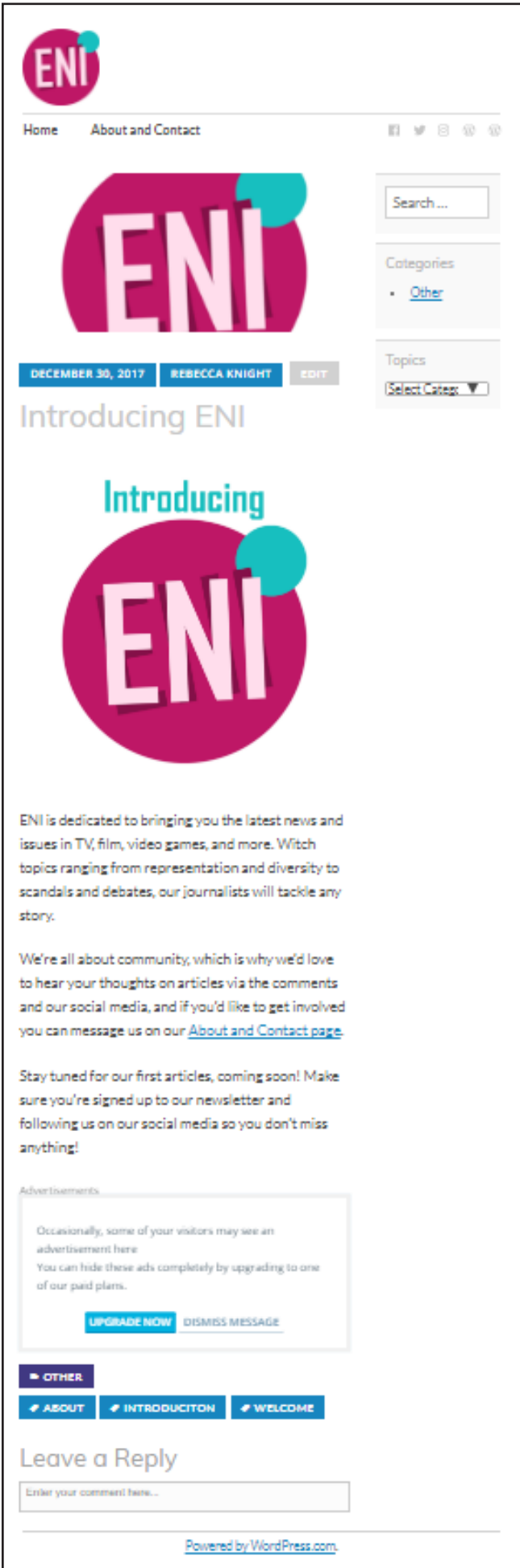
Above: Mock-up of the InDesign website design.

See Appendix 3 for initial design sketches.

Below: Final WordPress design.

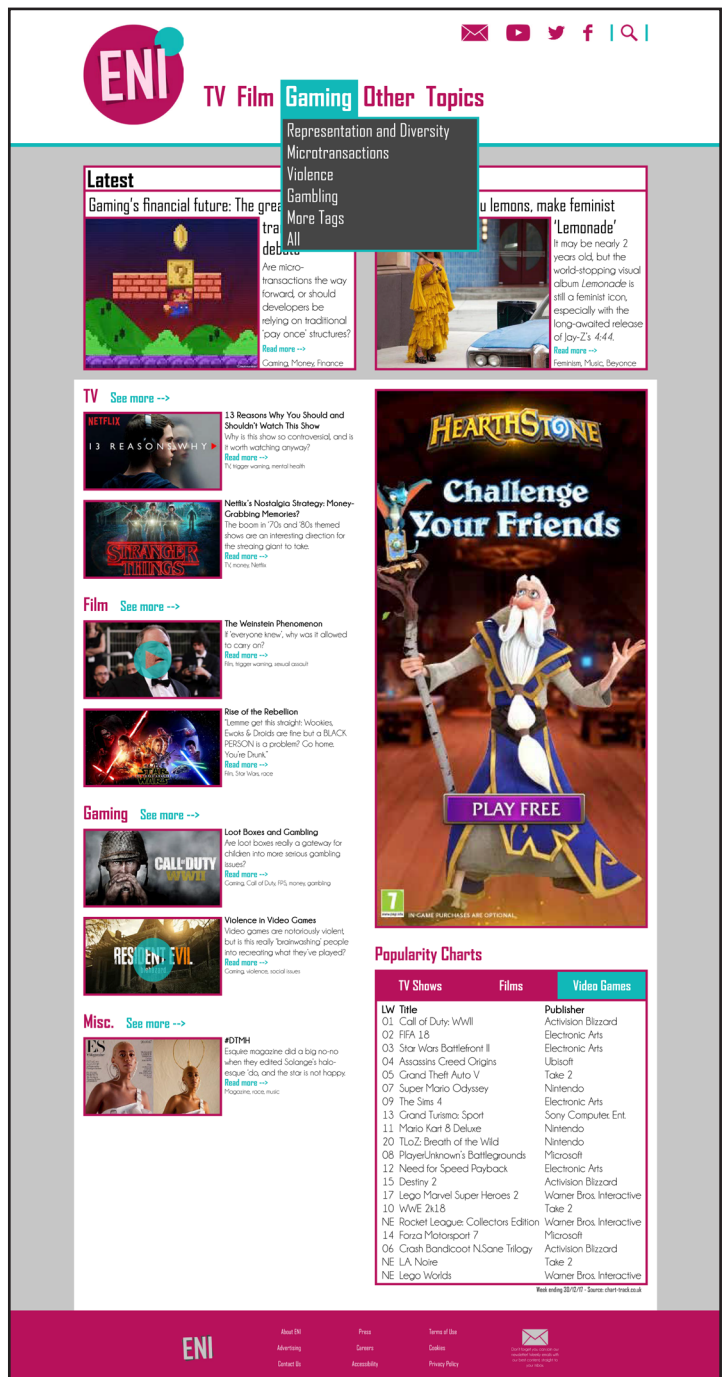


Below: WordPress article page example.

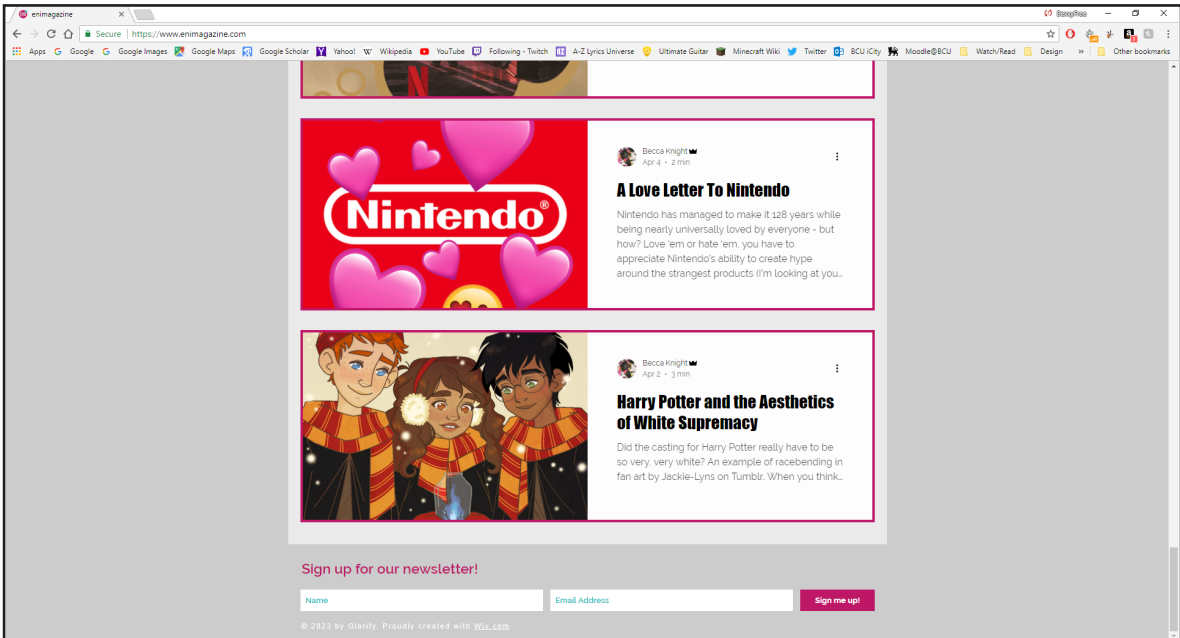
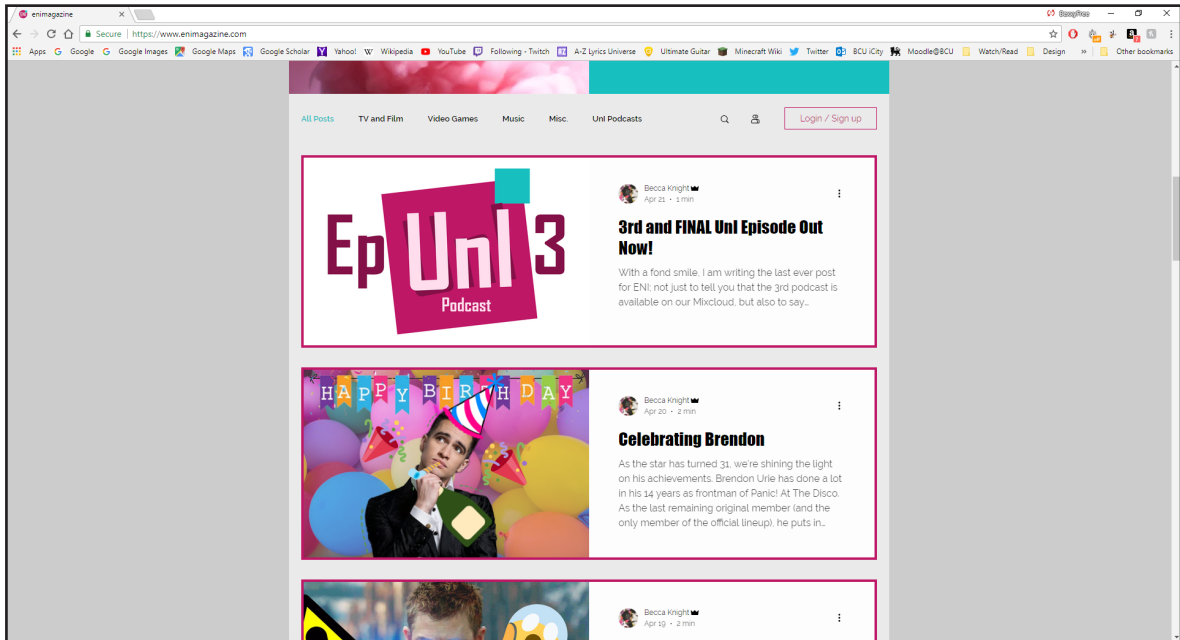
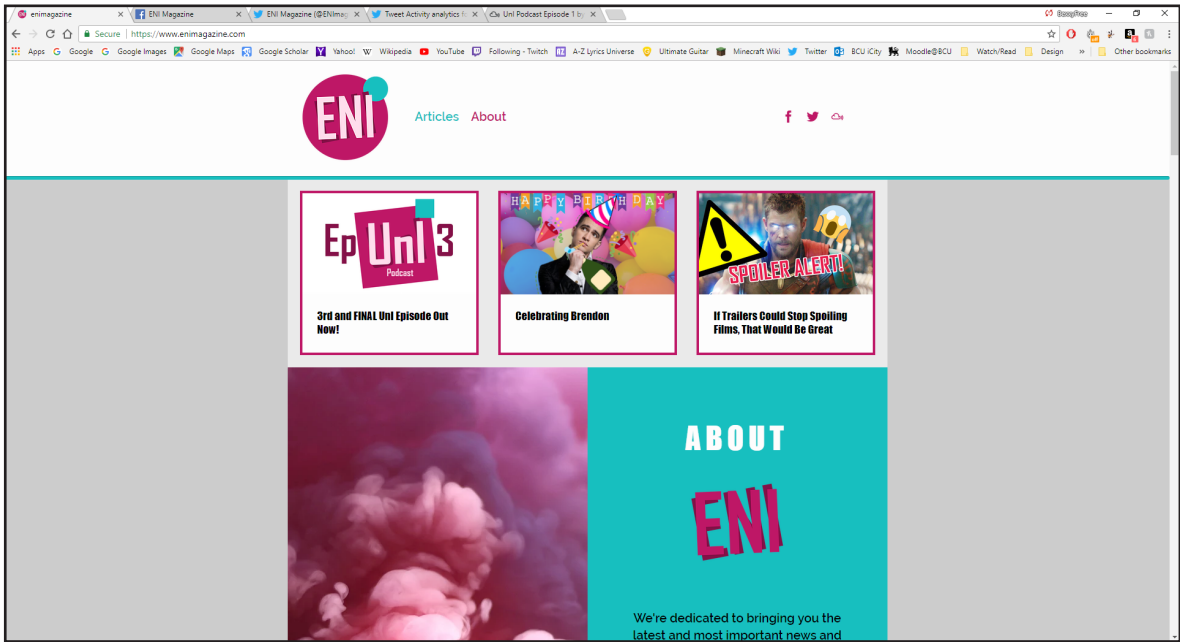


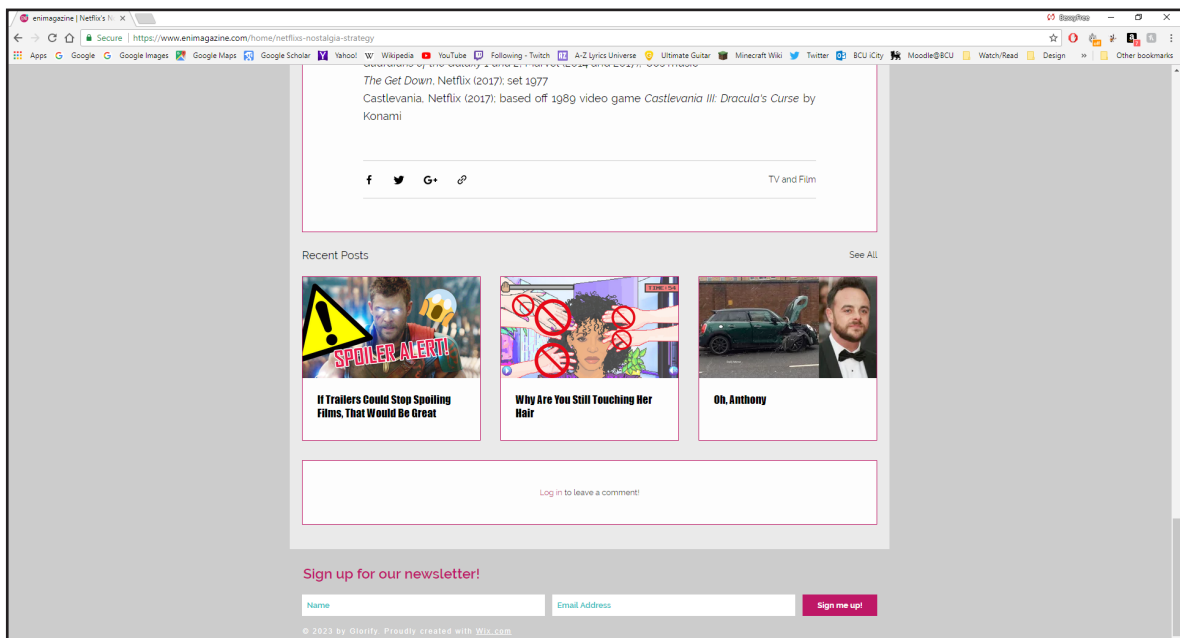
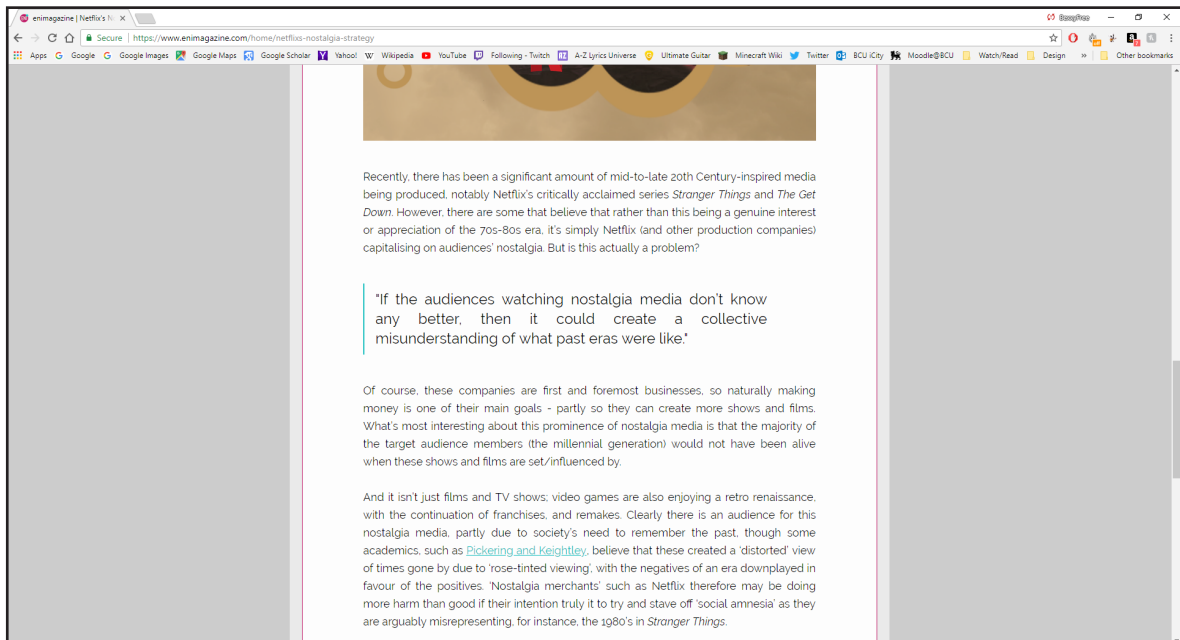
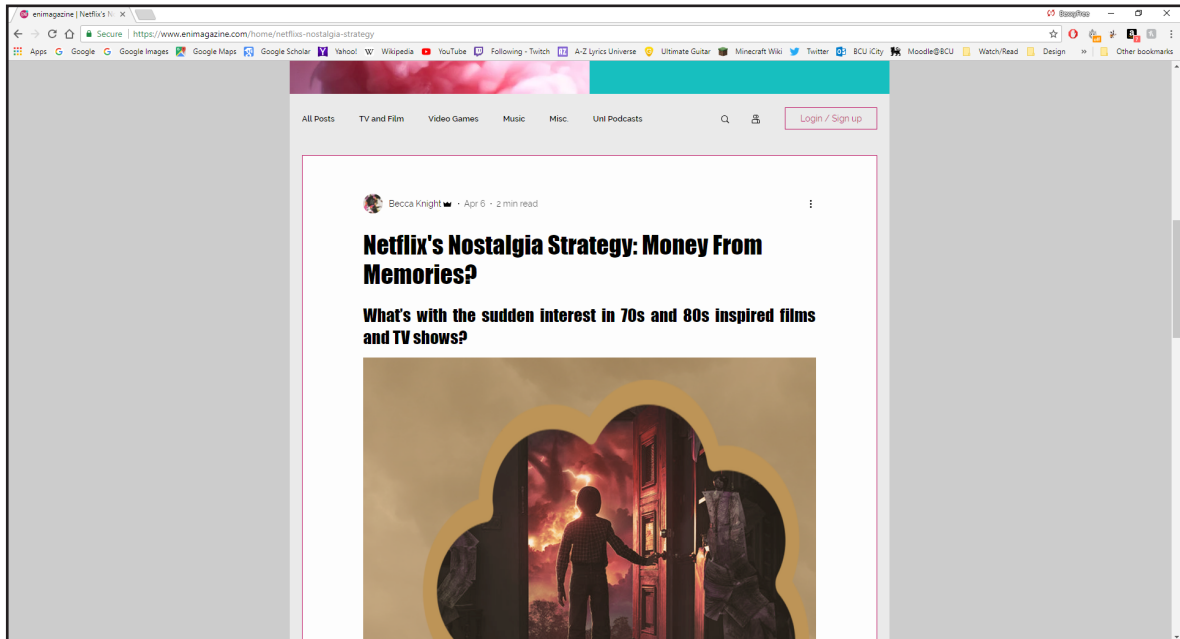
Above: Wix website about page.

Below: InDesign website front page mockup.



# Screenshots of the Wix website (homepage).





# Social Media

Social media is very important for marketing, and is a great (and free) method of advertising to audiences. I decided that Facebook and Twitter would suit the needs of the website best, as I can upload images to grab people's attention and headlines and/or brief descriptions to explain what it's about.

Originally, I thought about using Instagram as I know of some magazines (such as Refinery 29) that use it mainly to engage audiences outside of articles; I decided against this however as I thought it wouldn't suit the purpose and intent of the website and what I wanted to achieve from the social media accounts.

Originally I set up a YouTube account to upload the videos that I had initially hoped to create, however I decided to not create videos, and instead hosted weekly podcasts. I decided to upload these to Mixcloud, an user-upload site for podcasts, radio shows, etc. I was able to connect with other users posting podcasts as a form of networking.

Like R29 does, I experimented in week 1 with sharing non-ENI content to the Facebook page to see what the response was like. As this did not gain much attention, I did not continue this.

## Facebook

I used Facebook as the main promotional platform for the articles, promoting every post about articles for £1-£3 running for a day. I feel this worked very well: see following page for analytics.

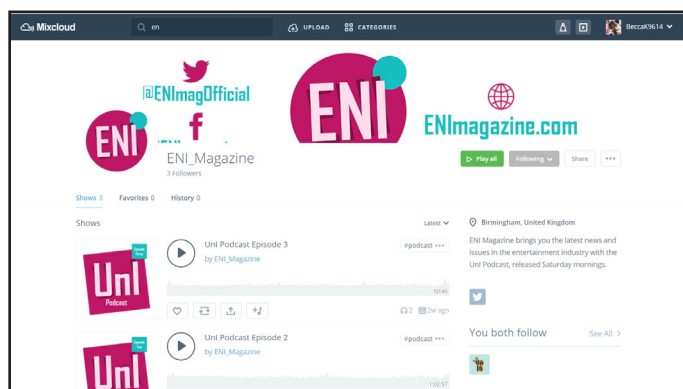
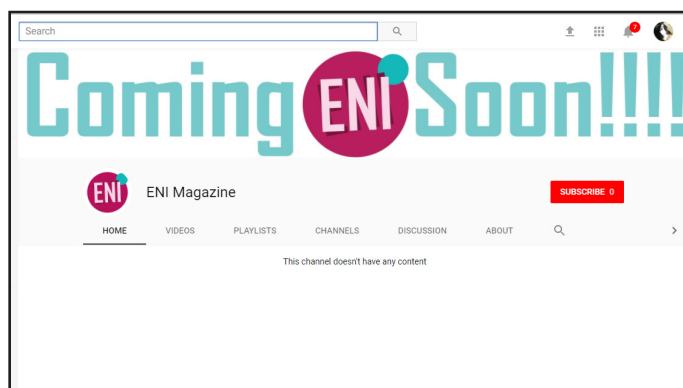
## Twitter

Unfortunately I wasn't able to build much of a Twitter following. I promoted it on Facebook and in the podcasts, and posted some Twitter-only posts with behind-the-scenes content. I think I could have done this a bit more, and looked more into hashtag usage to optimise search results. This is something I will have to consider in the future. I looked into promoting posts on Twitter, however due to budget restraints this wasn't possible, as the site.

## Mixcloud

I tried using the 'Pro' version of Mixcloud, and promoting the first episode, however I found that neither of these aided me. The 'Pro' version had a 30-day free trial, and unlocked a few features on the site including scheduling options, none of which I found to be useful for how I was uploading posts. The promotion cost £6.99 and whilst it gained the episode 402 extra views (as it was featured on the homepage), it only gained one extra listen.

Below: Screenshots of the social media accounts: (T-B) Facebook, Twitter, YouTube, Mixcloud.





# Social Media: Analytics

Mixcloud	Ep. 1	Ep. 2	Ep. 3	Total
Plays	11	5	2	18
Mins Listened	88	24	3	115

Total 159 minutes of content (avg. 53mins per ep.)  
Avg. 6 plays and 38.3 mins listened per episode.

