

MEDIA LANG/REP



"young Black King don't die on me"



"you're my brother, you're my keeper,
I need you to keep an eye on me"



"now, my young Black
Queens don't quit now"



"Now sorry officer, I only sell hooks"



"I feel understood...like Nina Simone"



"show 'em what you're made of"



"Our parents were legends,
they had to migrate"



"I'm young, Black, beautiful and brave"



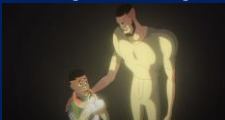
"so we pray for better days"



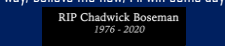
"young Black Queen, get your shine on"



"God's time, and he
never gets the time wrong"



"Doesn't matter what may come my
way, believe me now, I'll win some day"



RIP Chadwick Boseman
1976 - 2020

"Forever a Superhero in our heart"

The **tracking POV shot** of a car driving into a young Black teenager, who is giving **direct mode of address** with a kneeling **gesture code** with his football in the middle of the road provokes the spectator to sympathise with a victim of an accident. The boy's portrayal arguably conforms to **Alvarado's Racial Stereotype of non-white ethnicities as 'vulnerable'**.

The **low angle mid shot** of Stormzy's character with the young Black teenage boy with Stormzy's muscle protruding from his black t-shirt and the boy kneeling on the floor looking up to Stormzy positions the spectator to perceive Stormzy as a 'guardian angel' figure and **role model** for Black male youth. Stormzy's humility as a 'Superhero' figure is reinforced by referring to the boy as 'brother' and 'keeper' who should protect him. This **counter-typical** portrayal **empowers** the boy.

The **high angle shot** of a Black teenage girl using superpowers to chop up vegetables in the sky cut to a centrally composed mid-shot of her washing the dishes and also feeding her grandma her dinner arguably conforms to **gender stereotypes** of women involved in domestic duties such as cooking and cleaning. However, the MV presents this ability as an act of independence and **empowerment** that could be perceived as **counter-typical**.

The **POV shot** of Stormzy holding up Malorie Blackman's 'Noughts and Crosses' novel to the flashing lights of police cars and police officers with frowning **gesture codes** confronting him in the street includes **intertextuality** of Black **role models** including not only the novelist Malorie Blackman but sportswomen such as Venus and Serena Williams. Stormzy's **'Black Lives Matter' anti-racist ideology** is reinforced by his inference towards **police brutality** and **racial profiling**.

The **long shot** of Stormzy and the boy glowing in space to a long shot of a Black female teenager gazing at her figure in the mirror with a pink top and skirt and revealing her natural afro hairstyle, **cuts** to a poster of Little Simz with the quote "Everything you seek is within you". **Intertextual references** through visuals and lyrics are included to represent Little Simz and Nina Simone as two **Black Feminist** icons that can be seen as **role models**. Stormzy seeks to **empower** **marginalized** Black boys and girls with **counter-typical** portrayals.

The **tracking from close-up to mid-shot** of a Black male teen revising in a maths book to using telekinesis with board pens **cut to a mid shot** of his silhouette observing his complex maths equations on a penboard, **cut to a close-up** wearing glasses and a floating crown prop is a subversion of **Alvarado's Racial Stereotypes of non-white ethnicities portrayed as either exotic, dangerous, to be pitied or vulnerable**. This maths genius is positioned as a **Proppian Hero**. Stormzy elevates young Black figures throughout the narrative.

The **low angle shot** of a Black father (in a white vest showing his large biceps), braiding the hair of his daughter, whilst his son plays with a toy plane on his shoulder challenges the **stereotype** of the 'absent Black father' and subverts **alpha male portrayals** with nurturing care for his daughter. Stormzy re-positions the **Black father as a role model** and subverts negative racial assumptions.

The **long shot** of 'Black Lives Matter' graffiti cut with the **wide-angle long shot** of Stormzy protest with other Black members of the community with a kneeling/raised fist **gesture code** and a #merky shaped cloud **anchored** to them acts as a **signifier for anti-racist protests**. This is an **intertextual reference** for Colin Kaepernick, an American footballer who protested racism in the NFL, which led to international solidarity.

The **centrally framed close-up** of Stormzy engaging in a praying hands **gesture code** with the backdrop of fellow protesters highlights Stormzy's **religiously motivated ideology**. He is active in his Christian beliefs and is influenced by Jesus' teachings. He uses the MV to promote Christianity as a 'guardian angel' for Black youth.

The **montage** of family members giving **direct mode of address** to the teenage boy as ghosts, cut to the close-up of a Black teenage girl with a Rashford English football shirt as she kicks the ball into the sky, cut to a **tracking long shot** firstly, acts as an **enigma code** to suggest the Black teenage boy may have died in the car accident. Secondly, the girl's love of football subverts sporting **stereotypes**. The **intertextual reference** to Michael Rashford underlines his **anti-racist** campaigning in support of **marginalized** youth.

The **direct mode of address shot** of Stormzy using a glowing finger to 'steer' the spectator towards an ensemble of members of the Black community who feature in this MV includes hugging between family members and **gesture codes** with connotations of love and the glowing finger could be seen as an **intertextual reference** to E.T. as a supernatural alien. The term "alien" has often been used to **marginalize** non-white ethnicities in relation to "migration" (a word referenced in the lyrics). Stormzy seeks to **empower** Black youth who are **marginalized**.

The **high angle mid shot** of Stormzy passing the glowing Earth into the hands of the young teenage boy whilst he places his hand on the boy's shoulder, as they are surrounded by darkness but illuminated by the **spotlight** of the magical Earth symbol positions the boy in an **empowered** manner. The decision for the guardian angel **Proppian Hero** in the narrative to assign the young boy as a **Proppian Hero** arguably signifies Stormzy's duty to **empower** today's Black youth to take on the mantle as a well-rounded and well-adjusted generation.

