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Media Industries:

The video game industry accounts for a great deal of **media consumption**. Larger games are given **saturation marketing** on a global scale, with a clear emphasis on the **social media platforms where users congregate**. In terms of **distribution**, games are often purchased as online downloads, along with expansion packs which are released periodically. A **convergent company** like Amazon is important to the distribution of video games: as a marketplace it sells products but through its **subsidiaries such as Twitch** it also facilitates the playing and exhibition of games. **79% of games are sold in a digital format**.

Critical Perspectives:

Postmodernism - Jean Baudrillard

Simulacra is a **point of immersion** for video games. However, the mechanics of the simulacra within video games often reference **real life contexts**; locations, motion captured performances. This gives way to the **'uncanny valley'** demeanour of video games.

Critical perspectives on Identity - David Gauntlett

Most games, especially via **extension packs**, offer audiences opportunity to **fashion their own avatar**, which sidesteps the **mandated characterisations** of previous video game media.

Fandom – Henry Jenkins

Within the video game industry there is infinite opportunity for **textual poaching**. Players remix and sample games, creating **bespoke versions** of well-known products. Within the industry this type of **appropriation** is tolerated as it contributes to the ongoing relevance of the original product.

Media Contexts:

The social context for video games begins with how players **choose** to play the games. Are they playing alone for the **intrinsic reward** of 'completing' the game, or are they playing communally as a **competition or a co-operative**? The modern player will recognise the playful, ironic style of games, which often feature **iconography knowingly borrowed** from popular culture (especially cinema). As the audience creates their own **contexts of consumption**, this may open up potential readings that **exceed the dominant ideologies**.

Media Language:

Media language in action games is used to **create immersion**. The media language **positions the player within the game**. Visually, this is achieved through a **centralised floating camera**, with **scrolling milieus** which respond to the direction of the player. Sound design utilises **ambient sound** within the **diegesis** to facilitate engagement. There are non-diegetic features in most games which are chiefly used to **offer information to the player**: imperatives consisting of **intertitles or iconography** within the game highlighted to confer importance. Within games in other genres, the **visual fundamentals** are slightly different, and engage an **omniscient overview** to better match the more **objective gameplay**.

Representations:

As a global industry, with games released to a widespread market, video games often **use stereotypes as a universal short-hand to communicate information**. The construction of representations within games often involves an **exaggerated morphology**. Within action games this usually expresses muscular physicality, but in games within other genres the characters **have the wide eyes and pastel colours of cartoon aesthetic**. Potential debates involve the **ethnicity of NPCs, who are 'othered' against white hegemonies**, along with the positioning of **female representation for the male gaze**.

DLC - Downloadable content

NPC - Non playable character

POV - Point of view

Sandbox - A game in which has minimal ludic applications

UGC - User Generated Content