## Facebook

Date range: April 1st - 30th

Number of posts: 24

Number of paid-for posts: 15

Total reach: 5,444

Average reach: 227

Peak reach: 682, April 14th (paid-for)

Total paid-for reach: 4,375

Average paid-for reach: 292

Total engagements: 352

Paid-for engagements: 222

Average engagements: 15

Peak engagements: 55, April 7th

**Please note:** Costs, etc. of promotions will be discussed in the budget.

Across Twitter and Facebook, the posts regarding Unl episodes were all seen by a large audience (1,650 reach; 108 actions), which is interesting considering they had a relatively low listener rate.

## Twitter

Date range: April 1st - 30th

Number of posts: 20

Total impressions: 5,343

Average impressions: 267

Peak impressions: 3,425, April 4th

Total engagements: 32

Average engagement rate: 0.3%

Peak engagement rate: 14.3%

Peak engagements: 9, April 7th

Total link clicks: 6

Peak link clicks: 3, April 18th

The most seen Tweet was advertising the second article (about Nintendo). As Nintendo is popular, it likely was searched a lot over the course of the month, with the Tweet being in the search results, especially as it mentioned one of their highly-anticipated products, Labo. Had I tagged Nintendo, this number may have been higher.

The peak engagement rate was on a post with 14 impressions and 2 link clicks (Unl ep. 2). In comparison, the post with the highest number of engagements (Unl ep. 1) had 150 impressions, resulting in a 6% engagement rate.

**Below: Unl Ep. 1 description. All episodes had similar descriptions.**

**TAGGED**

#podcast #video games #tv #film

Welcome to episode one of Unl, the ENI podcast! This week, Editor-In-Chief Becca is joined by guests Tom Hall, Terri-Anne Coope, and Rebekah Smith, discussing race in Harry Potter, Nintendo, and the boom of 'nostalgia media' on Netflix.

---  
Check out the website to read the best articles on news and issues in the entertainment industry, and you can sign up to our weekly newsletter too!

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[www.enimagazine.com](http://www.enimagazine.com)  
Facebook: @ENIMagazine  
Twitter: @ENIMagOfficial

---  
Tom Hall  
Facebook, Twitter, Mixcloud: imtomhall  
[www.imtomhall.co.uk](http://www.imtomhall.co.uk)

Terri-Anne Coope  
Twitter, Instagram: @TerriOnTheRadio  
Facebook page: Terri-Anne Coope  
<https://terriontheradio.wordpress.com>

Rebekah Smith  
<https://rebekahwordpress.com.wordpress.com>

---  
Song: Mirrorball. Available from: <http://www.purple-planet.com>

Total plays	11
Minutes listened	88
Favorites	0
Comments	0
Reposts	0

Boost this upload

Listeners 11 >

**More from ENI\_Magazine**

Unl Podcast Episode 3  
added 2w ago

Unl Podcast Episode 2  
added 3w ago

# Newsletter

Initially I began to learn how to use MailChimp for newsletter distributions, as it could be easily integrated with WordPress websites via a widget. I designed both an embedded form and a pop-up that would appear after a short time.

I integrated both of these ideas into the Wix website; I used a 'lightbox' to create a pop-up attached to the right side of the screen that appears upon opening the site, and a static box in the page footer.

At first I had decided against using a pop-up, as these can negatively affect a website's Google SEO according to OrganicWeb (link on next page). However, as I was mainly hoping to direct traffic to my site via social media, I decided it might do more good than harm for this project.

Using Wix's 'ShoutOut' feature, I was able to create an automatic welcome email and 3 weekly newsletters that had a 'roundup' of the weeks' articles. I kept the aesthetic as close as possible to the website, however the body font I used (Raleway) was not available in this feature, so I used Arial.

To be able to have a larger number of emails and recipients, and to have automated emails, I had to pay for 'Wix ShoutOut Business essential' (£10.76 p/m, expiring 30th June). This gave me much more flexibility with the emails.

I took design inspiration from the R29 and MCV newsletters, both of which I receive daily. Due to answers in the audience research (q.8), where more respondents said they'd prefer weekly to daily emails, and as I wasn't producing enough daily content to warrant daily emails, I chose to schedule the newsletters on a weekly basis, going out Saturday mornings.

Refinery29 newsletters have the most recent/popular articles published on the site, arranged in a grid with the article headline, image, and subject tag (e.g. beauty, TV, living). I was originally going to use subject tags, however due to limitations with Wix's ShoutOut feature I wasn't able to in a way I was happy with; I was able however to include the other aspects.

MCV include an image, headline, and the first two lines of the article in their newsletter. They also arrange their newsletter into 3 sections; latest, regulars, and in-depth. Again, I didn't have enough content (or these sorts of sections) to need this. I did include, similar to MCV, the first sentence of each article, which I always wrote as a subheading.

**Full newsletters can be viewed at the following links:**  
<https://www.enimagazine.com/so/4MDDpoAj>  
<https://www.enimagazine.com/so/5MDDqJOL>  
<https://www.enimagazine.com/so/4MDDqQXJ>

<https://organicweb.com.au/22249/email-marketing/popup-seo/>

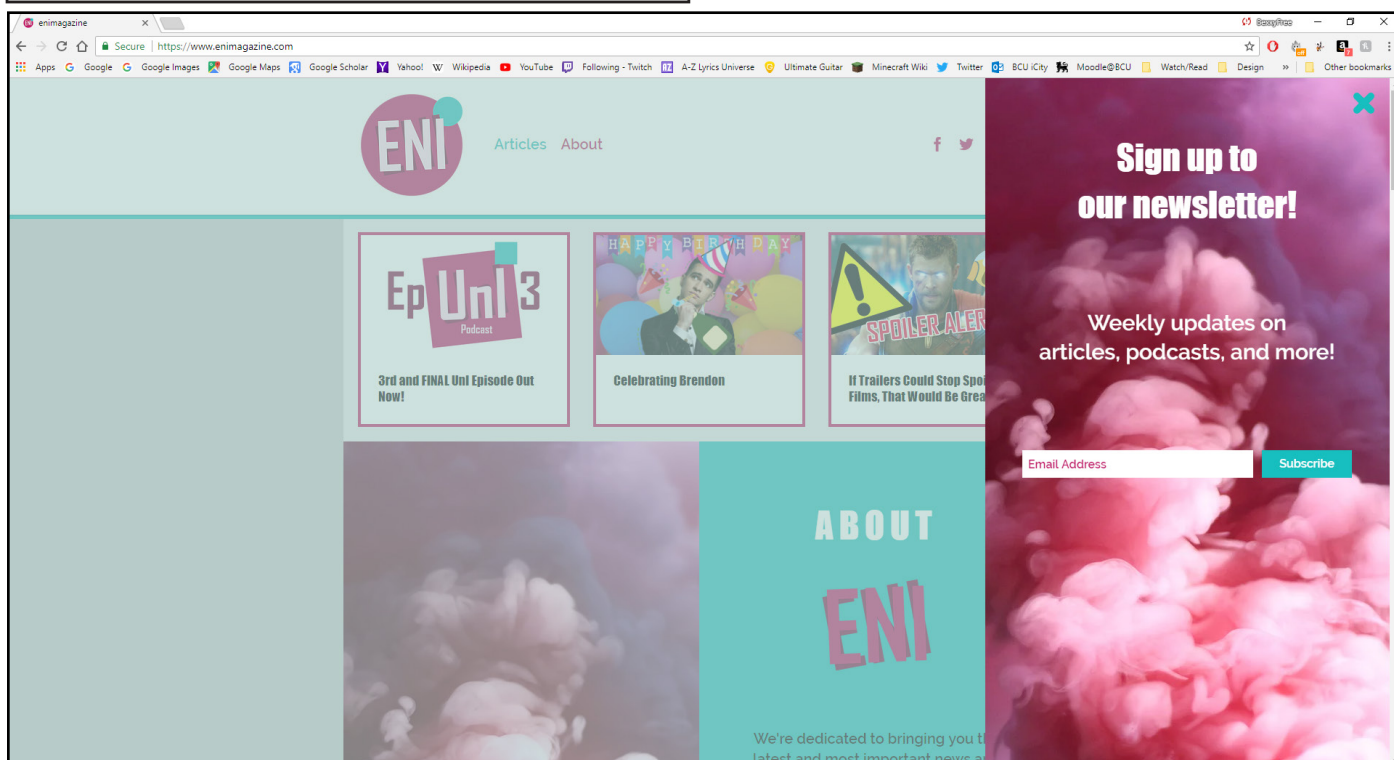
**Below: Newsletter sign-up form (footer). Right page: Welcome email.**

**Below: Website with pop-up lightbox for newsletter sign-up.**

Sign up for our newsletter!

Name  Email Address

© 2023 by Glenify. Proudly created with Wix.com



[Can't See This Message? View in a browser](#)



# Welcome to ENI!



You're now on the mailing list! You can expect a roundup of the week's articles to arrive in your inbox every Saturday morning.



Share Via:



Go to the ENI website 

You've received this email because you are a subscriber of [this site](#)

# Audience

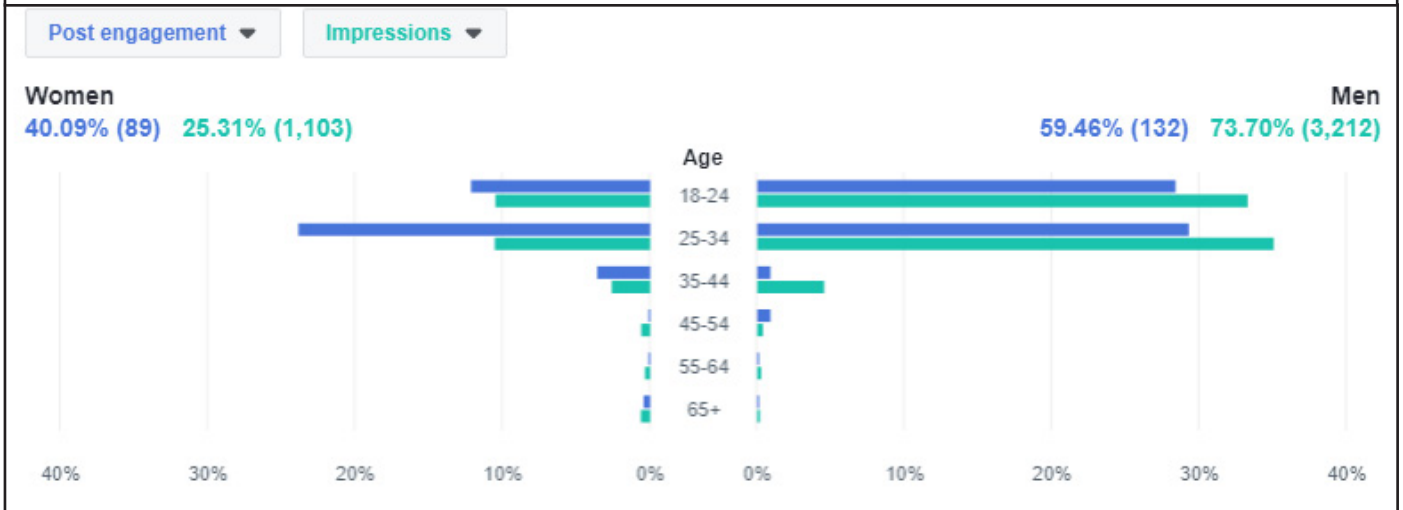
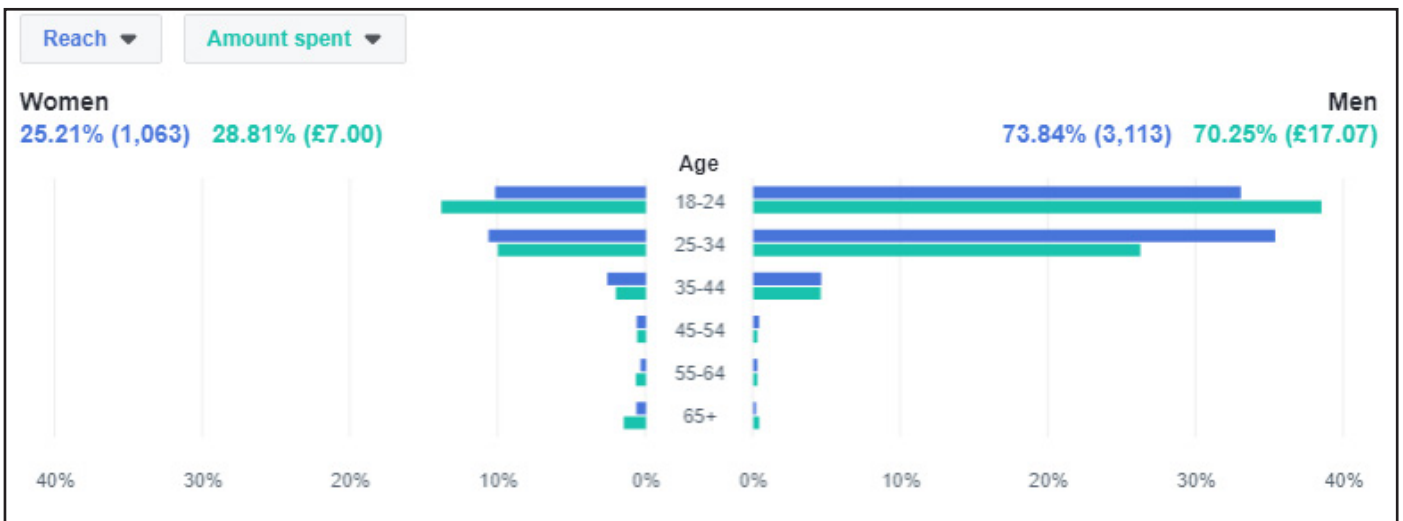
As the range of topics covered by ENI was quite large, I kept the target audience fairly broad as well, aiming at men and women aged 16-35 in the UK.

When setting up Facebook promotions, I mostly stuck to this demographic for ad targeting, though on two posts I deliberately targeted either just men or just women as the topics were potentially more engaging just to that gender and so was potentially a better investment of the promotion money. These posts were number 3 ('Marvel's Thor: Ragnarok...') and 5 ('Is it that hard...') on this below table respectively.

The post regarding Marvel article, aimed at men, received higher-than-average engagements (results) and reach (the averages being 14.8 and 281 respectively). The other article, regarding the #DTMH article and aimed at women, received less than this. This links with the overall reach/engagement rate, as seen in the below graphs, that show men were significantly more likely to see and somewhat more likely to engage with posts.

This was interesting to me as I had concerns that the 'aesthetic' of ENI would come across as being more aimed at women.

Campaign name	Delivery	Results	Result indicator	Reach	Impressions	Cost per results (GBP)	Amount spent (GBP)	Ends
Post: "3rd and FINAL Unl podcast"	Completed	4	Post Engagement	233	234	0.32	1.29	2018-04-23
Post: "It was a very special some"	Completed	14	Post Engagement	284	285	0.14	2	2018-04-20
Post: "Marvel's Thor: Ragnarok tr"	Completed	23	Post Engagement	590	600	0.09	2	2018-04-19
Post: "Episode 2 of Unl is out on I"	Completed	32	Post Engagement	684	690	0.09	3	2018-04-15
Post: "Is it that hard for people to"	Completed	10	Post Engagement	218	220	0.1	1	2018-04-13
Post: "The best way to keep up-to"	Completed	0	Post Engagement	5	5	0	0.01	2018-04-15
Post: "Microtransactions in video"	Completed	5	Post Engagement	242	244	0.2	1	2018-04-12
Post: "I can't help but want the be"	Completed	15	Post Engagement	251	251	0.07	1	2018-04-11
Post: "Technical issues resolved i"	Completed	11	Post Engagement	427	432	0.18	2	2018-04-12
Post: "While I will in all likelihood"	Completed	12	Link Click	248	248	0.08	1	2018-04-09
Post: "Our first podcast episode is"	Completed	33	Post Engagement	345	348	0.09	3	2018-04-07
Post: "Netflix have been busy spe"	Completed	20	Post Engagement	352	357	0.1	2	2018-04-07
Post: "Hey you! You look like a sni"	Completed	17	Post Engagement	120	123	0.12	2	2018-04-07
Post: "'Love 'em or hate 'em, you"	Completed	8	Post Engagement	124	124	0.13	1	2018-04-05
Post: "WE ARE OFFICIALLY LIV"	Completed	18	Post Engagement	195	197	0.11	2	2018-04-03
<b>TOTAL</b>	N/A	222	N/A	4216	4358	0.12 (average)	24.3	N/A

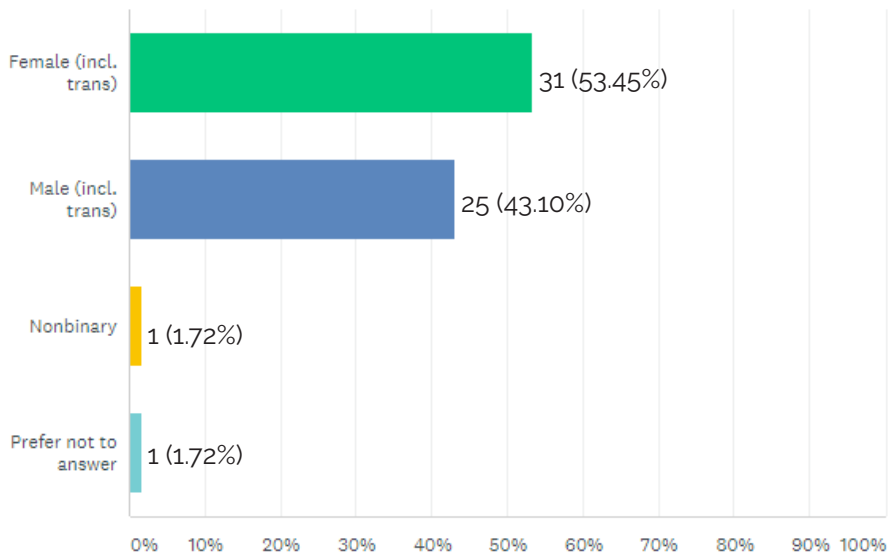


I conducted a survey looking into whether people were interested in news and issues around the entertainment industry, as well as how they'd like this sort of content delivered to them. The survey was posted on Facebook and in a community Discord server (for the fans of Twitch streamer Not\_So\_Nick, who I interviewed for an article), and received 58 responses in two days. The questions and the responses are discussed below.

### Q1

## What is your gender?

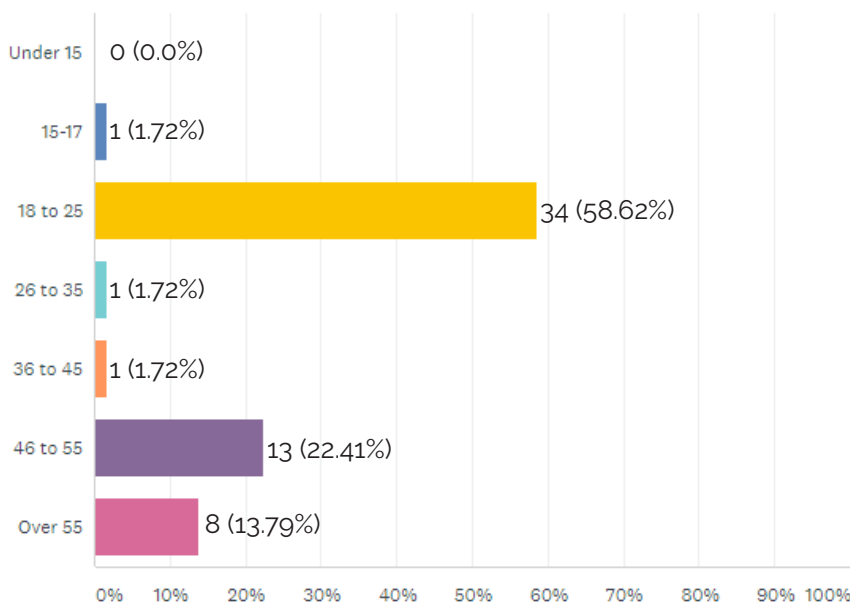
Answered: 58 Skipped: 0



### Q2

## What is your age?

Answered: 58 Skipped: 0



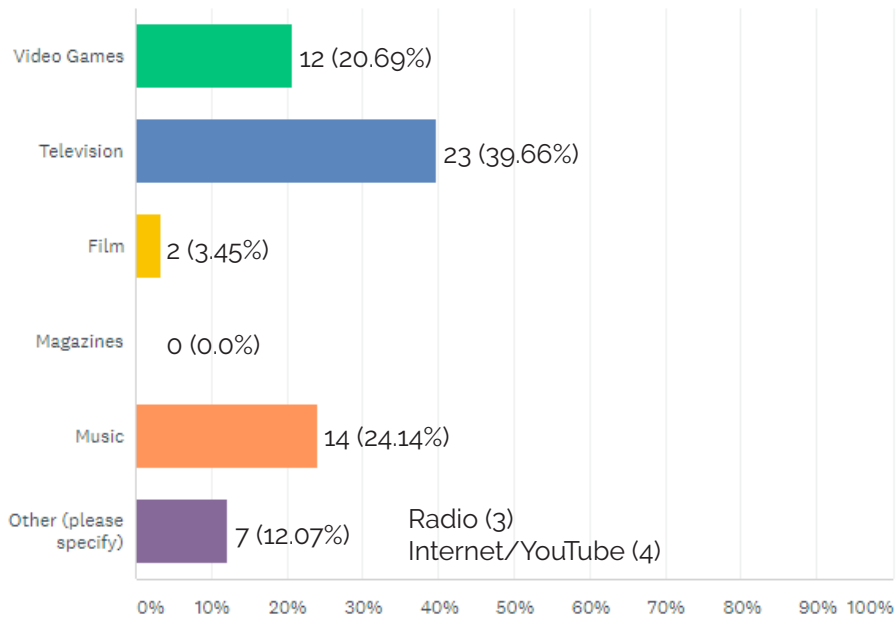
As the survey was primarily shared within my social circles, these results line up with the ages of those that I am 'friends' with on Facebook; primarily classmates from school and university, and older family members.

Right: Facebook promotions table and graphs: engagement and reach.

### Q3

## What entertainment media do you consume most often?

Answered: 58 Skipped: 0

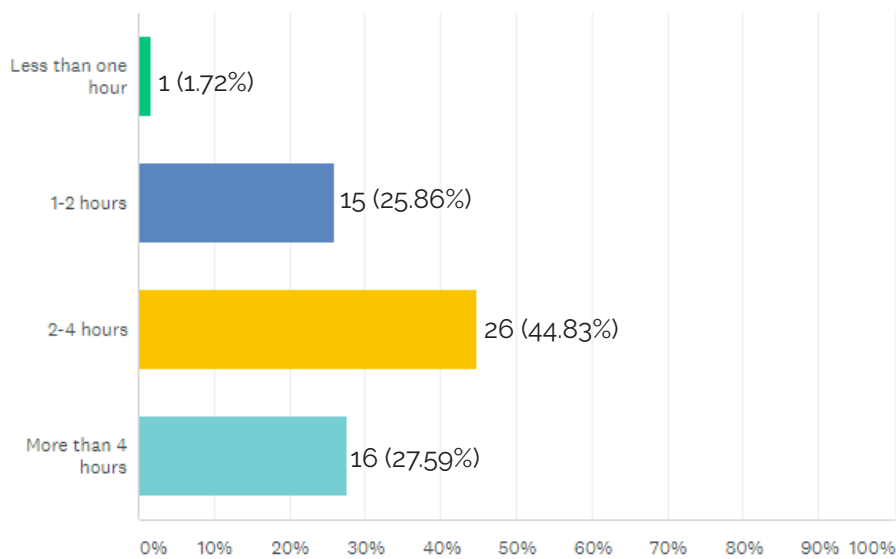


Considering the trends of young adults consuming media digitally (on the internet), I should have taken this into account and included a 'digital media (incl. YouTube, Twitch, and social media)' as one of the possible answers.