ANDREW GOODWIN'S MUSIC VIDEO THEORY APPLIED

Stormzy - Superheroes

Key relationship between lyrics and visuals	Lyrics position Stormzy as a role model and guardian Angel for Black youth with lines such as "young Black King don't die on me" and "my young Black Queens don't quit now" – these are links to empowered visuals of counter-typical portrayals of Black youth as leaders in society.
Music video type	Narrative-based and concept-based – follows Stormzy as a guardian angel supporting a young Black British boy after he has died when run over by a car in the street. He preaches messages of Black solidarity.
Star iconography	Stormzy's height and strength is reinforced in his stature in the animation. He is seen as an alpha male figure with a sensitive side.
Voyeurism	There is no female objectification in the music video, with no sexualisation of Black youth, to highlight a wholesome message focusing on pastoral responsibility.
Intertextuality	References to Marcus Rashford, Noughts and Crosses, Nina Simone, E.T., Superhero figures (like Superman), Christianity and the Black Lives Matter movement all feature with associated gesture codes and props.
Technical aspects of MV	The animated MV has deliberate iconography to signify a challenge to stereotypes of gender and ethnicity with a range of dynamic shot types and movements to highlight the supernatural nature of the MV.
Typical genres	Stormzy challenges the stereotypes of grime music videos with no objectification of women and no intensity in a ballad-based track.

REPRESENTATION

Messages and values/Ideology – Stormzy conveys his Christian and **anti-racist values** with iconography that includes kneeling on one knee with a clenched fist, prayerful hands, brandishing a Noughts and Crosses book to police and platforming a variety of Black men and women with secondary portrayal of Non-Black ethnicities.

Stereotypes and countertypes – Stormzy challenges a range of **stereotypes** including: the absent Black father, women not interested in football, Black boys not interested in subjects like Maths, protests as violent – all of these he addresses with compelling **countertypes**. However, the **domestication of women** remains as one **stereotype** within the MV.

Male Gaze – there are no examples of **objectification** within the MV.

Alvarado's Racial Stereotypes and Absent Representation –

Exotic – Stormzy challenges the **'exotic' stereotype** of Black ethnicities with realistic portrayals of working and middle young Black boys and girls that highlights their British identity beyond the caricatured stereotypes in the media.

Dangerous – Black Lives Matter protests are peaceful, all that is shown to cops when Stormzy is racially profiled is a 'Noughts and Crosses' book, with a lyrical challenge to the **assumption** from cops that he is dealing drugs.

To be pitied – lyrics celebrated Black figures as leaders of industry, not victims in society.

Humorous – no portrayal of Black identity mocks or patronises – all **nuanced and empowered**.

INDUSTRY

Release date – 2019 on 'Heavy is the Head' album with the MV release September 2020.

Record label ownership – #Merky Records and Atlantic Records UK

Genre – Grime / Pop / R&B / Soul / UK Rap / Afroswing

Sales and streaming figures – MV (6.1 million views on YouTube), #99 in UK Charts, 26.7 million streams on Spotify

Online presence – Stormzy has **global reach** with his online presence, with over 1.2 million subscribers on Facebook, **interactive content and pop-ups** on his official site, is outspoken online on anti-racist causes, and builds opportunities for fans to engage in **parasocial relationships**.

Digitally convergent streaming platforms – Spotify, YouTube Music, Apple Music, Amazon Music, Deezer – in a streaming era of music consumption, Stormzy uses **digitally convergent plug-ins** on his **official website**, to connect to **streaming sites** for fans to access his music.

Controversies – Stormzy has been challenged over a grime rivalry between Stormzy and Chip, there have been tabloid speculation over his previous relationship with Maya Jama, and allegedly homophobic tweets way back in 2011 have also been addressed.

Synergetic partnerships – Stormzy has recently collaborated with McDonalds, leading to a **backlash** from campaigners who support the **BDS movement (Boycott, Divestment and Sanctions)** who see an affiliation between **McDonald's and Israeli franchises**. This is due to the Israel-Palestine conflict, where campaigners noticed Stormzy delete all of his pro-Palestinian tweets, which some believed was due to his **synergetic partnership** with McDonald's.

Social media convergence - YouTube/X/Facebook/Instagram – Stormzy promotes his albums and new releases across a range of social media platforms in order to meet a wide-ranging demographic.

AUDIENCE

Target audience – primarily 18-35 year old men.

Demographics – Stormzy appeals mostly to grime/R&B/hip-hop/drill fans, but has created mainstream pop records to appeal to a wider target audience across **ABCD and C2DE audiences**.

Psychographics – Stormzy's music appeals to **Reformers, Aspirers, Explorers and Mainstreamers**. **Uses and Gratifications**

Entertainment – the fantastical portrayals in the MV entertain fans.

Knowledge – **intertextual references** to Malorie Blackman, Marcus Rashford, Nina Simone Christianity, E.T., Superman and Black Lives Matter enhance spectator appreciation of the MV.

Personal Identity – spectators may endorse Stormzy's **anti-racist ideals** and see him as a role model and aspirational figure for Black youth.

Social Interaction – spectators may debate Black Lives Matter, Christianity, Marcus Rashford, literature such as Malorie Blackman and Stormzy's star status as a result of the MV.

Reception

Preferred – fans will endorse the **anti-racist and counter-typical portrayals** in the MV..

Negotiated – audience may enjoy the music video but may not fully endorse messages such as the domestic stereotype of Black women.

Oppositional – audiences may reject the **anti-racist messages** in the MV as a backlash.