### Q4

## How much time on average per day do you spend consuming the entertainment media you chose above?

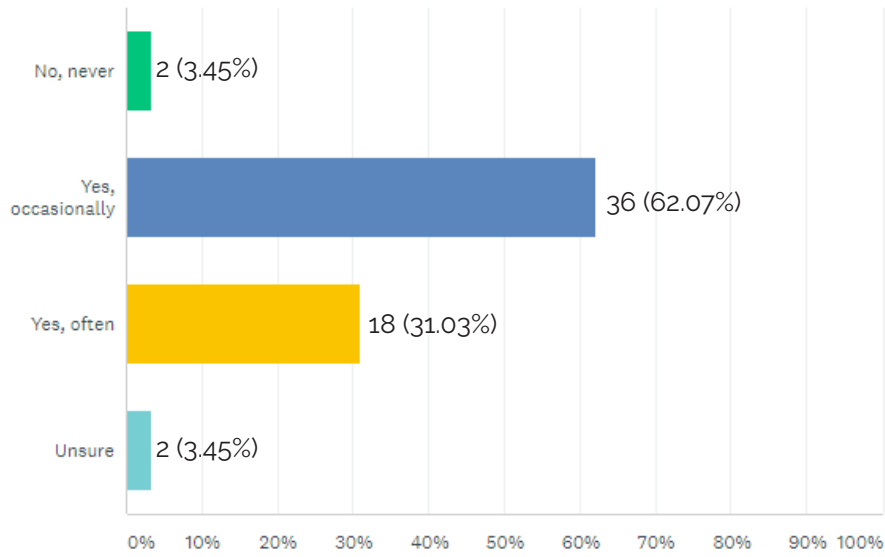
Answered: 58 Skipped: 0



Q5

Do you think about news and issues in the entertainment industry?

Answered: 58 Skipped: 0

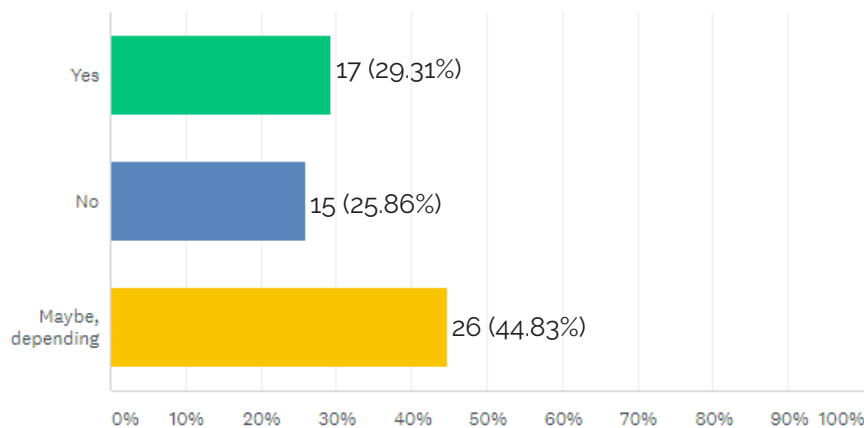


The 'unsure' answers may be due to the wording of the question; some people that took the survey may not be from the UK/have English as their first language, or if they do they may not understand what consists of news and issues in the entertainment industry.

Q6

Would you like to be more informed about news and issues in the entertainment industry?

Answered: 58 Skipped: 0



It is unsurprising to me that 'maybe, depending' is the primary answer, again due to issues outlined with question 5. Had I given an example, more people might have chosen yes or no.

## Q7

Please briefly explain your answer to question 6.

Answered: 50 Skipped: 8

RESPONSES (50)

TEXT ANALYSIS

TAGS

Add Tags ▼

Filter by Tag ▼

Search responses



Showing 50 responses

I think it would be interesting to find out more about the news ad issues in the entertainment industry. I just feel that the current information is a bit dispersed, spread-out.

[View respondent's answers](#)

I can find all the information I need.

[View respondent's answers](#)

it's all superficial about actors, or maybe directors; with more information, we could make more informed choices about which entertainment we access/support/consume

[View respondent's answers](#)

If something interests me I am able to access info. on internet.

[View respondent's answers](#)

I would like to know more about the behind the scenes of what goes on in the industry and how that effects the consumption of the media

[View respondent's answers](#)

It would bore me

[View respondent's answers](#)

I think if it's an important issue like employment problems or abuse then it would be worth getting in the public eye but if it's not then it seems a little odd to report on it

[View respondent's answers](#)

Via the tv, radio and social media I feel I am well informed enough.

[View respondent's answers](#)

Depends whether content style was trashy or informed, intelligent writing. Interested in the latter

[View respondent's answers](#)

Not a priority

[View respondent's answers](#)

I left this as an open question to allow people to explain themselves in as much or as little detail as they can give. 8 people elected to skip this, however enough answered to show that, generally, people are interested in content about areas of media that they consume (unsurprising).



Where it has a wider impact on society particularly issues like privacy and intrusion Changing societal norms	<a href="#">View respondent's answers</a>
Entertainment industry is a broad brush. Specifically interested in film industry related issues.	<a href="#">View respondent's answers</a>
If it is relating to artists/items that I am interested in	<a href="#">View respondent's answers</a>
My daughter works in the theatre worldwide so all information is of interest	<a href="#">View respondent's answers</a>
It would depend on what kind of entertainment it was...	<a href="#">View respondent's answers</a>
Just don't want spam emails/texts	<a href="#">View respondent's answers</a>
I enjoying informed debate but hate that continue arguing all politicians	<a href="#">View respondent's answers</a>
I'm not really that interested.	<a href="#">View respondent's answers</a>
You mean gossip? Or proper insights? I'd prefer the latter	<a href="#">View respondent's answers</a>
I'd only want to read about those I care about	<a href="#">View respondent's answers</a>
It's good to know more, but only if it's real news	<a href="#">View respondent's answers</a>
I know as much as I want to know...	<a href="#">View respondent's answers</a>
i'd like to be enlightened	<a href="#">View respondent's answers</a>
To be more informed on all aspects of the news inc entertainment	<a href="#">View respondent's answers</a>
Depends on the relevance of the information to society...	<a href="#">View respondent's answers</a>
There is plenty of news on Good Morning Britain and This Morning to cover all the news I need about the entertainment industry	<a href="#">View respondent's answers</a>

### Breakdown

Respondent seems generally interested (incl. depending): 30

Respondent seems not interested at all: 11

Respondent skipped/gave ambiguous answer: 17

The world is going through such a shift right now that it's becoming harder to keep up with things.

[View respondent's answers](#)

It would be good to get more information

[View respondent's answers](#)

It would be interesting to see an unbiased view towards these issues in the media, as the media won't report them to their fullest extent.

[View respondent's answers](#)

I look up what I want to know

[View respondent's answers](#)

I don't feel I'm very up to date

[View respondent's answers](#)

Yes if it's actually interesting and not just gossip or commenting on people's looks etc

[View respondent's answers](#)

It would be dependant on what would be covered

[View respondent's answers](#)

I would only like to be notified about things that would potentially impact the games I'm playing and the community

[View respondent's answers](#)

I'd like to know more about the area's that I'm interested in, and would rather filter out the news I don't want to see

[View respondent's answers](#)

I write a fair bit and I enjoy culture. It irks me that the environment we live in seems to prioritise the objectification of celebrities as opposed to the issues going on within the entertainment industry.

[View respondent's answers](#)

I would like to be more informed but only about certain issues.

[View respondent's answers](#)

I generally don't consume a lot of news because I have little interest or it's depressing so I reckon I just wouldn't end up taking the time to read it, it's not a habit I have

[View respondent's answers](#)

I feel it's important to know what's going on

[View respondent's answers](#)

Depends on what the news is about

[View respondent's answers](#)

No interest

[View respondent's answers](#)

Not really too bothered but if it's particularly interesting I would be

[View respondent's answers](#)

If I hear news, usually it's because it's huge and groundbreaking, either by scope or by its nature (i.e. sexism/rape), and when that happens, I tend to read up, as I like to stay informed, but I do get tired of the tedious triviality that can come from the entertainment sector

[View respondent's answers](#)

I frequent entertainment sites and regularly listen to podcasts that give me some ideas of what's happening in different mediums of entertainment. Some news interests and some does not, whatever interests me at any given time is arbitrary and so I couldn't decide if more in-depth knowledge of industry happenings would appeal to me.

[View respondent's answers](#)

I suppose it would be nice to be kept up to date but when it comes to celebrities personal lives I just don't care, unfortunately

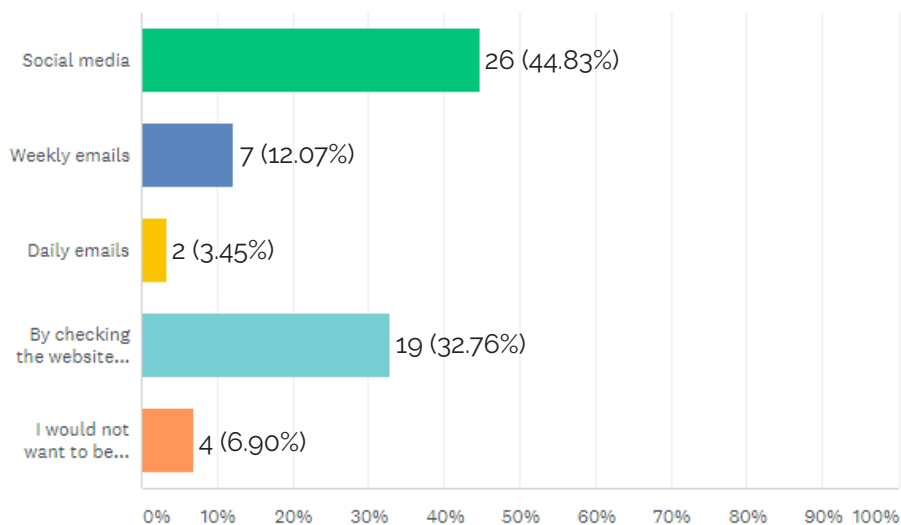
[View respondent's answers](#)

Looking at the 'generally interested' answers, I realised there were 4 sections they could be split into; interested in articles on certain media (6 respondents), interested in articles on certain topics (13), interested in articles in a certain writing style (4), and general interest (7).

## Q8

### How would you prefer to be informed about articles on news and issues in the entertainment industry?

Answered: 58 Skipped: 0



Answer choice 4: By checking the website with no prompting

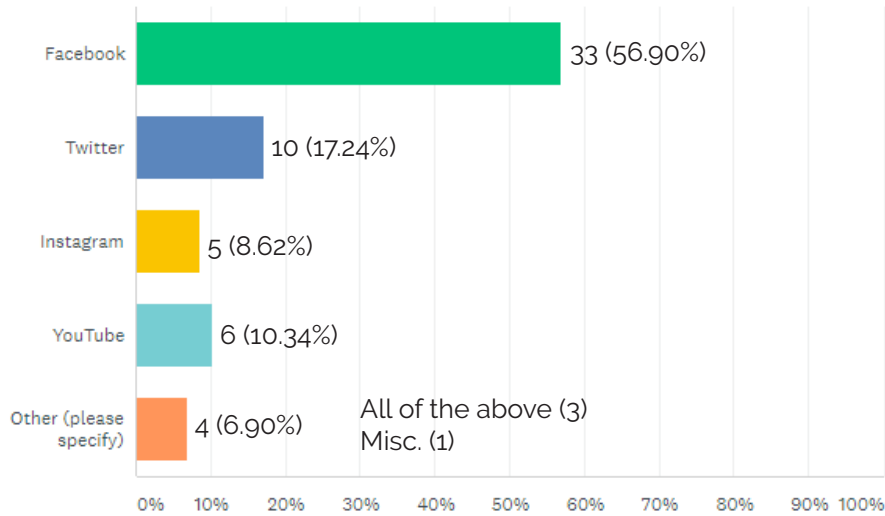
Answer choice 5: I would not want to be informed

It was slightly surprising to me that anyone selected 'daily emails'; for a one-article-a-day schedule this would mean one piece of content per email, which I feel for most would be too much too often. In order for people to actually check the website unprompted, I feel they would need to have been 'introduced' to the site from another source, most likely social media. This answer prompted me to put all the articles on social media, as I knew this is where the most 'traffic' would come from, especially from people who hadn't heard of ENI.

Q9

### What social media do you use most?

Answered: 58 Skipped: 0

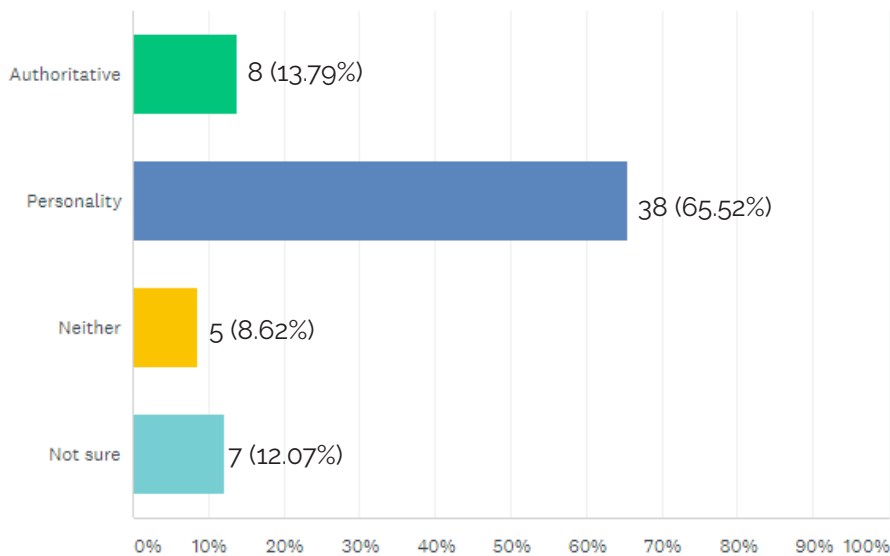


The answers to this may be skewed as most of the responses were from a link on Facebook. However, I took this into account and ended up using Facebook as the primary social media for sharing articles to.

Q10

### Would you prefer to read articles with an 'authoritative' tone, or that show the personality of the writer?

Answered: 58 Skipped: 0



This lines up with what IGN Editor-In-Chief Peer Schneider discussed in an interview with MCV; younger people prefer personality over authority. I possibly ought to have included 'either' as an option, and stated that 'not sure' could also mean 'don't mind'.

This research was integral to building ENI in a way that would appeal to audiences. Further research could have been done into looking at gender preferences within the answers, and it may have been better to focus solely on the target audience age range. A focus group where participants could have discussed various aspects of MCV, IGN, and R29 could have gone further into allowing those to shape ENI.

Several of the questions could have been worded more clearly to ensure the respondents understood, especially the questions that discuss 'news and issues in the entertainment industry'; as previously mentioned, not everyone may understand what this means. It is clear from the answers in question 7 that some people were unsure of the 'style' that I intended to use with ENI, as some respondents emphasized they were uninterested in 'gossip' and would prefer 'real news'. When writing the questions I made the assumption that all respondents would realise that I meant 'real news' rather than 'gossip' when I said 'news and issues'. Clearly this was not the case, and it was my mistake to assume it.

I should have also included some questions regarding the videos/podcasts I intended to make. Some of the questions are relevant to this, however I could have asked what platforms people would consume these on, the style (chatty or informative), etc. I could also have asked whether people would prefer videos or podcasts, which may have influenced my decision on which to make.



# Finance Model and Budget

Blogs have become viable as businesses and careers as bloggers have realised the monetary potential of writing their thoughts and insights for all to see. As a blog-style magazine, ENI can use aspects of the financial models of other existing blogs, as well as sites like IGN, MCV, and R29.

When researching finance models for blog-style websites, I came across an entry on MyPerfectBlog (link below) by Jon, discussing various aspects of financing a blog. He believes that to make money, a blogger must first build an audience:

*"Publish good content, get traffic, build audience, sell info product and/or promote products (usually info products) as an affiliate. In some cases, monetize with display ads."*

He goes on to explore various ways of generating traffic. He uses Facebook, Pinterest, and YouTube, and said this about using the former:

*"These days it's pretty difficult to rapidly grow free traffic from Facebook pages. It's still done, but it's not easy and usually requires attracting a lot of fans. The fastest way to attract fans is by boosting Facebook posts, which means it requires an investment."*

I invested in Facebook, and I feel it paid off in terms of getting ENI's name out there, as less than £30 reached over 4,000 people. If I were to redo some of this project, I would set more posts to 'link click' as the result indicator, in order to measure how successful the posts were at encouraging people to click the link and read the article. Some idea of this can be gained by seeing the post engagement; it is fair to assume that everyone who engaged with the post (i.e. 'liked' it) read the attached article, and likely more people read it than liked the social media post, however this is not guaranteed.

The post regarding the article about *Fantastics Beasts 2* is the only one that looks at 'link clicks' as the results indicator; this post gained 12 clicks of the 248 people it reached with the £1 budget, but it gained no other engagements, therefore it is hard to measure the link clicks to engagements ratio.

*"For many websites, search engine traffic is the biggest source of traffic. Search traffic will materialize over time if you publish good content. However, merely publishing good or great content doesn't guarantee hordes of traffic.... If you wish to rank from high search volume keywords, you'll need to learn how to do SEO"*

Jon goes on to acknowledge that learning Search Engine Optimisation (SEO) properly takes time and resources that, due to other commitments, I did not have for this project, though is an area I want to learn more about in the near future.

He believes, however, that "the blogger's best tool" is their email network. He claims:

*"When [a blogger] talks about growing an audience, what they really mean is growing their email newsletter. This way the blogger can announce when new content is available, promote stuff and generally keep in touch with their audience"*

This is another area that I went into with ENI, however without much success. By the end of the project, I had 8 subscribers to the newsletters. Partly I feel this was due to a lack of good advertising for the newsletters; the second newsletter Facebook ad I tried to run did not do so as it had 'too much text' in the description, despite the fact I had numerous posts with more text run fine. The first newsletter ad reach 120 people with 17 engagements and cost £2, compared to the £5 I set aside for the second ad in a bid to gain more subscribers.

Had I not been financed by the university and/or my own investment, I would have looked into running adverts on the site, using a service like AdSense. According to Jon, this and 'affiliate promotions' are the primary ways that bloggers begin financing their site. Should I continue the project, I may look into both of these methods as forms of sponsorship can be a good way for companies and brands to work with one another to the benefit of both parties.



<https://myperfectblog.com/blogging-business-model/>

# PROJECT BUDGET

PROJECT TITLE Production Project  
PROJECT MANAGER Rebecca Knight

COMPANY NAME ENI  
ASSIGNMENT DUE DATE 11/5/18

Reimbursed items use budget from BCU School of Media

\*Only £0.01 used, running total reflects this

		Source	Amount	Total Spent	Total Remaining		
<b>Budget</b>		BCU School of Media	£50	£49.00	£1.00		
		Personal	£50	£42.41	£7.59		
		<b>Total</b>	<b>£100</b>	<b>£91.41</b>	<b>£8.59</b>		
		Item	Amount	Date of Purchase	Redeemed		
<b>One-Off Costs</b>		GoDaddy domain 1 year	£11.04	01/04/18	Yes		
		Mixcloud Pro (free trial)*	£0	06/04/18	No		
		Mixcloud post boost 1 day (podcast ep. 1)	£6.99	06/04/18	No		
<b>Recurring Costs (Monthly)</b>		Wix Combo Plan (April)	£8.20	01/04/18	Yes		
		Wix ShoutOut Business Essential	£10.76	01/04/18	Yes		
		G Suite Mailbox	£4.12	01/04/18	Yes		
		Wix Combo Plan (May)	£8.20	01/05/18	No		
		Wix ShoutOut Business Essential	£10.76	01/05/18	Yes		
		G Suite Mailbox	£4.12	01/05/18	Yes		
<b>Recurring Costs (Weekly)</b>		Wix Combo Plan (June)	£8.20	01/06/18	No		
		Facebook Advertising (week 1)	£10	Various	No		
		Facebook Advertising (week 2)	£9.01	Various	No		
	Facebook Advertising (week 3)	£7	Various	No			
		Post	Date From	Date To	Week	Cost	Running Total
<b>Recurring Facebook Advertising</b>		Advertising launch and first article (1.1) posted	02/04	03/04	1	£2	£2
		Article 1.2 - Nintendo	04/04	05/04	1	£1	£3
		Newsletter ad 1	06/04	07/04	1	£2	£5
		Article 2. 3 - Netflix	06/04	07/04	1	£2	£7
		Podcast Ep.1	07/04	08/04	1	£3	£10
		Article 2.1 - Fantastic Beasts	09/04	10/04	2	£1	£1
		Article 2.2 - Video game toxicity	10/04	12/04	2	£2	£3
		Article 2.3 - Oh, Anthony	11/04	12/04	2	£1	£4
		Article 2.4 - Microtransactions	12/04	13/04	2	£1	£5
		Newsletter ad 2	12/04	16/04	2	£5*	£5.01
		Article 2.5 - DTMH	13/04	14/04	2	£1	£6.01
		Podcast Ep.2	14/04	16/04	2	£3	£9.01
		Article 3.1 - Kaceytron	Not promoted		3	£0	£0
		Article 3.2 - Movie trailer spoilers	19/04	20/04	3	£2	£2
		Article 3.3 - Brendon Urie	20/04	21/04	3	£2	£4
	Podcast Ep.3	21/04	23/04	3	£3	£7	



# Contributors

In the advert posted on Facebook and Twitter calling for contributors (see right), I was looking for a range of roles, including writers, illustrators, webmaster, and a TV studio crew. As I only got a few responses, all for writers, I began creating the site myself (part of the reason I made the move from WordPress to Wix). This is also what cemented my decision to not make videos as I couldn't guarantee I would have the crew I would need to operate the studio; instead, I chose to make a podcast series, using my radio production skills.

I originally had 5 people lined up to be writers for ENI, however due to unforeseen circumstances only one was able to follow through: James Ayers wrote the article on Kaceytron and internet trolling. Some of these were people I had recruited by posting in a Discord group that I moderate, and I knew there was a relatively large chance that these people would drop out, therefore I had a contingency plan and made sure I was not relying on their articles.

Whilst original illustrations would have been nice for the project, I was and am confident enough in my graphic design skills to create my own images for articles as needed. For a few I used existing images, which I credited in the articles and in [Appendix 1](#) in this document.

As I've done several modules in radio and am a committee member for Scratch Radio, I found gaining podcast guests much easier. Whilst I asked a few people in person if they'd be guests (Ryan Sharman, Katie Ross, Peter Dawes, Tom Hall), most volunteered through a post in the Scratch Radio Members 2017 Facebook group on April 2nd. Despite only asking for guests for that week's episode, several people said they'd be interested in doing following weeks, meaning I had more than enough volunteers for the series (see [Appendix 3](#) for correspondences).

Below: Ad posted on social media calling for contributors.



## Contributors Wanted!

ENI magazine is an online magazine for news and issues in the entertainment industry.

If you have a passion for music, TV, film, video games, books, magazines, social media, or anything else, why not get involved?

As well as written content, there will also be video content for some of the articles and as stand-alone content, so whatever your area of media interest, email [contactenimag@gmail.com](mailto:contactenimag@gmail.com) to find out more.

Please note: This is for a 3rd year final project and positions are unpaid, however content produced can be used in portfolios!

<b>Writers</b>	<b>Illustrators</b>
<b>Researchers</b>	<b>Webmaster</b>
<b>TV Studio Crew</b>	<b>AND MORE!</b>





## Contributors

Below is a list of the contributors who completed work for ENI, along with their job title, email addresses, social media (to credit in the podcast descriptions), and details of work. Consent forms can be found in [Appendix 5](#).

### James Ayers

Cinematographer

james.ayers.uk@gmail.com

**Facebook, Twitter, YouTube, Instagram:**

@FuriousBearProductions

**Website:** <http://jamesayersuk.wixsite.com/home>

Writer for article on Kaceytron (published 17/04/18)

### Terri-Anne Coope

Radio presenter

terri-annejanetfell@hotmail.co.uk

**Facebook page:** Terri-Anne Coope

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Podcast guest for episode two (released 14/04/18)

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Podcast guest for episode three (released 21/04/18)

W

### Nick Seniuch

Twitch streamer (Not\_So\_Nick)

xW

**Twitch:** Not\_So\_Nick

**Twitter:** @Not\_So\_Nick

**Discord:** <https://discord.gg/jzdtas2>

Interviewee for article on toxicity in video games (published 10/04/18)

### Ryan Sharman

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Podcast guest for episode three (released 21/04/18)

### Rebekah Smith

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**Website:**

<https://rebekahwordpresscom.wordpress.com>

Podcast guest for episode one (released 07/04/18)

### Ella Squire

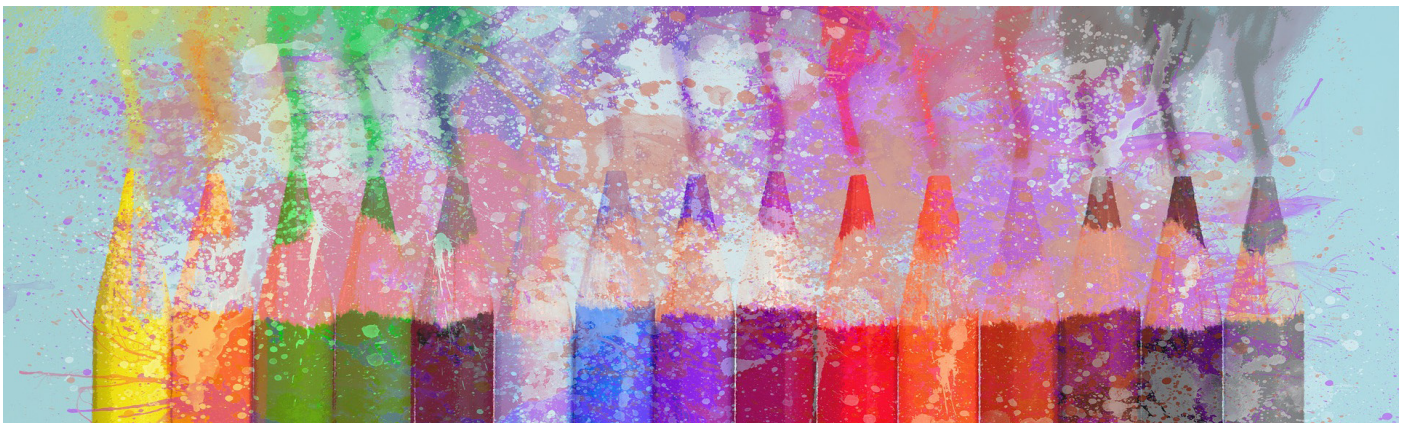
Radio presenter

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**Twitter:** @Ella\_Squire\_

**Website:** <http://ellasquire.wixsite.com/profile>

Podcast guest for episode three (released 21/04/18)



# Articles

This section contains all the articles written for ENI (including images) and the release schedule (which includes potential articles I thought about writing). Each article has the relevant information regarding it (author, date published, word count), as well as any notes about it. Image sources are linked in Appendix 1.

In the article release schedule ([see below](#)) there is a table that outlines the weekly release schedule. 'Med', 'Fast', and 'Slow' refer to the amount of social media posting (particularly on Facebook); in the first week on the days no article was released, I shared a relevant post from another Facebook page to

the ENI page as an experiment to see if they got much engagement. As they didn't I decided to not do this in following weeks - if it had, I would have continued it to week 2.

**Please note:** I have tried to replicate the articles as closely as possible to how they appear on the website, but please bear in mind some discrepancies may occur. To see them as they appear on the site, you can find the links on [page 4](#) of this document. Articles are sorted by release date on the site. Hyperlinks in the articles [look like this](#), and the link can be found in the notes section below each article.

**Below: Article release schedule.**

Name	Written	Edited	Uploaded	Scheduled Date	Published	No.
Harry Potter and the Aesthetics of White Supremacy				2		1.1
A Love Letter To Nintendo				4		1.2
Netflix's Nostalgia Strategy: Money From Memories?				6		1.3
I'm A Potterhead Who's Not Excited For <i>Fantastic Beasts 2</i>				9		2.1
GGEZ: Countering Video Game Toxicity				10		2.2
Oh, Anthony				11		2.3
The Great Micro-Transaction Debate				12		2.5
Why Are You Still Touching Her Hair				13		2.5
Money From Trolling: The Case of Kaceytron				17		3.1
If Trailers Could Stop Spoiling Films So Much, That Would Be Great Thanks				19		3.2
Celebrating Brendon				20		3.3
Video Games Are A Scapegoat						
Where Are The Women In Classical Music?						
#OscarsSoWhite						
The Weinstein Phenomenon: Are 'Creative Geniuses' Given A Free Pass?						
When The Patriarchy Gives You Lemons, Make Feminist <i>Lemonade</i>						
Lucky Loot Boxes, Or A Gambling Gateway?						

Video Games	Done
Film and TV	Doing
Music	Notes collected
Mixed/Misc	

Med	Week 1	2	/	4	/	6
Fast	Week 2	9	10	11	12	13
Slow	Week 3	/	17	18	/	20

## **Harry Potter and the Aesthetics of White Supremacy** **Did the casting for Harry Potter really have to be so very, very white?**



*An example of racebending in fan art by Jackie-Lyns on Tumblr.*

When you think of the Golden Trio (Harry, Ron, and Hermione from Harry Potter), what race are they? Obviously in the films, they are white, but is that really how they were intended by JK Rowling in the books?

Many fans of the series argue that Harry and Hermione could have - and in some cases, should have - been portrayed by non-white actors, not only to diversify the castings, but also because of 'clues' in the books. Interestingly, neither Harry nor Hermione's skin colour is described, perhaps intentionally by the author to let the reader's imagination fill in the gaps. But fans point out that there are other 'racial markers' that indicate the casting choices were 'inaccurate' or 'wrong', and as much as I love Daniel Radcliffe and Emma Watson, I can agree.

In the books, Hermione is described as having bushy, wild hair, which Watson certainly doesn't have - apart from a scene in film 6 (The Half-Blood Prince) in which she is struggling with making a perfect Draught of Living Death (this follows the book's description of her hair becoming more wild during this scene, but it is arguable that this is how it should have looked throughout the entirety of the films). Fans argue that such a description is more akin to that of a Black woman's natural hair, especially when seen through the lens of a white author/reader unaware of potentially negative connotations of the chosen descriptive words.

But of course, artistic license allows producers to cast who they want, right?

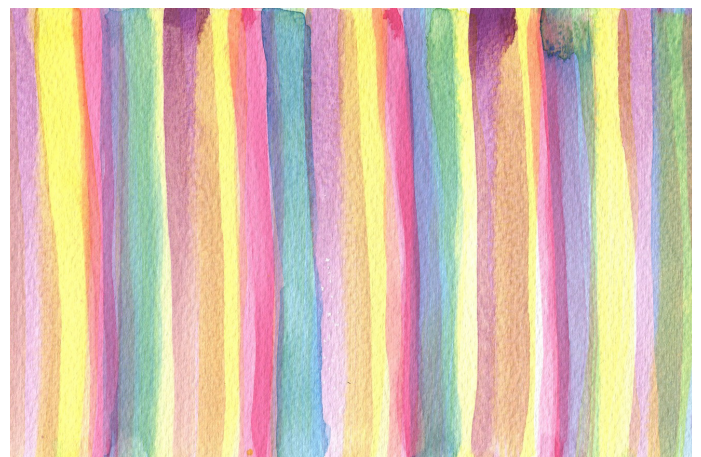
Harry is popularly portrayed by fans as half Indian, and they suggest that the Dursley's issue with his magical heritage is actually a metaphor for their racism. The Dursleys are a middle class family, and

based on the book description of Dudley ("watery blue eyes" and "thick blond hair"), they are white. Harry's description of jet black messy hair and lack of a description of his skin colour has led fans to imagine him as having inherited Indian features from his father, James Potter, and white features from his mother, Lily (Petunia Dursley's sister). It isn't a big stretch of the imagination to see that the Dursley's awful treatment of Harry might be caused or exacerbated by ingrained racism. His name could even be an anglicisation of the Hindu name 'Hari'.

So why is it important to fans to have a racially diverse cast in a popular film franchise like Harry Potter? Namely because there's the idea that you can't be what you can't see - that it didn't seem possible or likely for, say, a black child to become President of the United States until Barack Obama did. It didn't seem possible for an all-female army to defeat men armed with guns and battle rhinos; until Wonder Woman and Black Panther showed this - and did so without sexualising the women! Therefore, while not necessarily doing so deliberately, Harry and Hermione being white adds to the narrative implied by the lack of diverse media that it is only white people who are able to be the heroes and heroines.

There are numerous studies and theorists who discuss the lack of or poorly written diverse representation and its effect on audiences, and why fans 'race bend' characters to fit their ideals. Whatever their reasons, it really should be emphasised that fans should not feel they have to alter and adapt existing characters to fill representation gaps - it ought to fall onto the media industry as a whole to ensure that everyone can see themselves as the hero.

The Harry Potter films may not specifically be a case of whitewashing, but overlooking a perfectly set up opportunity to represent the underrepresented seems foolish at best. Kudos to the casting team of Harry Potter and the Cursed Child for casting Black women as Hermione and her daughter Rose - and good on Ms Rowling for **calling out the racist trolls.** *[Cont. next page]*





A family photo of the Granger-Weasleys as depicted in *The Cursed Child* (l-r Paul Thornley as Ron, Noma Dumezweni as Hermione, and Cherrelle Skeete as daughter Rose).

If you want, you can simply Google 'Harry Potter raceband' to see numerous stunning examples of fans expressing their creativity and using their skills to diversify the Golden Trio. Or you can [listen to this](#) awesome Indian-style reimagining of Hedwig's Theme!

690 words, est. 3 min read

Author: Rebecca Knight

Date Published: 2nd April

Tags: TV and Film

Notes:

Link one:

<http://www.bbc.co.uk/news/entertainment-arts-36454875>

Link two:

<https://www.pri.org/stories/2016-06-07/new-harry-potter-play-causes-excitement-and-controversy>

Link three:

[https://www.youtube.com/watch?v=plrOAYXljk&ab\\_channel=MaheshRaghvan](https://www.youtube.com/watch?v=plrOAYXljk&ab_channel=MaheshRaghvan)

This article was based on an essay I wrote for MED5129 Fandoms, Subcultures, and Cult Media last year.

The primary image was used with permission from the artist (see Appendix 1).

## A Love Letter to Nintendo

**Nintendo has managed to make it 128 years while being nearly universally loved by everyone - but how?**



Love 'em or hate 'em, you have to appreciate Nintendo's ability to create hype around the strangest products (I'm looking at you, Labo), and their ability to sell those products very

well (we shall see if this extends to the cardboard playsets). So what exactly are the secrets of success of this nearly 130 year old company?

One thing Nintendo has always been good at is innovation; creating new, different, interesting technology that stands out from its competitors. In their 13 decade history, they've gone from card game company to the cutting edge of gaming tech and software. They've dominated console sales in the Switch's first year of sale, and even conquered mobile gaming with Pokémon GO! and Super Mario Run. They're not afraid to try new things, even if that sometimes turns into a weird controller that looks like it's aimed at people with three hand, (see the Nintendo 64 controller, pictured below).

Nintendo is also great at is targeting families, especially 'non-gamer' families - and this includes Labo, which I am very interested in watching play out. Their cute, colourful, easy-to-understand games



mean pretty much anyone can pick up a controller and join in, especially those with built-in handicaps (think Mario Kart 8's auto-steer and accelerate functions). Mario Odyssey's "two-player"

mode - in which player one controls Mario, and player two controls his hat - is ideal for older people (siblings, parents) playing with younger children, as player two has limited control and can't really mess the game up for player one. The Switch's 'anti-eat' coating of denatonium benzoate on its small game cartridges discourages children from putting them in their mouth.

However, there are some that disagree with Nintendo's habit of releasing new versions of existing consoles with minor tweaks. This is especially obvious in the 3DS family: 3DS 3DS XL 2DS New 3DS and XL. The 3DS XL's major feature compared to the regular 3DS is a 90% bigger screen, the 2DS is cheaper due to its lack of 3D capabilities, and the New 3DS and XL version have upgraded processors, additional RAM, and Amiibo support - nothing radically different, or that couldn't have been included in the original 3DS if they'd waited a bit longer to release it.



One user who goes by zaop32 said, as a 'hardcore gamer', he "can't really get behind" Nintendo's targeting of casual audiences, despite their "incredibly good games and probably fun consoles".

**zaop32** Yesterday at 6:09 PM  
Nintendo while making some incredibly good games and probably fun consoles, they target a more casual audience which I can't really get behind. They also rely to much on gimmicks for my taste, like motion control. Much prefer a proper controller or keyboard and mouse

Clearly, however much they try, Nintendo will never be able to appeal to everyone. But you know what? They get pretty damn close, and I for one will continue to be a Nintendo fan as long as they keep going.

**442 words**, est. 2 min read

**Author:** Rebecca Knight

**Date Published:** 4th April

**Tags:** Video Games

**Notes:**

Quote from zaop32 collected from Discord with permission. Reads as follows:

**zaop32 Yesterday [29/03/19] at 6:09PM**

Nintendo while making some incredibly good games and probably fun consoles, they target a more casual audience which I can't really get behind. They also rely to much on gimmicks for my taste, like motion control. Much prefer a proper controller or keyboard and mouse

## **Netflix's Nostalgia Strategy: Money From Memories? What's with the sudden interest in 70s and 80s inspired films and TV shows?**



Recently, there has been a significant amount of mid-to-late 20th Century-inspired media being produced, notably Netflix's critically acclaimed series *Stranger Things* and *The Get Down*. However, there are some that believe that rather than this being a genuine interest or appreciation of the '70s-'80s era, it's simply Netflix (and other production companies) capitalising on audiences' nostalgia. But is this actually a problem?

**"If the audiences watching nostalgia media don't know any better, then it could create a collective misunderstanding of what past eras were like."**

Of course, these companies are first and foremost businesses, so naturally making money is one of their main goals - partly so they can create more shows and films. What's most interesting about this prominence of nostalgia media is that the majority of the target audience members (the millennial generation) would not have been alive when these shows and films are set/influenced by.

And it isn't just films and tv shows; video games are also enjoying a retro renaissance, with the continuation of franchises, and remakes. Clearly there is an audience for this nostalgia media, partly due to society's need to remember the past, though some academics, such as Pickering and Keightley, believe that these created a 'distorted' view of times gone by due to 'rose-tinted viewing', with the negatives of an era downplayed in favour of the positives. 'Nostalgia merchants' such as Netflix therefore may be doing more harm than good if their intention truly it to try and stave off 'social amnesia' as they are arguably misrepresenting, for instance, the 1980's in *Stranger Things*.

If the audiences watching nostalgia media don't know any better, then it could create a collective misunderstanding of what past eras were like. However, as long as history classes continue in schools and censorship doesn't become rampant, I say let businesses create what films and shows they want to make money from. Besides, there are loads of historical documentaries on Netflix to binge, from *Roman Empire: Reign of Blood*, to *Hiroshima*, *Hitler's Bodyguard* to *Althea*.

### **Recent nostalgia media**

*Stranger Things*, Netflix (2016-present); set early '80s

*Thor: Ragnarok*, Marvel (2017); '80s aesthetics  
*Guardians of the Galaxy 1 and 2*, Marvel (2014 and 2017); '80s music

*The Get Down*, Netflix (2017); set 1977

*Castlevania*, Netflix (2017); based off 1989 video game *Castlevania III: Dracula's Curse* by Konami

**363 words**, est. 2 min read

**Author:** Rebecca Knight

**Date Published:** 4th April

**Tags:** TV and Film, Misc

**Notes:**

This article was based on an essay I wrote for MED5109 Digital Cultures last year.

## **I'm a Potterhead who's not excited for Fantastic Beasts 2**

**Seriously, why'd it have to be Depp??**



*A 'Fantastic Beasts 2' promotional image featuring the main cast.*

I will be the first to admit that I love the Harry Potter franchise. I've reread the books more times than I care to count, and I recently marathoned the films at the Prince Charles Cinema near Leicester Square in London (and I only slept through a couple of the 21 hours!).

And I did enjoy the first Fantastic Beasts and Where To Find Them film - seeing the magical creatures I had only read short descriptions of in the books come to life truly was amazing to watch, and almost distracted from the strange lack of Black background people in 1920's Harlem. The critically acclaimed, award winning film is in fact the first of a trilogy, with the sequel due in November this year, but there is some controversy over the casting of 'dark wizard' Gellert Grindelwald, who is played by famed actor Johnny Depp. Is it right for him to continue his career unhindered by the domestic abuse allegations against him?

For some context, Depp began dating actress and model Amber Heard in 2011, and they married in 2015. In 2016 however, Heard filed for divorce and got a temporary restraining order against Depp, claiming **"during the entirety of our relationship, Johnny has been verbally and physically abusive"** to her. Eventually, the divorce was finalised and they published a **joint statement** which said their "relationship was intensely passionate and at times volatile, but always bound by love. Neither party has made false accusations for financial gain. There was never any intent of physical or emotional harm." This seems like a bit of a contradiction, but despite their seemingly 'friendly' settlement it's arguably still 'unsettling' that someone alleged to harm others is still able to be cast in high-profile roles.

Heard received numerous speculations that her claims were false in order to speed up the divorce process and get more money, however she donated the \$7m to charity (the American Civil



*Heard looking fab at the 2018 Golden Globes.*

Liberties Union and the Children's Hospital Los Angeles got half each) in order to show "money played no role for [her] personally and never has, except to the extent that [she] could donate it to charity and, in doing so, hopefully help those less able to defend themselves," as she said in a personal statement.

Obviously the allegations against Depp have nothing to do with his professional life, and while I will in all likelihood still see Fantastic Beasts: The Crimes of Grindelwald, if for no other reason than to see how it adds to the lore of the Harry Potter universe, I know that I will feel at least slightly uncomfortable seeing Depp on-screen. Is it just me? Should the careers of actors (or any other celebrity) suffer due to allegations of domestic violence? Even Chris Brown, who faced community labor, probation, counseling, and a restraining order for assaulting then-girlfriend Rihanna in 2009, had a "fairly substantial backlash" as his songs were pulled from radio station, although this really had "little bearing on the progress of his music and acting careers" in the long run according to Andy Kellman of **Allmusic**.

*I'd love to hear your thoughts on the topic, so leave your comments below. If you or anyone you know is suffering from domestic violence, you can call the UK **National Domestic Violence** hotline for free at 0808 2000 247.*

**513 words** (n/i afterword), est. 2 min read

**Author:** Rebecca Knight

**Date Published:** 6th April

**Tags:** TV and Film

**Notes:**

Link one:

<http://documents.latimes.com/amber-heard-and-johnny-depps-court-declarations-regarding-allegations-domestic-violence/>

Link two:

<https://www.theguardian.com/film/2016/aug/18/amber-heard-donates-divorce-settlement-charity-abused-women>

Link three:

<https://www.allmusic.com/artist/chris-brown-mn0000266063/biography>

Link four:

<http://www.nationaldomesticviolencehelpline.org.uk/>

The afterword was included as I noticed R29 do this if they cover a sensitive topic.

## **GGEZ: How toxicity in video games is being countered**

*Answers have been edited for clarity.*

Toxic players really can break a game, as people are less likely to play if they're likely to encounter someone who will ruin their gaming experience.

Some games and developers make it very obvious that they attempt to tackle negative behaviour, such as Blizzard censoring the much-tilting 'ggez' (good game, easy; a common 'bm' or 'bad manners' phrase intended to annoy the opposing team) in Overwatch by making it autocorrect in chat to one of a few self-mocking phrases. But many players feel there isn't enough being done by developers to prevent and punish toxicity.

This is why over 30 companies - game developers, including Riot Games (League of Legends) and Blizzard Entertainment (StarCraft, World of Warcraft), as well as game-related companies (such as Twitch and Discord) - are banding together to try and solve the issue of abusive players. The Fair Play Alliance was announced at GDC (the Game Developers Conference) 2018 this March, and the number and status of these companies really does have the potential to create some positive change for all gamers - well, not very positive for those who will get banned for negative behaviour, but honestly? Oh well!

There are of course some players that are being proactive in tackling toxicity in games on a more individual level, and even if it's only helping change a few people's hearts it's still a change for the better. Influencers, such as streamers, are some of the best to try and help the situation as they build communities that represent and amplify any positivity that the streamer puts forward.

One such streamer is Not\_So\_Nick, who after only 4 months has amassed a 600+ follower base that has flocked to his positive vibes and anti-tilt personality. I spoke with him at a fan mini meet-up to get his views on toxicity and why it's important for individuals to not just stay silent in the face of negativity.



*Not\_So\_Nick posing by the Birmingham Bull at a recent fan meet-up.*

### **Tell us a bit about yourself**

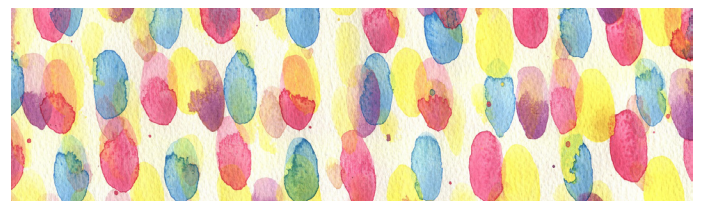
**Not\_So\_Nick:** My name's Nick, I'm a Twitch streamer by night, English teacher by day. I've been streaming video games for around four months now, with a friend called James [Not\_So\_Goblet], and the point of our stream is to try and spread a little bit of positivity on the internet, have a good time, interact with viewers, and get a community going of people who just want to have a good time. We want to make people see that you don't have to be toxic on the internet, you can also be quite nice to each other. That's the mission statement, I suppose, of the stream. [Laughs]

*"There's not that social repercussion that you would have it you literally went up to someone and said, 'hey, you're a smelly!'"*

### **What do you think of the level of toxicity in video games?**

**NSN:** I feel it's just an inherent problem with the internet, as much as I love it. I feel the internet is just an ecosystem that allows toxicity to grow, be that on YouTube or social media or in games, because of the element of anonymity. You go on the internet, you have a username, but that's about it, so if you want to say something horrible to someone, you're going to say it, and they might see it but they won't know who you are, and they're not going to find you. There's not that social repercussion that you would have it you literally went up to someone and said, "hey, you're a smelly". [Laughs]

I've been playing games all my life, since I was 5 or 6. To me, losing in a game, or having it not work out, or dying, whatever, it sucks. Especially if you're really trying hard and someone or something keeps beating you, it sucks and it's always going to suck, and there's no way around that because that's the point. You lose, you don't feel so good; you win, you feel great. You need to accept that. Becoming negative about losing fuels toxicity, but toxicity fuels being negative. When you're angry, you become more toxic and agitated, and maybe you'll make an off-hand comment. But the smack talking kind of makes the other people also play worse and get negative and toxic as well. So someone who started as feeling quite positive is now feeling terrible because someone randomly snapped at them, and unfortunately it's something that's very difficult to snap out of. *[Cont. next page]*



## How do you try to combat toxicity with your stream?

**NSN:** Our gimmick, I suppose, for trying to combat toxicity would be that we go into multiplayer games and as soon as the match starts, or we have an encounter with the other team or players, we type or we say something along the lines of "hey! How are you today?" Just a general question asking about their life. It's that kind of impersonal but inquisitive question that breaks the barrier between you and the other team, and a lot of the time it works and you get a response saying "hey ma, that's really cool that you're asking, my day was fine". And that's already something you've found out, so immediately I can be like, "aw man that's great," and then right there, already, in those two maybe three sentences, you've already established a connection, a dialogue with what are other people.

I feel like that's one of the biggest problems with the internet and gaming is that people don't really look at the opposite team as people? We only see them as people who we've beaten or lost to, we don't see that they have real lives and they have the same feelings as us. Maybe they're going through something bad in their life right now, or maybe they had a bad day, and they're just in a terrible mood. We don't know this and we don't really care. I feel like by trying to pull out some information from these people, you're learning more and more about them, and that's one tiny step, but still a step, towards a more respectful community. Because it's not about being friends with everybody of course, but at least respecting each other as human beings, even in silly games.

We've had so many situations where that small talk led to really interesting conversations in the game and then these people drop into the stream, and we find out so much interesting stuff about these people and we've made some really cool friends just by being nice and connecting to these people. I mean, we've had this little meet-up with people from the stream that we've never met before 'irl' but we know then through streaming. They're fantastic people that we would never have met if not for the way we approached streaming and gaming; it's quite amazing what can happen when you just reach out to someone.

"Right there, already, in those two maybe three sentences, you've already established a connection, a dialogue with what are other people."

## How do you avoid succumbing to the negativity?

**NSN:** If we're playing a game that we're enjoying and having a good time in, but then we get toxicity chucked at us and making us not enjoy the game, I feel like that's just missing the point of gaming in

general because no one's having fun. To somebody who doesn't game, saying that 'it's just a game' is obvious. But for someone who finds games important to themselves, the distinction is not as easy to remember as the outside world might think.

Recently I had this moment where I thought about everything and decided that I'm going to try my best to not get angry, or tilted, or negative even if I'm losing. And if somebody's getting toxic at me, I'll say you know what you did good, you guys did really well, good job. And since I've done that, my gameplay experience has improved so much! A lot of people think that people who aren't negative don't care, but that's not true because I do care. If I'm playing a competitive game I want to be climbing and go up in ranks. The only thing I've changed is when I'm losing, I accept that I've lost and shake the other team's hand figuratively speaking. I put extra effort into praising my team or the other team if they're doing well. In my opinion it's better to praise your team than flame the other team.

## Why do you think it's important to stay positive?

**NSN:** I've been having so much more fun with games since I had this shift in behaviour, and it also pushed me to stream. And the stream has been finding its own little niche with people who feel like my outlook is a cool way of looking at gaming. Seeing people in my chat saying 'hey Nick, I've been trying to be more positive and I've been having so much more fun' is honestly incredible. It makes me hopeful, like the community can become better. We use gaming as an escape from our stressful lives, we love playing video games, we love having something to do in a completely different world or feel like we're getting better at a competitive game. Being positive and seeing other people be more positive gives me hope for the community and the future of gaming in general because as we create a more positive image of our community, we're perceived better by the outside world. That's the thing that I want to push, to show that gamers aren't that bad. [Laughs]

*TL;DR: Toxicity is infectious, but so is positivity. Be nice and you'll have a much nicer experience and possibly make new friends. To see this in action, tune in to Nick's stream everyday 10pm GMT at twitch.tv/not\_so\_nick, where you can also find links to his Discord and social media accounts.*

**1595 words** n/i afterword, est. 6 min read

**Author:** Rebecca Knight

**Date Published:** 10th April

**Tags:** Video Games

**Notes:**

Full interview is included in Unl Ep. 2 on Mixcloud



## Oh, Anthony

Oh, Anthony, what have you done.



*The Vanoo family's car (left) and Ant (right).  
(Image credit: Daily Mirror)*

For those that don't know, Anthony McPartlin, famous as one half of the comedy duo Ant & Dec, was arrested for drink driving on March 18th this year after he crashed into two other cars, one of which was carrying a young child. He is due to appear in Wimbledon Magistrates' Court on April 16th.

Getting behind the wheel of a car after drinking lots is never excusable, and failing a breathalyser test by over twice the legal amount - with your mother in the car, nonetheless - is frankly horrifying.

And yet, I can't help but want the best for him. He has since re-entered rehab, and with luck he will come out a changed man. Does this change what choices he made? Does this mean he doesn't deserve punishment? Of course not. He could have seriously injured someone, or worse, and I hope he understands that.

I would be a hypocrite if I said I thought any negative effect on his career was unjustified after writing [this article](#) on the casting of Johnny Depp in *Fantastic Beasts: The Crimes of Grindelwald*. But it is sad to see an icon of British reality entertainment television fall from grace, especially considering the effect this will have on his (ahem) partner-in-crime, Declan Donnelly.

Dec hosted the last few episodes of *Saturday Night Takeaway* solo, and is likely going to do the same for *I'm A Celebrity...* and the upcoming 12th season of *Britain's Got Talent*. As their duo career spans nearly 30 years, it's sad to see Dec on stage by himself, and this will be a time of reflection for both men.

*This story will be updated after the verdict on April 16th.*



*Ant walking his dog (Image credit: WENN.com)*

**275 words**, est. 2 min read

**Author:** Rebecca Knight

**Date Published:** 11th April

**Tags:** TV and Film

**Notes:**

I possibly could have put an afterword containing a link to a UK-based alcoholism helpline, similar to the domestic abuse one in the article on Johnny Depp in *Fantastic Beasts 2*.

Link to the aforementioned article:

<https://www.enimagazine.com/home/i-m-a-potterhead-who-s-not-excited-for-fantastic-beasts-2>



## The Great Microtransaction Debate

Pay lots once? Pay little often? Or a combination of both?



*Money money money, must be funny.*

The rise of games available as 'free-to-play' is great for gamers with small budgets. However, these games often have 'hidden costs' in the form of aesthetic extras, power- and speed-ups, and DLC add-ons, which has become a somewhat controversial topic as of late.

According to [this article](#) by MCV, one-off payments for games actually work out as very cheap if you consider the amount of entertainment time you get from a single game (bear with us while we get mathematical). They worked it out as this:

**Game cost ÷ hours of gameplay = cost per hour**

So if someone buys a game for £42, then spends two hours a day everyday for a year (730 hours) playing that game, they're spending roughly 6p per hour of gameplay. SIX PENNIES. For comparison, the MCV article claims a TV show costs about \$0.60-\$0.65 USD per hour (42-46p), and a film \$0.80 cents-\$3 (£0.56-£2.12).

However, if we factor in monthly microtransactions of £15 to this, as MCV do, the yearly cost rises to £222 (ouch) which raises the cost per hour to £0.30. Which is still a pittance, especially considering extra material that is free (though financed by these upfront and additional costs) - think how Rockstar Games included a map of San Andreas in every box of Grand Theft Auto V (printed before they made money off the game), and the free app in which users can, amongst other things, train Chop the dog in the game's story mode. Notably, the DLC for GTA V online are all free - probably to avoid issues that would arise from different players in the same

lobby having different DLCs installed.

However, Rockstar Games absolutely make money of the DLCs they put out for GTA V, by way of microtransactions. New items (cars, weapons, clothes, etc) often cost a lot of in-game money (think \$6-10 million for a yacht - it is awesome though), and rather than grinding for in relatively low-profit races and missions, many who can opt to buy the 'Shark Cards', which cost between £1.99 for \$100,000 in-game currency to £64.99 for \$8 million.

In a post on Rockstar Newswire, the company states that this is for the "instant gratification type" of player to help them get items "a little quicker" (I laugh at the use of the word 'little'); "the game and its economy have been designed and balanced for the vast majority of players who will not buy extra cash," however the difference between winning a race often comes down to who could afford to fully upgrade the car.

There is also an ethical argument against microtransactions. A developer from Playsaurus said they suspected that some people who spent thousands of dollars in microtransactions in the first Clicker Heroes game were doing it to feed an addiction, rather than to support the game. In explaining why the studio is using a 'pay upfront' model for the sequel, Clicker Heroes 2, the developer said:

"We made a lot of money from these players who spent thousands. Great. If you're rich, please be my guest. But we don't want this kind of money if it came from anyone who regrets their decision, if it made their lives significantly worse as a result. We really don't like making money off players who are in denial of their addiction. And that's what a large part of free-to-play gaming is all about. Everyone in the industry seems to rationalize it by shifting the blame, assuming way too much cognizance on the part of their victims. People can make their own decisions, right?"



*The adorable-looking Clicker Heroes 2, due to be released in 2018.*

Well, yes for the most part, but people who are addicted are not necessarily acting in a rational

manner. And other people may not understand that they are spending actual money - children for instance. You may remember the Twitter rant Kanye West went on in 2015 about microtransactions in mobile games aimed at children after his daughter North was spending money. It's unlikely that he has an issue with the cost, but whether it's the ethics of it or the constant notifications for receipts is unclear.

As with most debates, there's no clear answer to whether microtransactions should stop being used. The arguments get muddier when loot boxes get involved, which have been accused as a form of gambling. This is something that the industry will have to explore and come to a conclusion about, though this may take some time and could quite possibly end up with different developers reaching different conclusions.

*Do you prefer free-to-play games with microtransactions, or dropping a significant amount of money in one as per the pay up-front model? Let us know in the comments!*

**794 words**, est. 3 min read

**Author:** Rebecca Knight

**Date Published:** 12th April

**Tags:** Video games

**Notes:**

Link one:

<https://www.mcvuk.com/business/analyst-says-gamers-are-undercharged-and-ea-should-increase-battlefront-2-p>

Link two:

<http://www.clickerheroes2.com/paytowin.php>

## Why On Earth Would You Touch Her Hair

### STOP TOUCHING HAIR WITHOUT PERMISSION



*Edited screenshot of video game Hair Nah.*

If a stranger came up to you and stroked your hair without your consent, you'd be annoyed, right? Put out? Angry, perhaps.

What if you did an interview with a high-profile magazine, in which you discuss the importance of celebrating your hair, with an accompanying photo in which your hair forms a halo around your head, only for that halo to be Photoshopped out?

That's exactly what happened to Solange last October. The singer-songwriter fell victim to the evils of digital photo enhancements when the Evening Standard magazine, which claimed it edited out the hard work of hairstylists Vernon François and Joanne Petit-Frere to make room for layout. A fair excuse, but really, considering Solange has even written a song titled *Don't Touch My Hair*. Seriously, how much more of a hint do you need??

Besides, the excuse isn't even a good one. In around 5 minutes, I managed to re-create the ES front cover with the original photograph as it was posted on Solange's Instagram. Yes, a bit of the text gets lost in her armpit (not a sentence I ever thought I'd write), but in Photoshop this would be simple to lighten - the shadow, that is, not her skin tone.



*My version of the cover (left) compared to the original ES Magazine cover.*

And not even 3 weeks after this debacle, actress Lupita Nyong'o was put through the same nonsense after Grazia erased her loose ponytail and smoothed her hair. In [a Tweet](#) and [Instagram post](#), the star said she was "disappointed" that the magazine made her conform to "a more eurocentric notion of what beauty looks like".

"Had I been consulted, I would have explained that I cannot support or condone the omission of what is my native heritage with the intention that they appreciate that there is still a very long way to go to combat the unconscious prejudice against black women's complexion, hair style and texture. #dtmh"

Both women captioned their call out posts with #DTMH, but unfortunately some people can't seem to understand that not only is touching, playing, or messing with Black hair without consent is not just physical harassment, but rooted in racial discrimination; in the 18th century, British colonists in America deemed Black hair to be closer sheep's wool than 'human' (read: white) hair. [ICont. next page!](#)



The Grazia cover that edited Nyong'o's hair compared to two other photos from the shoot. (From Nyong'o's Twitter)

To this day, Black hair remains a source of tension due to stereotypes of it being 'unkempt' or 'matted', which is simply untrue. So unless someone explicitly says you can touch their hair, keep your hands to yourself. They don't care how fluffy or soft it looks. Don't. It's not hard. Children can understand no; adults ought to be able to as well. Young me managed to learn that after my mixed race cousin said she didn't like me touching her hair regardless of if she was touching mine, so I stopped. Problem solved. Easy.

(Oh, and if you come across someone who doesn't get the message, show them [this game](#).)

481 words, est. 2 min read

Author: Rebecca Knight

Date Published: 13th April

Tags: Misc, Music, TV and Film

Notes:

Link one:

[https://www.youtube.com/watch?v=YTtrnDbOQAU&ab\\_channel=SolangeKnowlesVEVO](https://www.youtube.com/watch?v=YTtrnDbOQAU&ab_channel=SolangeKnowlesVEVO)

Link two:

[https://twitter.com/Lupita\\_Nyongo/status/928815665862942720/photo/1?fw\\_site=refinery29uk&ref\\_src=twsrc%5Etfw&ref\\_url=https%3A%2F%2Fwww.refinery29.uk%2F2017%2F11%2F180511%2F180511%2F180511%2Flupita-nyongo-grazia-uk-hair-photoshopped](https://twitter.com/Lupita_Nyongo/status/928815665862942720/photo/1?fw_site=refinery29uk&ref_src=twsrc%5Etfw&ref_url=https%3A%2F%2Fwww.refinery29.uk%2F2017%2F11%2F180511%2F180511%2F180511%2Flupita-nyongo-grazia-uk-hair-photoshopped)

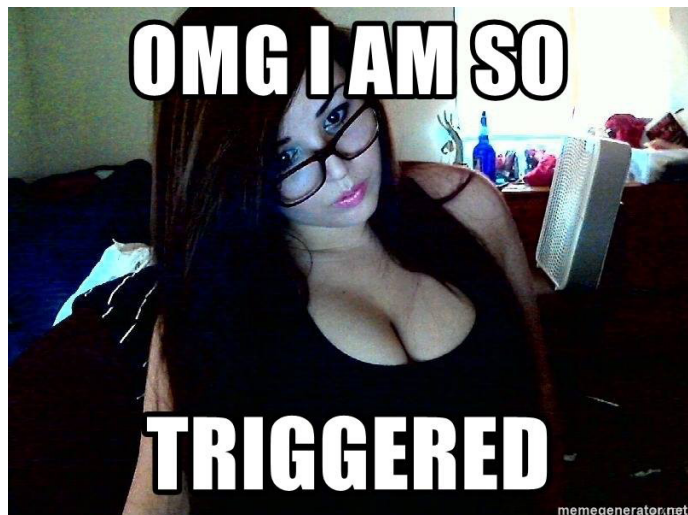
Link three:

<https://www.instagram.com/p/BbTCfXKJc8/>

Link four:

<http://hairnah.com/>

## Money From Trolling: The Case Of Kaceytron Is Kaceytron's intentional triggering truly harmful?



*Kaceytron is known for her triggering tactics.*

Trolls have been around since the beginning of the internet, hiding behind their monitors causing grief wherever they see fit. Anyone who's been on the internet has probably experienced them. They're not all bad; some trolls are good sports about their jokes and gags, but others take it too far. The question is, is there money in being a troll?

Kaceytron, real name Kacey, is a streamer on the popular platform Twitch. Her stream is a new form of troll-stream that uses 'triggers' to get rises out of her audience. Trolls have created streams before but the premise of these streams is that the streamer trolls other players in the game they're playing, other people on Twitch, and anyone else external to the stream while their audience is in on the joke.

For example, the Twitch streamer and League of Legends professional player, 'Sneaky', often trolls his old Korean teammate 'Rush' by teaching him that lewd words have different meanings. The majority of the audience is English speaking and so understand the joke. As Rush understands when Sneaky is joking there's not real damage done, it's just playful trolling.

Kaceytron is different in that she trolls everyone in her stream, as well as people she plays with and other streamers on Twitch as she plays a character during her stream. She does this through the use of 'triggers' that she knows will ([in her own words](#)) "get a rise out of [her] audience." For example, Kacey plays the popular MOBA League of Legends. In the game there are various rules and common knowledge - such as in-game roles, the basic objectives and the way people control their characters - that players will abide by and strike out at people who don't. Kacey takes advantage of this knowledge to troll her audience.

In the game she plays the support role as a character called Morgana. The right champion for

the right role: so far so good. The trolling starts as she get herself killed by the enemy team over and over again, all the while blaming her ADC (Attack Damage Carry, the role that plays alongside support at the start of the game) for not being good enough. This triggers the audience as the majority of them are players of the game and so know that she should be helping the ADC and waiting for them to attack the enemy team instead of running straight at them herself. Aah, but that's exactly what Kacey wants! The audience start to send mean comments in her Twitch chat - as expected when someone on the internet is outraged. She responds by flat out denying that she did anything wrong, or worse, making up new 'rules' about the game like "I'm supposed to take damage, to make them scared." This just stirs the pot more and entices people to flame (abuse) her more.

She's got what she wanted, but how is she making money off this? On Twitch there's a setting where only Subscribers to the channel can talk in the chat. Kacey very frequently has this turned on, so that all those people wanting to flame her have to pay her first. There's also a feature that makes all her donations be read out to her by a robotic voice. She has this on almost all the time and makes a point to react to every comment, again enticing people to give her money.

Some people might say this is extortionate, myself included, but her stream is still live as she's technically not doing anything to breach the Twitch terms of service. Kacey has made money off the idea of being a troll; she might not be morally right here but she's pretty smart nonetheless.

*Fancy checking out Kaceytron's shenanigans for yourself? You can check out her Twitch, <https://www.twitch.tv/kaceytron>*

**481 words**, est. 3 min read

**Author:** James Ayers

**Date Published:** 17th April

**Tags:** Misc, Video Games

**Notes:**

Link:

[https://www.youtube.com/watch?v=DSwTtdOy28U-&ab\\_channel=GenerationBlue](https://www.youtube.com/watch?v=DSwTtdOy28U-&ab_channel=GenerationBlue)



## **If Trailers Could Stop Spoiling Films, That Would Be Great**

**I DON'T WANT TO KNOW WHAT HAPPENS BEFORE I GO SEE IT!**



*Fair warning: this article contains spoilers.*

Film trailers are great - and necessary - to get people excited about a new film. They create hype, give people info about the release; but all too often it feels like those 'teasers' are full-on spoilers that ruin a bit of the film.

Take the [trailer for Thor: Ragnarok](#) for instance. The 2017 superhero action extravaganza is not just a sequel, but part of the wider Marvel Cinematic Universe, and (SPOILERS) included a lot of Marvel's characters; not just Loki and Odin, but Bruce Banner/Hulk and references to Tony Stark/Iron Man and the rest of the Avengers. Of course, these 'external' characters are popular with audiences and may even bring in non-Thor fans to the film, so naturally the studio wants to entice people in by showing these characters are in the film.

Unfortunately, it also kind of spoils it (as will the following). I was SO excited with the Hulk's reveal in the trailer, but this affected how I reacted when that scene happened in the film. On the one hand, I expected it and had it in the back of my mind throughout the start. On the other hand, it built up a kind of anticipation that I was super excited for, and when that scene seemed to be coming up, I started bouncing in my seat. So it really is a double-edged sword.

I do have to give kudos to Marvel for this trailer though, as there are some things they did to specifically avoid spoiling aspects of the film (seriously, major spoilers here!). They trailer scene that reveals the Hulk is different to the movie scene, in terms of dialogue, partly so it fits the narrative of the trailer but it does have this secondary effect. They also did a brilliant job of hiding the fact that (SPOILER) Thor loses an eye in the film; in the big fight with Hela (the Asgardian Goddess of Death, played by Cate Blanchett) in the trailer, his eye is there, whereas in the actual film it is not there. (Apparently he will be getting his eye back pretty soon though; maybe Nick Fury didn't want the competition?) *[Cont. next page]*

YouTube commenters seem to be leaning towards the anti-spoiler stance, with one applauding themselves for not watching the trailer until after they saw the film as it would have spoiled everything. Another claims that watching the trailer after the film gives them a new appreciation for the trailer, possibly as they can now see the easter eggs, foreshadowing, and teasers in a new light.

**Jona Ramirez** 2 weeks ago  
I'm here the day after I watched the movie, and I'm really proud to say that I didn't watch this trailer before. Nowadays even official trailers contain major spoilers. It would've spoiled me about Banner, Surtur, The Executioner, Valkyrie's redemption, etc.

REPLY 2

**Nithila Reddy** 3 weeks ago  
appreciate this trailer more now that I've watched the movie

REPLY 30

View all 2 replies

The fact that Marvel deliberately covered up some of the spoilers suggests that at least this film studio is paying attention to what audiences are saying, so it'll be interesting to see how upcoming films cover up, skirt around, or deal with potential spoilers, while still creating effective marketing campaigns.

*Thanks to James Ayers and Peter Dawes for your contributions to this article. What do you think of spoilers in trailers? Let us know in the comments!*

**436 words**, est. 2 min read

**Author:** Rebecca Knight

**Date Published:** 19th April

**Tags:** Misc, Video Games

**Notes:**

Link one:

[https://www.youtube.com/watch?v=ue80QwXMRHg&ab\\_channel=MarvelEntertainment](https://www.youtube.com/watch?v=ue80QwXMRHg&ab_channel=MarvelEntertainment)

Link two:

<http://collider.com/thor-eye-avengers-infinity-war-chris-hemsworth/#images>

This article was based on a group presentation I was part of for MED6264 Affect and Emotion In The Media. The group members whose work I used have been credited in the afterword.

Quote images from the YouTube video of the trailer of *Thor: Ragnarok*. Read as follows (mistakes in originals):

**Jona Ramirez, 2 weeks ago**

I'm here the day after I watched the movie, and I'm really proud to say that I didn't watch this trailer before. Nowadays even official trailers contain major spoilers. It would've spoiled me about Banner, Surtur, The Executioner, Valkyrie's redemption, etc.

**Nithila Reddy, 3 weeks ago**

appreciate this trailer more now that I've watched the movie

## Celebrating Brendon

**As the star has turned 31, we're shining the light on his achievements.**



*It's my party and I'll pout if I want to.*

Recently-turned-31 Brendon Urie has done a lot in his 14 years as frontman of Panic! At The Disco. As the last remaining original member (and the only member of the official lineup), he puts in astounding amounts of work into each and every song, recording the vast majority of tracks and instruments himself. AND he never lets that lessen the complexity of any of the songs.

Of course, having complete creative control is nice in a way, as it means he can alter the musical direction as he pleases, a reason that many of the members left. And what an evolution it's been; from roots in pop-punk and emo, to synth-, electro- and baroque-pop, to pop and jazz. And if Brendon doesn't mind and is capable of doing everything himself, where's the harm? Even if it's odd to think that this literal one-man band refers to himself as a band, creating albums that turn out like insights into his mind.

Aside from backflipping around stages and pulling off amazing vocal feats, he's also known to be outspoken on LGBT+ rights, a hot topic that more and more musicians are bringing up; remember when the **Foo Fighters rick rolled** the Westboro Baptist Church? Brendon donated \$1,000 to the Human Right Campaign after members of that same church picketed a show, protesting the Panic! song **Girls/Girls/Boys**, hailed as a bisexual anthem due the chorus. (Fair warning, the video has a very naked Brendon in it; apparently he's a fan of being clothes-less.)

**"Girls love girls and boys (x3) and love is not a choice".**

Some have questioned whether Brendon himself is bi, but the singer-songwriter refers to himself in a **2016 interview** as someone who "doesn't really care" and who likes "people". He even asks if it

matters, which some may find a poor choice of phrasing as to some being free to label themselves as what they are really does matter, especially in communities and societies where being open about one's sexuality is difficult without repercussions. Of course, in that same vein he is free to label himself as he wishes.

I think we can all agree that one with Brendon can be labeled as is beautiful. It's almost sickening how one person can be so insanely talented, incredibly nice, and have a pretty face. Can't complain too much though; he's recently released two new singles (listen to them here and here), and has announced album number 6, Pray for the Wicked, set to be released June 22nd this year, which I'll definitely be preordering.

**428 words**, est. 2 min read

**Author:** Rebecca Knight

**Date Published:** 20th April

**Tags:** Music

**Notes:**

Link one:

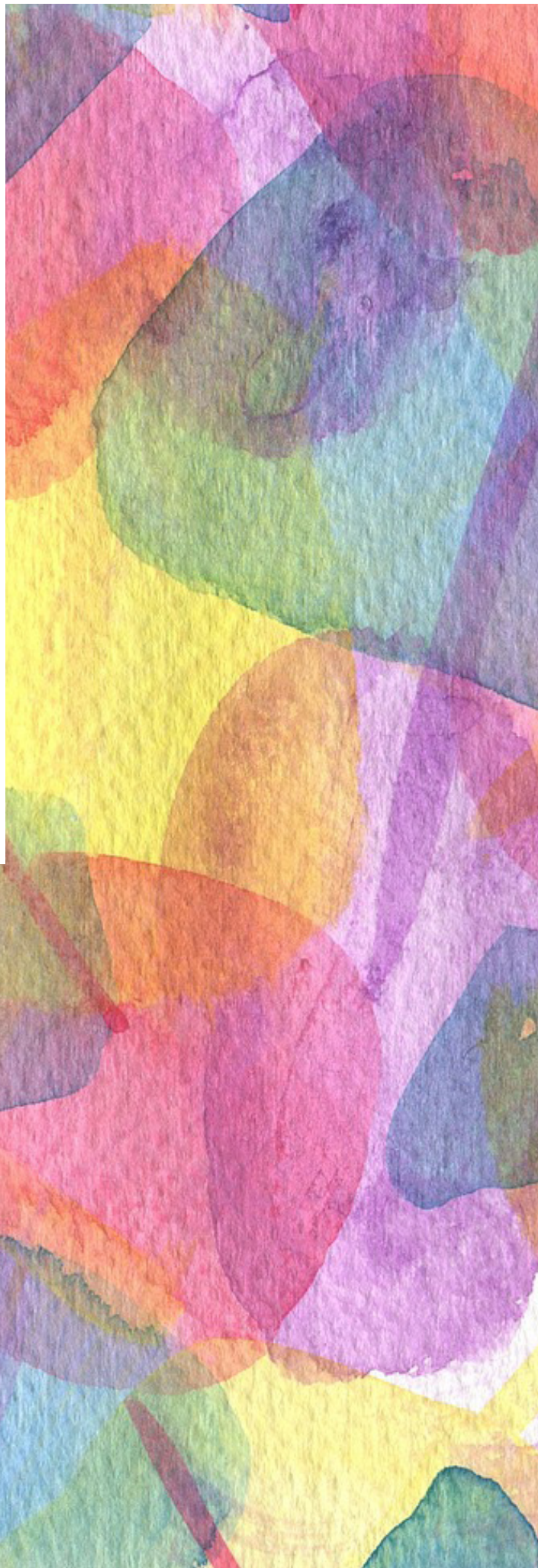
<https://www.independent.co.uk/news/people/dave-grohl-explains-why-foo-fighters-rickrolled-the-westboro-baptist-church-10471025.html>

Link two:

[https://www.youtube.com/watch?v=Yk8jV7r6VMk&ab\\_channel=FueledByRamen](https://www.youtube.com/watch?v=Yk8jV7r6VMk&ab_channel=FueledByRamen)

Link three:

[https://www.youtube.com/watch?v=p1pWjtQYvew&ab\\_channel=ZachSangShow](https://www.youtube.com/watch?v=p1pWjtQYvew&ab_channel=ZachSangShow)



# Podcasts

With the Uni podcasts, I wanted to not just give the ENI audience an alternative way to consume the topics covered each week, but also create additional content. This was as an incentive for audiences to listen to the podcasts, as well as showing different thoughts and opinions that weren't covered in the written articles.

Whilst I led the podcasts based on the relevant articles, including prompting conversations around specific points, I feel the range of people that I had as guests on each of the podcasts meant that, even when the topic strayed slightly, the points were relevant and interesting.

Each of the podcasts had an amount of editing. Mostly this was to ensure the volume levels were as even as possible, and to add in the music sections. There was some cutting, when the discussion strayed too far from the topic, or if there was a significant amount of dead air, however I tried to keep this to a minimum to ensure the conversation was flowing in the published version as authentically as it did in the recording.

Each podcast was recorded in one take, again to keep the authenticity of conversational flow. An improvement could be to have separately recorded an introduction that could be customised for each episode. Instead, I wrote down a 'spiel' that contained all the information I needed to mention in the introductions and outros of each episode, which worked fine.

This section will contain the pre-recording brief for guests (which I said whilst they were filling in the consent forms and the other information I required of them, seen in the [Contributors](#) section), the intro/outro spiels, information about each of the episodes, and the articles posted on ENI advertising the episode's release.

Arrangements for recording podcasts were discussed in informal Facebook group chats, created a few days before the recording date.

To listen to the episodes, find the link to the Mixcloud account on [page 4](#) of this document.



## Brief for Presenters

- Avoid swearing and controversy
- Stay relatively on topic
- Phones off/ on silent
- Release date

## Intro/Outro Spiels

**N.B.** This is not a script, rather it is an outline of what I should include in the introduction of each podcast.

### **Intro**

Hello, and welcome to this episode of Uni, the ENI podcast where we'll be chatting about the articles that have come out this week. This week, we'll be discussing [topics]. I'm your host Becca, and with me today is [guest names and info]. [Brief small talk then get into the topics].

### **Outro**

That's it for this week, don't forget you can check out the articles over on [enimagazine.com](#), and follow us on Facebook and Twitter, links in the description. Thank you so much to my wonderful guests, you can also find links to their websites and social media in the description so do check them out, and stay tuned for next week's episode. Bye!



## Episode One

**Recording info:** Thursday 05/04/18, Radio Studio 2 at Birmingham City University booked 2:30-4:30pm

**Release date:** Saturday 07/04/18 on Mixcloud at 9am

**Marketing:** Link the Mixcloud on website, Facebook (boosted post), and Twitter

**Ideal length:** approx. 30 mins (~10 minutes per topic)

**Recorded length:** 44:29

**Edited length:** 45:00

## Week's Topics

A - Race in Harry Potter - why do fans racebend?

B - Nintendo - how they stand out from competitors, how they've lasted 128 years

C - Nostalgia media - why it's suddenly popular, why it's good, why it's bad

## Guests

Tom Hall - Audio producer

Terri-Anne Coope - Radio presenter

Rebekah Smith - Freelance journalist

## Outline

Introduction

Topic A

Topic B

Topic C

Closure

## Website article:

<https://www.enimagazine.com/home/uni-episode-one>

Published April 7th. Reads as follows:

## Unl Episode One!

You can now listen to the first ever episode of the Unl Podcast! It's on our Mixcloud account, which you can get to by [clicking here](#). Tom, Terri, Rebekah and I discuss this week's articles and more, so make sure to check it out!

Oh, and thank you for making the first week of ENI fantastic. If you have any suggestions, comments, or things you'd like to see in the coming weeks, you can either leave a comment below, message our [Facebook](#) or [Twitter](#) accounts, or email us via the [About page](#).

See you next week!

- Becca, Editor-In-Chief

*[Article end]*

Links are to the Mixcloud account, Facebook page, Twitter profile, and website About page.

## Episode Two

**Recording info:** Thursday 12/04/18, Radio Studio 1 at BCU booked 3:30-5:30pm

**Release date:** Saturday 14/04/18 on Mixcloud at 9am

**Marketing:** Link the Mixcloud on website, Facebook (boosted post), and Twitter (oops)

**Ideal length:** approx. 45 mins plus interview (increased from last week due to ep. 1 having ~15mins per topic)

**Recorded length:** 1:01:44

**Edited length:** 1:02:57 including interview

## Week's Topics

A - Casting of Depp in Fantastic Beasts

B - Video game toxicity

C - Ant fiasco

D - Micro-transactions in video games

E - Magazines and Black celebs

**N.B.** Topics A and E were cut due to time constraints, sensitive content, and lack of interest/knowledge from guests.

## Guests

Peter Dawes - Radio presenter and writer

Jack Griffin - Radio presenter

Clyde Mariga - Radio presenter

## Outline

Introduction

Interview with Nick [cut in during post-production]

Topic B

Topic D

Topic C

Closure

## Website article:

<https://www.enimagazine.com/home/uni-ep-2>

Published April 14th. Reads as follows:

## Episode 2 of Unl Available!

Unl is back again! This week, I was joined by Pete, Jack, and Clyde, discussing toxicity in video games, microtransactions, and the recent Ant shenanigans. There's also the full interview with streamer Not\_So\_Nick! You can check it out on our Mixcloud by [clicking here](#).

Don't forget, if you have any suggestions, comments, or things you'd like to see in the coming weeks, you can either leave a comment below, message our [Facebook](#) or [Twitter](#) accounts, or email us via the [About page](#).

See you next week!

- Becca, Editor-In-Chief

*[Article end]*

### Episode Three

**Recording info:** Friday 20/04/18, Radio Studio 6 at BCU booked 3-5pm

**Release date:** Saturday 21/04/18 on Mixcloud at gam

**Marketing:** Link the Mixcloud on website, Facebook (boosted post), and Twitter

**Ideal length:** approx. 45 mins

**Recorded length:** 54:31

**Edited length:** 50:46

### Week's Topics

A - Internet trolls

B - Movie trailer spoilers

C - Celebrating Brendon

### Guests

Katie Ross - Production manager

Ella Squire - Radio presenter

Ryan Sharman - Radio presenter

### Outline

Introduction

Topic A

Topic B

Topic C

Closure

### Website article:

<https://www.enimagazine.com/home/3rd-and-final-uni-episode-out-now>

Published April 21st. Reads as follows:

### 3rd and FINAL Uni Episode Out Now!

With a fond smile, I am writing the last ever post for ENI; not just to tell you that the 3rd podcast is [available on our Mixcloud](#), but also to say goodbye. (Hey that rhymed!)

In all seriousness, this project has been an absolute blast from the start to the end. I have had incredible fun writing the articles for you to enjoy, sourcing interesting topics and creating fun headlines, subtitles, and graphics that have (hopefully!) grabbed your attention.

Alas, all good things must come to an end.

As ENI was created as a project for university - my final project before graduating - I now have to put it to one side in order to focus on other areas; dissertation, evaluations, and getting a real job (eek!).

So, thank you for being on this journey with me. It's been a blast for me and I hope for you too, and maybe one day I'll blow the dust off the site and boot it back up. Until then, you can follow my [Facebook page](#) and check out my [personal portfolio site](#) to see what other media endeavors I get and have got up to - and of course, don't forget to [check out the podcast!](#)

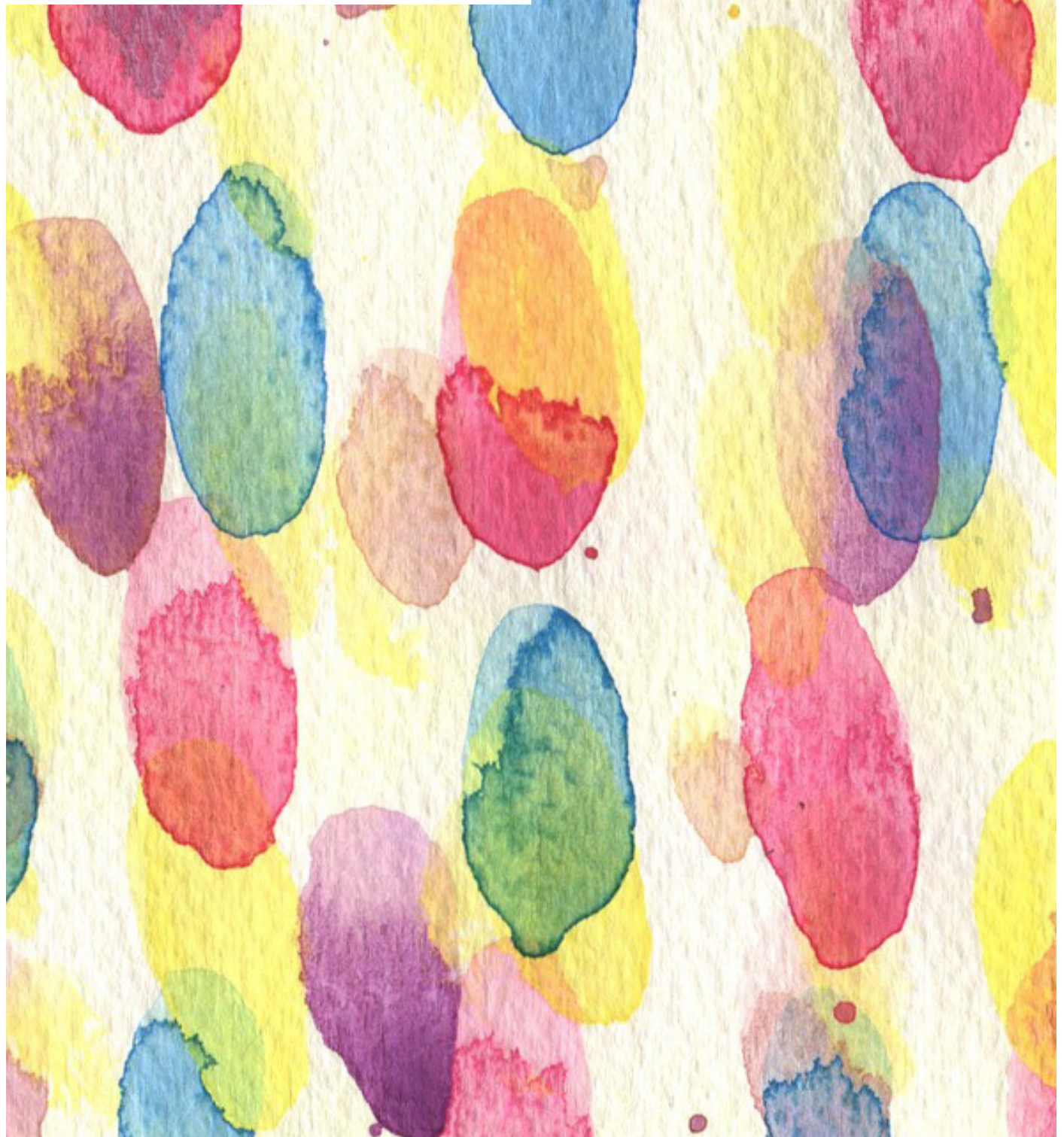
Lots of love,

Becca Knight, Editor-In-Chief



Links in the previous article are to the Mixcloud account, my personal Facebook page and portfolio website, again to the Mixcloud account. Episode 3 was originally supposed to be recorded in Studio 2, but this was double booked. We were then sent to Studio 5, which was also in use, before being allocated Studio 6.

Throughout the Unl articles, I kept the tone very informal and friendly to create a 'one-on-one' tone as I not only wanted to create the illusion of speaking to the singular audience member reading it, but I actually wanted to do just that. Especially when mentioning how grateful I was for the audience reading the articles, liking the posts, etc, I wanted it to be heartfelt and directed to an individual.



# Critical Reflection

## Introduction

For my production project, I created an online magazine/blog called ENI, which focused on bringing news and issues within the entertainment industry to audiences. In conjunction with the 11 articles published on the website ([www.enimagazine.com](http://www.enimagazine.com), or [www.rebeccaknight9614.wixsite.com/enimagazine](http://www.rebeccaknight9614.wixsite.com/enimagazine) after June 30th 2018), I also produced three podcasts (average 53 minutes per episode), three weekly newsletters plus an automatic welcome email, and near-daily social media (please see the end of the document or page 4 of the production pack for a full list of links).

This was a solo project in which I worked with contributors to write articles and appear as guests on the podcasts. The target audience was men and women aged 16-35, deliberately fairly broad as I felt the appeal of ENI's wide range topics in a way 'should not' be directed at only a small, niche demographic, as nearly everyone consumes some form of entertainment media.

## Management of the process

I began planning ENI as early as July/August 2017, settling on the mission statement 'News, Reviews, and Issues'. Eventually I dropped reviews (for reasons outlined in the production pack, page 11), and focused on bringing fact-based think-pieces that showed off the author's personality.

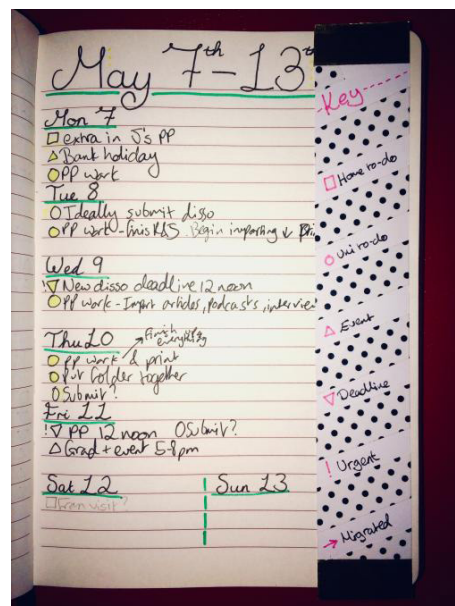
Every aspect of project was planned, and changes were thoroughly thought through by myself and in conversation with my production tutor. One change that occurred early on was the move from WordPress, a site I have never used before and was not comfortable with but that I had initially begun using for the site, to Wix, which I have used several times before. Had I not found out that Wix had introduced blogging features and capabilities, I would have had to stick with WordPress, however I am very pleased with how the site turned out using Wix. I was able to include features such as a countdown clock in the run-up to the project's launch on April 2nd, and easily include newsletter

forms and other functionality features.

The biggest issue to arise during this project was the majority of people who had expressed interest in writing an article dropping out, most of whom did so by simply ignoring the emails. This was, frankly, more annoying than anything; I had planned on writing around 10 articles myself regardless of the contributors, and so was prepared for this eventuality as I had more than enough topics collected and had begun making notes on some.

Throughout the process I made sure to stay in line of the timeline and budget I had created early in semester two (see pages 6 and 30 of the production pack). Money and time management are things that, in my personal life, I am notoriously bad at, and I was determined during this project to not just prevent this from leaking into my professional work, but also improve the two skills. I managed to stay within the budget I had set myself (totaling £100) by keeping track of all ENI-related purchases in a spreadsheet, which is a process I plan on carrying forward into future projects. Time management I struggled a bit more with, and did end up doing some things last minute. As I'd recently started to use the popular task management system of bullet

journaling (where daily to-do lists are created and tasks separated into type by icons), this was great at helping me get everything done before it needed to be published, etc. (see left image).



## Professional context

I looked at existing publications to see where ENI could build upon or fill a slot in the market. The publications I identified as inspiration and ideal influences to ENI: MCV, IGN, and Refinery29 (aka R29). I used aspects of these in most if not all areas of ENI, including the website design, newsletter layout, and article style. In order to not be too close to what these publications (especially MCV and IGN) are about, I chose to not focus solely on video games as MCV does, and wrote in a personality-based style, like R29, but unlike IGN, who I will be following a similar line of topics to (the entertainment industry).

I first advertised for contributors on Facebook in mid February 2018, and through this and other 'adverts' on the platform I got several contributors, mostly for podcast guests. I detail issues I had with keeping writing contributors on pages 32 and 60-65 of the production pack. Some podcast guests were media professionals I had worked with previously or knew personally, for instance I used to be the producer for production manager Katie Ross on Scratch Radio, and I've worked with James Ayers on projects for other assignments whilst at university. I also liaised with Twitch streamer Not\_So\_Nick in order to organise an interview with him regarding one of the articles.

This all required me use my people management skills. As someone who has a mild social anxiety, beginning conversations and asking for the attention of strangers can be difficult. This project however has helped build up my confidence in this area, despite the arguable lack of success in some areas. The fact that I received positive feedback from the podcasts guests (saying they enjoyed participating) also helped; at first, I was nervous as I had never produced this sort of media content before, and I was dealing with people I didn't know well or at all. I am now confident in my abilities to produce audio/radio/podcast-style content, especially with regards to the technical skills.

## Research and editorial skills

I researched MCV, IGN, and R29 before beginning to put together ENI, and throughout the production pack tried to show how these publications have informed my decisions and choices. I mentioned an example previously in the critical reflection, but I also looked at their design choices; for example, I enjoy receiving R29's newsletter, and tried to emulate it to some amount with the ENI newsletter (although as I was using Wix's ShoutOut newsletter feature, some design choices I would have liked to make were not possible due to the limitations of the feature).

I conducted audience research in order to lead my decisions around ENI, as seen on pages 20-29 of

the production pack, though I identified areas that I could have done more or more specialised research into, such as specifically asking people within the demographic of ENI's target audience to fill out the survey, or asking questions regarding podcasts and videos. I initially changed from doing videos to podcasts partially due to logistical concerns (i.e. not being able to get together a reliable TV studio crew), however had I asked audiences if they were more interested in videos or podcasts may have been useful as I ended up having a low listener rate for the podcasts (averaging 6 plays per episode).

I felt relatively prepared for taking on the role of Editor-In-Chief as I did some research around it towards the start of the project. I was therefore prepared to have to balance keeping the contributors happy and giving them relative freedom with 'herding' them (and therefore the content they produced) in the direction I wanted ENI to go in, as the following quote from career advice website CareerStint.com states an Editor-In-Chief must:

**"The editor in chief is required to use his creative skills and human resource skills to handle two contradicting jobs - maintain a cordial relationship with the author whose article he is expected to tinker around with."**

I mention in the production pack (page 8) how I did this with regards to the article written by James Ayers, but it was also an issue when recording the podcasts. I ended up cutting a fair amount of episode two due to time concerns as the contributors wandered a bit too far off topic than I would have liked, and in episode three one of the contributors, who was initially worried they wouldn't be able to keep talking for 45 minutes, kept derailing the recording between topics. Again, this was rectified during the editing process. Due to the friendly atmosphere I had hoped to create (and feel I was successful at creating) during the recording sessions, I was able to gently but firmly regain control of the conversation flow and bring it back to the task and topics at hand.

## Technical skills

ENI has helped me grow my skills in a number of media areas, namely journalism, web design, social media, graphic design, and radio production. The first two of these are skills I haven't had much opportunity to grow whilst at university due to my module choices, whereas the last two I have done extensively whilst at university.

With journalism, I had to essentially learn how to write interesting and engaging articles and headlines, which I haven't done since 6th form. I especially had to learn, relating to web design, how

to do this for online consumption. Had I had the time and foresight to begin to learn proper SEO, I could have increased the visibility of my website. Despite this, I feel I did well at attracting readers' attention with a combination of headline, image/visuals, and teaser text/subheading. Having to write the amount of articles I did (10) in the time I did (some the day before they were due to be published) has given me insight into what working in a deadline-driven role (such as a magazine editor) would be like.

Web design is one of my weakest areas of media technical proficiency, as I don't know how to code a website, etc. Therefore, using Wix or similar services is useful to me as I can create a website from the standpoint of a graphic designer (i.e. by arranging visual aspects). Whilst this is a lot easier for me, I fear in the long run I may be missing out on time I could be using to learn basic HTML and the like. If I were to do this project again, I think at least trying to learn some coding (even if I end up not using it) would be a valuable thing to do.

The social media aspect of ENI was in some ways successful, in others not so much. I am very pleased with the result of the Facebook promotions (see page 17 of the production pack), as they had a reach of nearly 5,500 and over 350 engagements. I am, however, disappointed with the Twitter posts, as it had around the same amount of reach but only 32 engagements. I believe the biggest reason for this is the lack of hashtags used, meaning the Tweets would not have particularly featured in user searches, and thus wouldn't be seen. Again this is another area I need to work on. This project has, on the upside, given me experience with data analysis in terms of the social media analytics and audience research data collection, which is often useful in careers.

I hope to go into graphic design after university, and so one of the main areas I focused on during the project was the aesthetic coherence of the brand (website, social media, newsletter, etc.). This has improved my technical abilities in terms of using Adobe InDesign and Photoshop, and other skills related to graphic design (for instance finding free-to-use images and knowing about copyright and fair use of images).

Radio production, while something I have done a fair amount of with university modules and being on the committee for Scratch Radio, is still something I get somewhat nervous about, especially when there's other people whose time I would have wasted if I make a technical mistake. This project has, once again, helped build my confidence in this area: as I was solely responsible for the technical aspect of recording and editing the podcasts, I was thorough in my preparations to ensure I did everything right. Now I can conduct a sound check,

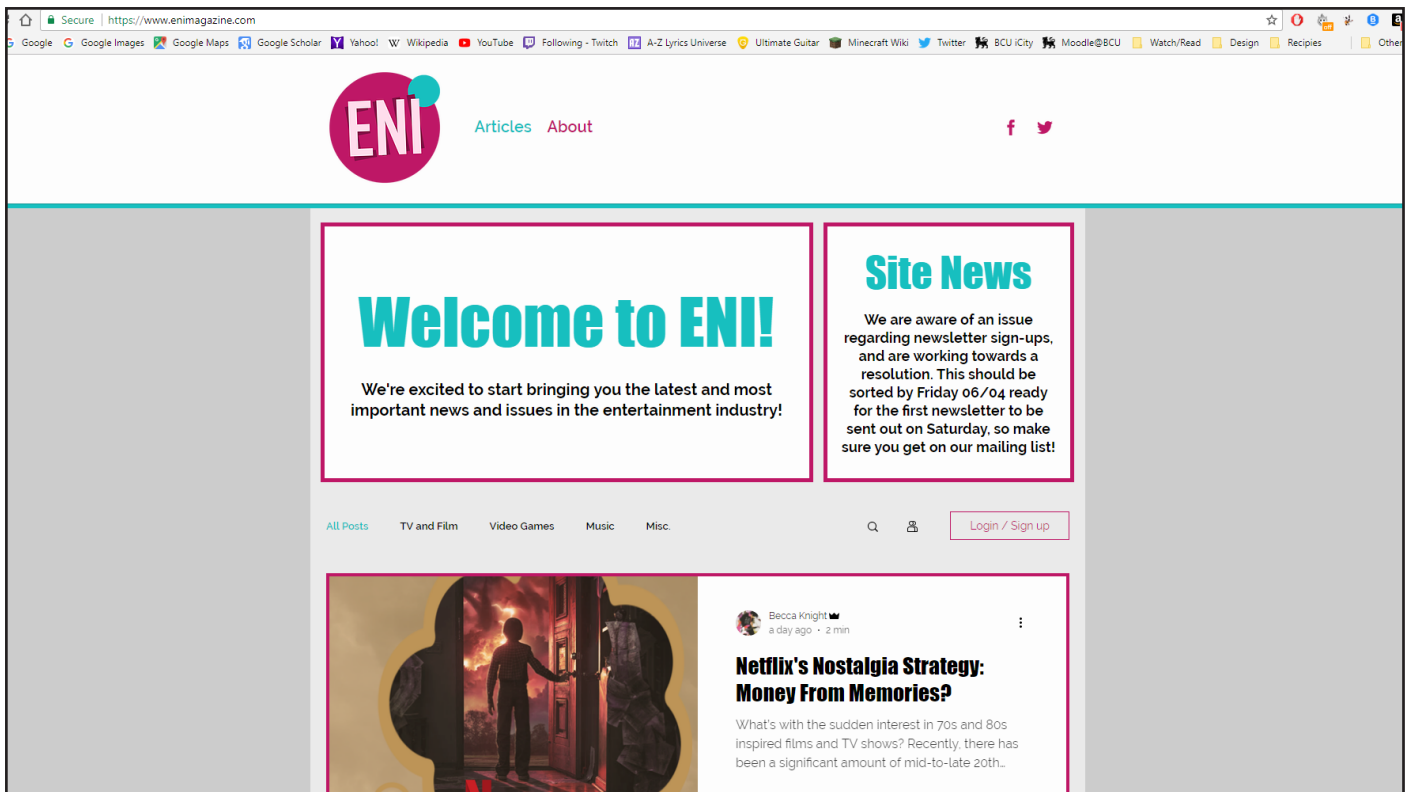
initialise a recording, and edit an hour-long talk show/podcast with ease in a radio studio using Adobe Audition.

### Flair and creativity

I have outlined above some of the issues I faced throughout the ENI project. Aside from these, there were some risks I took with the project that I feel paid off. Firstly, using Wix's new blog features, which (at the time the project began) were still a 'beta' feature, and therefore some issues did not have solutions on the website as they were new bugs within the coding. This meant I had to work around them in somewhat convoluted yet effective solutions. For instance, when I was first trying out the blog feature, one of them wouldn't be removed from the page when I tried to delete it (the 'recent posts' trio of articles at the top of the page). Thus, for the first week – as I didn't have enough articles to fill up the three slots or to warrant having this 'recent posts' feature – I had to cover it up with a textbox. In a way this worked out in my favour, as it gave me a place to put 'site news': whilst I was working out some of the post-launch kinks, I had an issue with the newsletter sign-up form not working. As you can see in the image below, I used the 'site news' box to warn users of the issue and reassure them it was being fixed (see right image).

With the project itself, I tried to be creative in choosing topics to write about, and not simply write about articles that I knew other publications were covering because I thought they might be popular (though I indulged myself somewhat with the last article, Celebrating Brendon). This is what spurred me to reuse aspects of essays I had written for university, turning them from academic essays to 'think-pieces' suitable for a more general audience (this is the case of the articles regarding 'racebending' in the Harry Potter fandom, Netflix and nostalgia, and movie trailer spoilers).

I also tried to be creative in the creation of the images; I deliberately made some of them look like 'click bait' articles as an ironic juxtaposition. Click bait articles are usually nonsense designed to lure readers in on pointless topics, whereas I wanted to give readers thought-provoking reads. Again, the movie trailer spoilers article, which discusses the trailer of Thor: Ragnarok (2017), has an image like this. I used conventions of thumbnails of YouTube movie review/discussion videos (excessive emojis/symbols and big, bold text) to create a satirical image that both mocks and utilises these 'cringe worthy' aspects for an effect.



## Conclusion

Overall, I am extremely pleased with how ENI turned out. I've nothing but positive reviews from readers and listeners, and there is very little I would change if I were to redo the project. I feel I learned a lot from doing it, from transferrable skills like time and people management, to more specific technical skills like designing for the web and using a radio studio. I hope to be able to restart the site over summer and continue where I left off, as I believe it is important to provide people with news regarding issues in the entertainment industry in order for people to make informed media consumption choices which may, in turn, change the industry for the better in terms of, for instance, diversity and representation.

2537 words



# Appendix 1: Image Sources

## Article One

Image one: Courtesy of Jackie-Lyns on Tumblr. See correspondence ([Appendix 3](#))

Image two: BBC article linked in the article (<http://www.bbc.co.uk/news/entertainment-arts-36454875>)

## Article Two

Nintendo logo, N64 controller, and Switch cartridges all from Wikipedia. Emojis in primary image from Emojipedia.

## Article Three

Stranger Things image:

<http://www.slashfilm.com/stranger-things-season-3-episode-count/>

Netflix logo: Wikipedia

Thought bubble:

<http://clipart-library.com/thought-bubble.html>

## Article Four

Fantastic Beasts Cast:

<https://www.usmagazine.com/celebrity-news/news/fantastic-beasts-sequel-first-look-see-jude-law-as-dumbledore/>

Amber Heard:

<https://www.telegraph.co.uk/fashion/events/nicole-kidman-diane-kruger-emma-watson-lead-best-dressed-pre/amber-heard-opted-sparkling-semi-sheer-georges-hobeika-dress/>

## Article Six

Credit given in article

## Article Seven

GTA V money and hand (background)

<http://wvg.com/2017/04/25/grand-theft-auto-online-players-receiving-huge-sum-of-free-cash/>

Shark cards:

[https://www.rockstarwarehouse.com/store/tk2rstar/en\\_GB/home/currency.GBP/ccRef./](https://www.rockstarwarehouse.com/store/tk2rstar/en_GB/home/currency.GBP/ccRef./)

Mario coin:

<http://mariokart.wikia.com/wiki/Coin>

Clicker Heroes 2:

<https://steamcommunity.com/app/629910>

## Article Eight

Hair Nah:

<https://www.rollingstone.com/glixel/news/daily-glixel-moira-makes-her-overwatch-debut-w512058/hair-nah-is-a-game-about-not-touching-a-black-womens-do-w512063>

No Entry sign:

<http://www.keysigns.co.uk/signs-c2/safety-signs-c3/prohibition-safety-signs-c87/no-admittance-signs-c97/no-entry-signs-p1370>

Solange ES Magazine cover:

<https://www.theguardian.com/music/2017/oct/21/evening-standard-sorry-for-airbrushing-out-solange-knowles-braids>

Lupita Nyong'o: From her Twitter/Instagram

## Article Nine

Kaceytroll meme:

<https://memegenerator.net/instance/63410947/kaceytron-the-goddess-troll-omg-i-am-so-triggered>

## Article Ten

Thor Image:

<http://createyoutube.com/thor-ragnarok-movie-part-1/>

Scream emoji: Wikipedia

Danger sign:

<https://www.safety-label.co.uk/products/liquid-nitrogen-danger-sign>

## Article Eleven

Brendon Urie:

<https://gazettereview.com/2018/01/brendon-urie-snapchat-username/>

Emojis: Emojipedia

Balloons:

<https://www.pexels.com/photo/balloons-children-color-balloons-colors-230934/>



## Other

Photo of Not\_So\_Nick (article 5) taken by me. All article images composed by me using elements credited here. All ENI logos, designs, and related items designed by me.

Some images in this document are all from Pixabay and have a CC0 Creative Commons license, allowing them to be used free of charge with no attribution. The images are:

- P. 6, 7 - Colourful clocks
- P. 11 - Photo of magazines, watch, and tea
- P. 29, 35, 55 - Watercolour stripes
- P. 30, 31 - Colourful money
- P. 32, 33 - Colouring pencils and stylised version
- P. 39, 45, 51, 66-68 - Watercolour circles
- P. 41, 47, 55 - Geometric watercolour
- P. 50 - Audio mixer



# Appendix 2: Interview Transcript

## Recording, Interviewer, and Interviewee Information

**Recording date and time:** 31st March 2018, 12pm

**Recording location:** Home of Nick's friend hosting him during fan meet-up (Selly Oak, Birmingham)

**Recording equipment:** Blue Yeti microphone, Macbook Air, Adobe Audition

**Recording length:** 15:56

**Recording purpose:** For use in ENI article on toxicity in the online video gaming community.

**Recording available from:** Mixcloud (Unl Ep. 2)

**Interviewer:** Becca Knight

**ENI company role:** Editor-In-Chief

**Interviewee:** Nick Seniuch, aka Not\_So\_Nick

## Initial question list

Tell us a bit about yourself

What do you think of the level of toxicity in video games?

How do you try to combat this?

How do you avoid succumbing to the negativity?

Why do you think it's important to stay positive?

Due to the nature of semi-structured interviews (as this was), I allowed the interviewee to wander from the initial questions in order for him to explore his thoughts around the topic, providing some interesting points for the article.

**N.B.** Transcript has been edited for clarity. Highlighted quotes were selected for inclusion in the article (question, answer). Underlined quotes were pinpointed as most important for potential use as block quotes in the article.

## *Begin transcription*

**Becca Knight:** Interview with Nick, take one of hopefully one. Er, tell us a bit about yourself.

**Nick Seniuch:** Hi, uh, my name's Nick, er, I'm a, I suppose a Twitch streamer, um, by night I suppose, ah, English teacher by day, uh, I stream, I've been streaming video games for around four months now, with a friend called James, and the point of our stream is trying to spread a little bit of positivity on the internet, just have a good time, uh, interact with viewers especially, get a community of people who just wanna have a good time and be friendly to each other going and um, we try to just, I don't know, make people see that you don't have to be toxic on the internet, you can also be quite nice to each other. That's kind of the mission statement, I suppose, of the stream. [Laughs]

**BK:** So, er, you're trying to fight in your own way toxicity within the player community of video games, um, so you must obviously think that there's quite a high level of toxicity?

**NS:** I feel like, you know, I feel that's just an inherent problem with the internet, um, as much as I love the internet, and you know, I can't say I don't, um, I feel the internet is just an ecosystem that just allows toxicity to grow, be that on YouTube, or on social media, or on, or in games, because of the element of, uh, anonymity. You know, you go onto the internet, you have a username, but that's about it. Ah, so you, if you want to say something horrible to someone, yeah you're going to say it to that person, that person might see it, but they won't know who you are, and they're not gonna find you, you're not gonna have that social repercussion that you would have if you literally went up to someone and said, "hey, you're a smelly". [Laughs]

**BK:** So um, how do you with your stream try to combat toxicity?

**NS:** Well... what we do, our little gimmick, I suppose for trying to combat toxicity would be that we go into, especially multiplayer games and we kind of as soon as a match, or as soon as we have an encounter with a uh, another player we see that, mmm... the first thing we do is, we type or we say something along the lines of "hey man! How are you today?" Just a general question, kind of asking them about their like life experience or their day, or just if anything interesting happened on Monday or Tuesday, or whatever day it is, um, and you know, and it's that kind of... impersonal but kind of inquisitive question that you wanna ask, um, to kind of, I don't know, break this barrier between you and the other team, right, and a lot of the time it works, a lot of the time you get a response, saying "ah hey man, actually that's really cool you're asking, um, you know, uh my day was fine, but hey my friend had a shit day, uhm, and uhh, you know, so we're just playing to cheer him up." And that's already something that you found out, like, that's already, we've found this out, ok, so these people are having, this person's having a good day and this person's having a not so good day. So immediately I can be like "aww man that's great," and then right there, already, in those, you know, two maybe three sentences, you've already established a connection, a dialogue with what are other people, 'cause I feel like one of the biggest problems with this, with the internet and with gaming and such is just that people don't really look at the opposite team in a game as people? You kinda, you know, it's great to know that you've beaten some people, you know, you feel great because you've won, but that's about it, that's about how far we can see into the fact that they are people. What we don't see is that they have real lives, and, you know, that they have the same feelings as us, and maybe they're going through something bad in their life right now, or maybe they had a bad day, or maybe someone died in their family, and they're just in a terrible mood. We don't know this, and we don't really care. So, yeah I feel like... by kind of trying to pull out some sort of information out of these people, um, you're kind of learning more and more about them, and I feel like... that's one tiny but still a step, um, towards, I don't know, a more respectful community of each other? And that's kind of the point, 'cause it's not about being friends with everybody, you know, you can't be friends with everybody, of course, that's a bit naïve to think if you can, but at least to the point where we can sort of respect each other as human beings, right, uh even in silly games, right.

**BK:** Yeah so this sort of erm... uh even just small talk really helps humanise...

**NS:** Yes, absolutely, I and we've had so many situations where that small talk led to really interesting conversations that even would happen during the game and then maybe these people would drop by into the stream they would find out that we're streaming-

**BK:** - join the Discord community-

**NS:** - join the Discord community, they'd join the streaming community, and I and my friend James we would find out so many interesting thing about these people, and I mean, just by doing that we've made some really really cool friends, um, just by being nice and connecting to the, to these people with the stream or Discord or whatever, and, yeah, and so far I mean we've had this little meet-up with people from the stream that we've never met before like in life, but we've met them through streaming and we've found out a lot about them through streaming, and they're fantastic people! And we wouldn't have, the thing is, we wouldn't have would never have... met these people ever if not for the way that we approached streaming and gaming and stuff like that so, it's quite amazing. It's quite amazing what can happen when you kind of just reach out to someone.

**BK:** So um one thing that I've noticed by dropping in to your streams, erm is that a question that gets asked quite often by people who do drop in is how do you avoid succumbing to this negativity, to the toxicity, how do you stay so positive?

**NS:** Yeah so, I mean I've been playing games all my life, uh since I was like [laughing] I don't know five or six I've been playing video games and, ah... losing in a game, or just having it not work out, or dying or whatever, it sucks, right? It sucks especially if you're really trying and someone keeps beating you, or something keeps beating you... it sucks, and it's always going to suck and there's no way going around that because that's the point, I mean you lose, you don't feel so good, you win, you feel great, right, you feel that sense of accomplishment you feel like you've done it, you feel you've got better in a game, especially if it's competitive game, um. The problem is that like... again, this is, I feel like, ahh... getting, becoming negative is only kind of... becoming negative about losing fuels toxicity, but also toxicity fuels being negative, and what I mean by that 'cause this is a bit of a obvious statement, but what I mean by that is that... when you're when you get angry you become a bit more toxic, you become a bit more agitated, maybe you'll say an off-hand comment, you know you'll swear at someone, ah, just because you know you're getting a little bit angry that you're not improving. Uhm, but then that makes, that kind of makes the you know

the smack talking, uhh, kind of makes the other people... also play worse, and they also go get more negative, and then they'll become toxic as well, ah to somebody else who maybe isn't, maybe he's feeling good but then somebody will have a, you know, a go at him in a game...

**BK:** Mmm, definitely had that happen.

**NS:** Yes exactly, so you're have a go at uh at him at the game, and uh that person who was you know who started off as being quite positive is now feeling terrible [laughs] because someone just kind of, randomly snapped at him, or her, uhm, and uh... and it just keeps going and it keeps going and unfortunately it's something that is very difficult to snap out of, um, and you know so many times when we're playing video games with my friends you know, who'd be losing something and, you know, and then the other team would be you know being toxic to us just to rub it in our faces as they're 'winning so hard'... and it you know what happens then is just we all feel terrible, we also feel terrible, as we're just like well we don't wanna play this anymore. And that's just not what, like that's just not what how you like, you're not enjoying yourself at that point so obviously what's we do something completely different but I mean, we don't have to, if we're playing a game that we're enjoying ourselves in and it's a good time, then you know just because we're getting toxicity chucked at us, basically, that's just making us, you know... not enjoy a game and then that's just kind of, I know I feel like that's just missing the point of gaming in general 'cause then no one's having fun basically.

**BK:** I do always find that sometimes I do just need to remind myself, it is just a game-

**NS:** -exactly-

**BK:** -it's supposed to be fun, if it's not fun just stop, take a step back...

**NS:** - exactly and that's exactly the kind of... and this is silly like just to somebody who doesn't... game, I feel, someone who's not a established gamer, and I don't know if you, whatever, uh, whatever kind of label, if you haven't been with games all your life, to that person you know saying that 'it's just a game' is obvious, right, it's like 'oh yeah it's just a game' but to somebody-

**BK:** -It's hard to remember sometimes...

**NS:** yeah, it for somebody who has been playing games all their lives, and they know that games are important to them... that distinction is not as easy to get to as the outside world may think. 'Oh it's just a game whatever' but it's not that easy to think about it that way.

**BK:** Especially when it comes to ranked games.

**NS:** Yes, absolutely, absolutely, it's it is not easy to do, um. Recently for me it's just that I've had this... I feel like I've just... I don't feel like there was anything that specifically spurred this on, like a specific encounter but I feel like I've just, I had a moment where I kind of thought about everything, and said 'hey, you know what I'm going to try my best to just not get angry, not get tilted, not get negative' even if I'm losing, I will just... laugh about it, I'll have a good laugh, a good chuckle, maybe I lost spectacularly bad then I can even have a really good chuckle about it, right. Um... and if somebody's getting toxic at me I'll you know what I'll say you know what you did good, like you guys did really well, good job. And since I've done that, like since I've done this a few months back with before we started streaming, um... I my gameplay experience in whatever I've been playing has just improved so much! And uh that's not because I don't, like, because a lot of people think that people who aren't negative they don't care? Like they'll just not care, but that's not true, because I do care about like doing well, if I'm playing a competitive game I wanna be climbing, I wanna go up in ranks, and yeah that's great and when I'm climbing and feeling like we're winning that's a great feeling. But the only thing that I've changed is that when I'm losing, I just accept that I've lost, and I say you know what ok fine I've lost, you guys beat me, that's fine, and you know shake their hand figuratively speaking, right. Um... 'cause I feel like you know [laughs]... you know we all 'gg' to say good game but it's kind of come to the point where it doesn't mean anything does it, you take you say 'gg' at the end of the game but you don't mean it, a lot of people don't actually mean it, I feel like, it's just you say 'gg' so you don't look like a, like you're salty, 'cause that's obviously, you don't wanna show that you're salty because then the other team will exploit that, right. Um, so I... as I said I'm trying to just kind of put a little bit extra effort in to... praising the other team if they're doing well, um, but also if I'm doing well, just being like... don't worry guys -

**BK:** Humble about it?

**NS:** Yes, yeah, don't worry guys and like and be happy. Instead of flaming, uh the opponent team the opposite team, I just say to my team, 'hey we did a good job', right, [laughing] 'cause that's in my opinion that's better to say to your team you know praise your team, than just flame the other team, right?

**BK:** Absolutely I do agree. So, would you say... why would you say it's uh, very important to stay positive, just to sort of sum up.

**NS:** In summary I feel like you know, uh, even from my own experience it's improved my... gaming experience in general, tremendously, I've been having so much more fun with games since I had this... shift in behaviour, um, and it's been great and um it's amazing 'cause you know we've been streaming 'cause that kind of epiphany has... pushed me to stream, to try and stream and! As we as I've... come to realise it's been kind of finding its own little niche, right? Uhm of people who kind of feel like 'yeah that's a cool, that's a cool way of looking at it.' And you know I... seeing people in my chat or in my Discord saying 'hey Nick, you know I've been trying to be more positive and I've been having so much more fun with games', is honestly incredible? Like it's such a, and I don't know how exactly how to describe this feeling, uh, other than pure just joy, um... but it's it makes me hopeful, for because I feel like the community... can become better. It's just in a place where... I feel like, you know we all use gaming as an escape, and I feel like it's, you know, everything that's coming around us is kind of, 'meh, whatever' right? And I think we use that gaming as an escape from our kind of stressful lives, and that's going to happen, and that's what gaming's about, but I feel like... at the end of the day we're all gamers, we all play games because we love games and we all love playing games, we love having something to do in a completely different world or feel like we're getting better at competitive game or whatever, and I feel like... being positive and seeing other people be more positive just gives more hope for the community and for the future of gaming in general because... I feel like the most important thing is that the bigger the more positive of an image we create of ourselves, the better we're always perceived by the outside world, right. So I feel like that's, in the end, that's kind of the thing that I wanna... push I suppose, that this positivity, in order to... to just really show that gamers aren't that bad [laughs], right?

**BK:** Toxicity is infectious but so is positivity.

**NS:** Yes, absolutely, I completely agree.

**BK:** Erm, last but not least, where can people find you on Twitch and what have you?

**NS:** Ahh, if you wanna, if you would like to drop into the stream, it is uh [twitch.tv/not\\_so\\_nick](https://www.twitch.tv/not_so_nick), there is underscores but I don't think you need them now I think we're, we've got to that point where if you type in 'not so nick' I think it shows up now, so uhm, so yeah that would be the Not\_So\_Nick channel, uhm...

**BK:** Twitter?

**NS:** Yeah there's Twitter you can also find Twitter @Not\_So\_Nick as well, we have a Discord, uh, as well-

**BK:** I will link that in the er in the article -

**NS:** Ok cool

**BK:** -'cause that's a bit funny url. Um thank you very much for having this chat with me-

**NS:** No problem, it was a pleasure.

**BK:** I hope the rest of your meet-up goes well, and I look forward to seeing where your steaming takes you in the future.

**NS:** Thank you very much, it was a pleasure to talk to you, thank you.

*End transcript*



# Appendix 3: Correspondences

## Initial Writing Contributor Email

After gaining some interest from people interested in writing for ENI, I sent an email to them, as seen below. This was to outline what I wanted from ENI, what I expected from them, and begin to create a friendly working relationship. Unfortunately only one person ended up writing an article for ENI (James Ayers, information in [Contributors, p.32](#)), though another (Kachina Gosling) was very keen to but had to drop out the week before the website launched. Those who dropped out have their name and email address written below.

Aside from Kachina, everyone registered their interest in informal conversations that I unfortunately do not have a record of.

**To:** James Ayers  
Mikki Bass (mikkimerlin1@gmail.com)  
Danny Beech (prof.epicspanda@gmail.com)  
Kachina Gosling (kachinagosling101@gmail.com)  
Fran McWilliams (franmcwilliams@outlook.com)  
Rebekah Smith (rebekah.smith3@mail.bcu.ac.uk)

**Sent:** 03/03/18

## Begin email

Hi contributors!

First off, I'd like to thank you for joining in this project. Your help really is invaluable!

Secondly, let me tell you a bit about ENI.

ENI stands for Entertainment News and Issues, and that's what the articles will be about. I'd like to bring together articles on any and every aspect of the entertainment industry - video games, TV, films, magazines, even fashion and beyond - to the forefront of people's minds through engaging think-pieces and opinion pieces.

I plan for ENI to be publishing articles over 3 weeks

in April, which will be broken down as follows:

**Week 1 (Medium)** - commencing 2nd April; 3 articles published (one with video) with daily social media, plus round-up newsletter and a discussion podcast.

**Week 2 (Fast)** - commencing 9th April; 5 articles published (two with videos), with daily social media, plus a round-up newsletter and a discussion podcast.

**Week 3 (Slow)** - commencing 16th April; 3 articles published (one with video) with social media on alternate days, plus a round-up and goodbye newsletter and a discussion podcast.

I would love you all to be involved in the creation of the videos and podcasts that discuss your articles, which can be recorded in person at one of BCU's radio studios or online via Skype or Discord.

Thirdly, I've discussed with some of you potential topics that you are interested in, and I look forward to seeing what you do with these topics.

**Kachina** - Gender representation in Love Island and magazines like Cosmo and Men's Health

**Danny** - Twitch/livestreaming

**Fran** - Representation of LGBT+ characters in video games (perhaps discuss Tracer from Overwatch and fans' reactions and your reaction/opinion).

**James** - Video games microtransactions and/or loot boxes as gambling.

For a style guide, I highly recommend looking at how the articles on Refinery29 are written; a blend of fact backed up by sources (which can be hyperlinked in the article's text) and opinion. I would love to see your personalities come through, especially with regards to political leanings - though do make sure you're not being offensive or alienating to any potential audiences! Articles can be as long or as short as you see fit for the topic.

Once I have an article or two written myself, I will send them over to you all so you can see how I'm writing, though of course it doesn't have to be exactly the same. I recommend using Google Docs to write on as you can share the link with me so I can easily comment to suggest changes and edits.

Finally, I would like to say if you would like to do multiple articles, or if you think your topic would suit having a short video alongside it and fancy writing a short news-style script for it, please let me know and I will support you through it. Also if you know anyone who may be interested in writing or contributing to the magazine, feel free to share this email address or the attached ad with them.

Once again, thank you so much for volunteering your time and effort to this project. If you have any questions, concerns, suggestions, etc, do send me a message via email, Facebook, or wherever else we've spoken, and I'll get back to you asap.

I look forward to working with you all! (And sorry for the super long email!)

Becca

--

Rebecca Knight // Editor-In-Chief

Facebook Twitter

This e-mail message may contain confidential or legally privileged information and is intended only for the use of the intended recipient(s). Any unauthorized disclosure, dissemination, distribution, copying or the taking of any action in reliance on the information herein is prohibited. E-mails are not secure and cannot be guaranteed to be error free as they can be intercepted, amended, or contain viruses. Anyone who communicates with us by e-mail is deemed to have accepted these risks. ENI is not responsible for errors or omissions in this message and denies any responsibility for any damage arising from the use of e-mail. Any opinion and other statement contained in this message and any attachment are solely those of the author and do not necessarily represent those of the company.

*End email*

**N.B.** This email was initially sent including information about the videos I had, at the time, hoped to create. Soon after however I dropped this, and informed the contributors who had responded. The email signature (under the --) was on all emails.

### **Contributor Check-In Email**

This email was to reach out to the contributors as I hadn't at the time heard from any of them, to see if they were still interested. Kachina was the only one to respond to the email; as I know James in person, we had verbal discussions regarding the project, though after he wrote the article, I sent him an email reminding him of the agreement (though he had already signed a consent form).

**To:** James Ayers

Mikki Bass (mikkimerlin1@gmail.com)

Danny Beech (prof.epicspanda@gmail.com)

Kachina Gosling (kachinagosling101@gmail.com)

Fran McWilliams (franmcwilliams@outlook.com)

Rebekah Smith (rebekah.smith3@mail.bcu.ac.uk)

**Sent:** 19/03/18

*Begin email*

Hi all!

Hope you're all well. I just wanted to check in on where everyone is with planning and writing their articles. The start of ENI is coming up soon and I'd like to begin planning when articles will be getting published.

If for whatever reason you feel you will be unable to complete the article, please let me know asap! I understand everyone has other commitments, and the sooner I know the quicker I can cover it.

If you could all reply to this email with the status of your article that would be fab. If you could include the working or finalised title, a brief summary of the article, and links to your (professional) social media or website if you have it/would like it to be linked, that would be amazing.

Once I have this information, I'll send you an initial publishing timetable and the consent paperwork you'll need to sign.

Once again, thank you for becoming a contributor for ENI magazine. Even if you have to drop out, I am incredibly grateful that you considered being a part of this project!

Hope to hear from you all soon!


Becca

*End email*

## Correspondence with Kachina

Initially, Kachina messaged the ENI Facebook page after seeing the ad I posted on the social media (see [page 32](#)). I then moved the conversation to email. Below are screenshots of the Facebook conversations, followed by copies of the emails we exchanged regarding the project.

16 FEBRUARY 16:04

 Hey, I'm interested in being a researcher or writer for ENI!


Hi Kachina, it's lovely to hear from you! Let me give you a bit more info on how it'll work.

Some articles will have accompanying videos - I can send you some examples of similar style videos and articles in due course. If you'd like, you could write the article and then do the research/script for an accompanying video. You can also write multiple articles, but of course that's up to you!

Do you have a particular topic or area of interest you'd like to write in? If not, I have some ideas I can suggest to you.


- Becca, Editor-in-Chief

16 FEBRUARY 18:06

 Sounds fab! I'm doing Media, and I'm taking a gender course at the moment so representations of gender in the media is something I find interesting. I'm also open to any ideas too 😊

Representation of gender would be great, do you have a particular media texts (film, tv show, video game, magazine, etc) in mind?

16 FEBRUARY 21:39

 Quite interested in gender representation in love island, especially masculinity, also magazines such as cosmopolitan or men's health

17 FEBRUARY 02:49

That would be great! You could see if Cosmo or Men's Health have any articles on Love Island?


18 FEBRUARY 10:15

 Good idea, I'll have a look today!


3 MARCH 16:01

Hi Kachina, I'm just preparing some things to send over to my contributors, do you have an email address I could send it to? Thanks 😊

5 MARCH 17:04

 kachinagosling101@gmail.com 😊

5 MARCH 21:45

Awesome I'll send that over to you now 😊 



After the Facebook conversations but before the following emails, I sent Kachina the two emails written above. This is the following conversations we had.

### *Begin emails*

**From:** Kachina

**Sent:** 19/03/18

Hey Becca,

Sorry I've been so busy with my assignments I haven't had a chance to plan or start the article. When is the publishing date for the magazine?

**From:** Me

**Sent:** 19/03/18

Hi Kachina,

No worries! As it's an online blog-esque magazine, I plan on publishing roughly 11 articles over 3 weeks, starting week commencing 2nd April. I'd like to have at least a first draft of the articles by 28th March in case any edits need to be made, but I can be flexible on when its published to give you as much time as possible.

On another topic, would you also be available to record a 30-60 minute podcast with myself and one or two others at some point? I'd like to release 3 of these, one on the Saturdays the magazine will be running, and the 'episode' you'd be on would include the topic of your article plus a couple of others. It would be very relaxed and recorded in one of the radio studios in the Parkside Building, voice only. I understand if you'd rather not but please do consider it!

Hope this helps, and let me know when you'd prefer the article to be published.

Becca

**From:** Kachina

**Sent:** 20/03/18

Hey,

I have just started my first draft - I'm doing it on Men's Health and going to talk about representation masculinity and men's mental health. I think I will have it done by the 28th, so will email over my draft at some point before then.

Yes, that sounds fine, what does the podcast include?

**From:** Me

**Sent:** 22/03/18

Hiya,

That sounds perfect!

Aside from your topic (and potentially broadening it a bit), at this stage I'm not sure what the other topics will be! I will let you know as soon as possible and arrange a recording date/time with you. Even if it's not a topic you are super knowledgeable about, I'm sure you'll be able to chip in with opinions and such, it will be relaxed and I'll even provide biscuits! :)

Becca

**From:** Me

**Sent:** 06/04/18

Hi Kachina,

I hope you're well. I just wanted to check in with you about the article you were writing, as I haven't heard from you in a while. If there is an issue of if you think you're unable to complete it, I do understand however I need you to let me know so I can make adjustments to the release schedule.

Thanks,

Becca

**From:** Kachina

**Sent:** 19/03/18

Hello Becca,

I've been so busy with uni work and part time work I haven't had a chance to finish the article. I've got quite a lot of assignments on at the moment so I'm going to struggle to find the time to finish it at the moment.

Kind regards,  
Kachina

**From:** Me

**Sent:** 06/04/18

Hiya,

If you can get it done for this weekend that would be great. If not, I need you to tell me asap.

Hope your work is going well,  
Becca

### *End emails*

## Arranging an Interview

The first email was sent to Nick Seniuch, asking for an interview with him regarding toxicity in video games. After he responded, we corresponded via voice call on Discord, then face-to-face at the meet-up when the interview was recorded and the consent form signed.

### *Begin emails*

**From:** Me  
**Sent:** 24/03/18

Hi Nick,

My name is Becca, I'm the editor-in-chief for an up-and-coming blog-style online magazine called ENI, which is focusing on news and issues in the entertainment industry.

I was wondering if I would be able to interview you on the topic of toxicity in video games, as I understand that your 'stream ethos' is to promote positivity and friendliness in your stream community.

Ideally this interview would take place at the meet-up you are hosting this week (between Thursday 29th March - Saturday 31st March), and I would also like to take a photo of you to publish online. I will need you to sign a consent form, and once the article is published I will make sure to send you the link so you can read the article yourself!

Thank you for your time, and I hope to speak with you soon!

Becca

**From:** Nick  
**Sent:** 26/03/18

Hi Becca,

I would be absolutely delighted to take part in the interview!

I will attach a link to my private group on discord which you can join if you'd like to discuss further details of the interview.

If you have any other questions please don't hesitate to ask.

Thank you for the interest and I hope to see you soon!

### *End emails*

Below are the minutes of the short, informal Nick and I had over Discord to arrange the interview.

**Date:** 27/03/09

### *Begin minutes*

- Confirm date and location of meet-up (29th-31st March, Birmingham, UK)
- Arrange interview day (Saturday 31st), time (12pm), and location (house of person hosting Nick during the meetup)
- Outline interview questions (as seen in [Appendix 2](#)) for Nick to prepare
- Arrange equipment (using Nick's microphone, a Blue Yeti, along with my laptop and software)
- Agree conditions of use (for transcription as part of this production pack, for quoting in the article, for use in a podcast episode, article and podcast to be shared on social media)
- Confirm release date of relevant article (April 10th) and podcast episode (April 14th)
- Confirm consent for photographs to be taken for use in the article and on social media
- Inform about contributor release form [see [Appendix 5](#)]
- Agree to send minutes of the meeting to Nick for his records [done shortly after the meeting]

### *End minutes*



### Permission To Use Music

The music used in the podcasts was Mirrorball, a royalty-free composition available from <http://www.purple-planet.com/> in the 'Free Download Collection'.

The website explicitly states: "You are welcome to use all the music in our free download collection (in the top categories on our homepage) for a variety of projects - please see below. We simply ask that you credit us as follows: Music: <http://www.purple-planet.com/>." The site lists projects such as videos for YouTube, personal videos (i.e. a wedding video), "websites/blogs/vlogs," and educational projects, including commercial and monetized projects, provided credit is given.

They go on to say: "You are welcome to change a piece's length or edit it in any way you wish to fit your project, as long as we are credited." I cut the song up in order for it to fit the needs of the podcast, however I would not have been able to do so had they not specified this.

Originally I had wanted to use a different song for the podcast, which I found via the 'NCS - No Copyright Sounds' YouTube channel, which releases royalty-free music. However, their FAQ stated that non-YouTube video projects must be granted permission to use a song, so I emailed them. As I got no response, I used Mirrorball which I had as my contingency plan. See below for the email I sent to NCS.

**To:** [licensing@nocopyrightsounds.co.uk](mailto:licensing@nocopyrightsounds.co.uk)

**Sent:** 01/04/18

### *Begin email*

Dear sir/madam,

I am interested in using a song I found on the NoCopyrightSounds YouTube channel in a podcast series I will be releasing on Mixcloud and the ENI website.

The song I am interested in using is Lensko - Let's Go!, with short section of it as an intro to be spoken over and possibly other 'interjections' throughout the 45min podcasts. I am more than happy to post credit linking to the YouTube video/channel and the artist's social media as you state must happen in the description of the video on YouTube.

For a bit of background, ENI is an online blog that discusses news and issues in the entertainment industry, ranging from tv and film to video games and magazines. Uni Podcast discusses the articles that have been posted the previous week, the first episode of which will be released tomorrow, April 7th 2018.

Please be reassured, if I do not receive your permission before the first episode is released I will not use this song, however I would still like to use it in future episodes. You can check out the ENI website ([www.enimagazine.com](http://www.enimagazine.com)) to see what the blog is all about.

Thanks in advance for your consideration,  
Becca

### *End email*



### **Reminder of Contribution Conditions**

This email was sent to James after he sent me his article, before it was published on the website, as a reminder of what he was consenting to for both of our records. Although he had completed a contributor release form (see [Appendix 5](#)), as the majority of our correspondence had been via informal discussion it seemed right to send this.

**N.B.** Due to an oversight, the Facebook post regarding this article was not 'boosted' via a paid-for promotion. James was made aware of this as soon as I realised.

**To:** James Ayers

**Sent:** 16/04/18

### *Begin email*

Hi James,

Thank you so much for your contribution towards ENI. As most of our correspondence was made face-to-face, I just wanted to briefly reiterate our agreements via email for both your and our records.

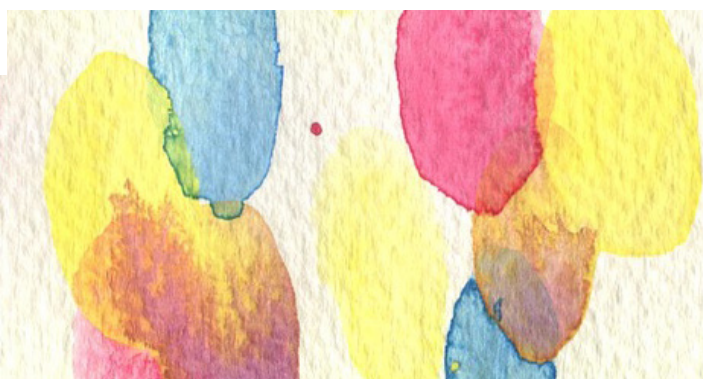
- Article to be 500-700 words long
- Editor to read over and make changes to the article as they see fit
- Subtitle and image to be chosen by editor
- Article to be released Tuesday 17th April 2018 on the ENI website, and promoted via Twitter and Facebook with the latter being a sponsored post
- Article to be discussed on episode 3 of the Uni podcast, to be released Saturday 21st April 2018 via Mixcloud and promoted on the above channels

Your agreement to the above terms is signified by your signature on the consent form, dated Monday 16th April 2018.

Thank you again for your contribution! It has been a pleasure working with you.

Becca

### *End email*



### Permission To Use Fan Art

I messaged artist Jackie-Lyns on Tumblr to ask if I could use her art of 'The Golden Trio' from *Harry Potter* (which consists of Harry, Ron, and Hermione) in article one of ENI. Below are the messages we exchanged.

#### *Begin messages*

**From:** Me  
**Sent:** 23/03/18

Hi! My name's Becca, I'm creating a blog called ENI and publishing articles on a range of news and issues in the entertainemtn industry, one of which is racebending in the Harry Potter fandom. I was wondering if I could use as the header of the article a picture you drew I think around three years ago depicting the Golden Trio wrapped up in scarves holding a blue flame in a jar, captioned "ICKLE BABY FIRST YEARS". Full credit will be given to you of course, linking to any social media/website of yours that you'd like, and I can send you a link to the article when it's live so you can see it! If you'd prefer I don't use your artm I completely understand and I won't do so unless you explicitly say here that it's ok. Thank you for your time! :)

**From:** Jackie-Lyns  
**Sent:** 23/03/18

Is this article treasting race bending as a good or bad thing?

**From:** Me  
**Sent:** 24/03/18

As a good thing. I'm mostly discussing why fans racebend, and include praising the casting of Black actresses for Hermione and Rose in the Cursed Child.

**From:** Jackie-Lyns  
**Sent:** 25/03/18

Yeah it's fine the, I'd love to read it when you're done!

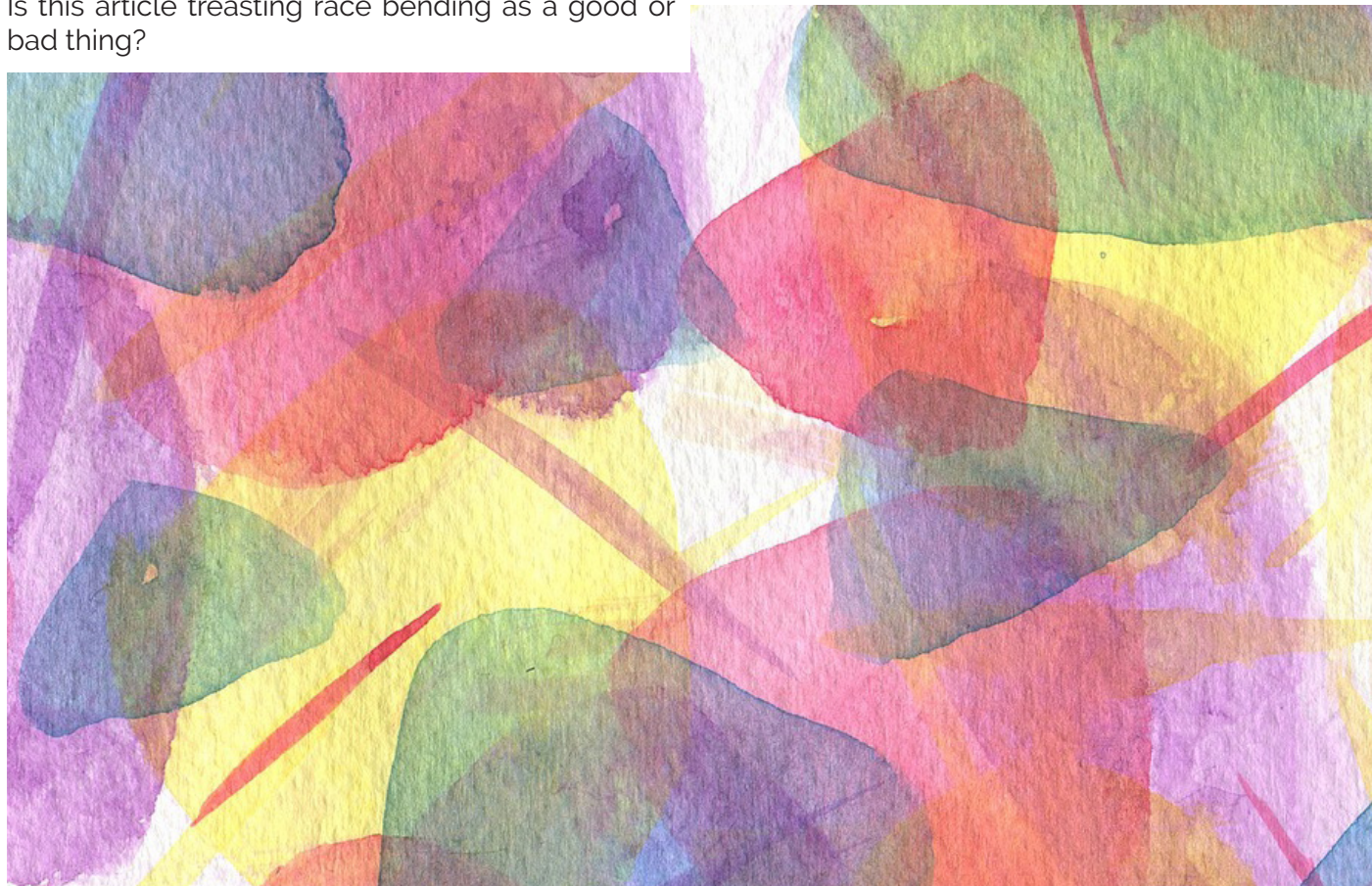
**From:** Me  
**Sent:** 01/04/18

Awesome, thank you so much! I plan on publishing the article tomorrow, I will make sure to send you a link when it goes live :)

**From:** Me  
**Sent:** 02/04/18

Hey there! The article has been published, you can check it out at [www.enimagazine.com](http://www.enimagazine.com) and scroll to the bottom. I've already had a few readers compliment your art, so thank you so much again for letting me use it :)

#### *End messages*





# Appendix 4: Podcast Compliance Forms



## ENI Compliance Forms

Production Title		Unl Podcast
Production Contact	Name	Rebecca Knight
	Position	Editor-In-Chief
	Email	contact@enimagazine.com
	Address	Birmingham School of Media City Centre Campus, Curzon Street Birmingham, B4 7XG

Release Platform/s	Mixcloud, social media, website
Release Date/s	April 7 <sup>th</sup> , 14 <sup>th</sup> , 21 <sup>st</sup>
Programme Summary	Podcast discussion of articles released that week on the website

Due to the unscripted nature of the podcasts, it is difficult to ensure inappropriate topics, speech, and content is avoided by contributors. Guests will be briefed on what is considered appropriate for the platform/ENI content, and episodes may be edited to remove content that breaks this without proper justification.

<b>Episode One</b>	<b>Description</b>	<b>Time code in</b>	<b>Time code out</b>	<b>Notes</b>
<b>Legal issues</b>				
<b>Strong language</b>				
<b>Sexual content</b>				
<b>Violence</b>				
Real life				
Fictional				
Involving children				
Sexual				
<b>Imitative behaviour</b>				
Drug or solvent abuse				
Suicide				
Eating disorders				
Use of alcohol or smoking				
<b>Disturbing content</b>				
Disturbing images or sounds				
Disasters, accidents, terrorist acts, or kidnapping				
Exorcism, occult, paranormal, or horror				
<b>Cultural sensitivities</b>				Due to the discussion around racebending, some opinions may come across as insensitive. I believe this was not the case
<b>Portrayal of real persons</b>				
<b>Verbal references to real persons</b>				
<b>Verbal commercial references</b>	Discussing the good things about video game company Nintendo	11:43	28:50	
<b>Political opinions</b>				
<b>Religious opinions</b>				
<b>Other sensitive topics</b>				

<b>Episode Two</b>	<b>Description</b>	<b>Time code in</b>	<b>Time code out</b>	<b>Notes</b>
<b>Legal issues</b>	Discussing Ant McParlin's drink-driving incident	54:25	1:01:56	
<b>Strong language</b>				
<b>Sexual content</b>				
<b>Violence</b>				
Real life				
Fictional				
Involving children				
Sexual				
<b>Imitative behaviour</b>				
Drug or solvent abuse	Discussing Ant McParlin's drink-driving incident	54:25	1:01:56	
Suicide				
Eating disorders				
Use of alcohol or smoking	Discussing Ant McParlin's drink-driving incident	54:25	1:01:56	
<b>Disturbing content</b>				
Disturbing images or sounds				
Disasters, accidents, terrorist acts, or kidnapping	Discussing Ant McParlin's drink-driving incident	54:25	1:01:56	
Exorcism, occult, paranormal, or horror				
<b>Cultural sensitivities</b>				
<b>Portrayal of real persons</b>	Discussing Ant McParlin's drink-driving incident	54:25	1:01:56	
<b>Verbal references to real persons</b>	Discussing Ant McParlin's drink-driving incident	54:25	1:01:56	
<b>Verbal commercial references</b>				
<b>Political opinions</b>				
<b>Religious opinions</b>				
<b>Other sensitive topics</b>				



<b>Episode Three</b>	<b>Description</b>	<b>Time code in</b>	<b>Time code out</b>	<b>Notes</b>
<b>Legal issues</b>				
<b>Strong language</b>				
<b>Sexual content</b>	Mild sexualisation of Brendon Urie	45:28 49:00	45:37 49:32	
<b>Violence</b>				
Real life				
Fictional				
Involving children				
Sexual				
<b>Imitative behaviour</b>				
Drug or solvent abuse				
Suicide				
Eating disorders				
Use of alcohol or smoking				
<b>Disturbing content</b>				
Disturbing images or sounds				
Disasters, accidents, terrorist acts, or kidnapping				
Exorcism, occult, paranormal, or horror				
<b>Cultural sensitivities</b>				
<b>Portrayal of real persons</b>				
<b>Verbal references to real persons</b>	Kaceytron Brendon Urie	0:42 35:30	19:58 49:44	
<b>Verbal commercial references</b>	Discussion of the Marvel franchise and other TV shows/films	20:00	35:20	
<b>Political opinions</b>	Discussion of Westboro Baptist Church	35:30	49:44	Not constant but mentioned a couple times within this timeframe
<b>Religious opinions</b>	Discussion of Westboro Baptist Church	35:30	49:44	Not constant but mentioned a couple times within this timeframe
<b>Other sensitive topics</b>	Bisexuality	35:30	49:44	Not constant but mentioned a couple times within this timeframe

# Appendix 5: Initial Design Sketches

The following sketches were initially done for my own reference as part of the design process I followed for MED6102. They give a general idea of my thought process regarding designing, and I'm pleased to say that, the website especially, I was able to stay very close to these original designs, though most of the changes were due to functionality restrictions from using Wix's blog creation tools.



# Appendix 6: Contributor Release Forms

I have included blank versions of the three types of contributor release forms I used. Whilst all based on the same form, I altered them to make them suitable for the three contributor types I had: podcast guests, writers, and interviewees. After the blank copies are the completed copies by all 11 contributors.