

**A LEVEL**

Teacher guide

# **MEDIA STUDIES**

**H409**

For first teaching in 2017

## **How to assess prototypes and supporting evidence**

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## Introduction

Following an [Ofqual consultation](#), changes have been put in place to recognise the disruption to education and lost teaching time caused by the coronavirus (COVID-19) pandemic. These changes are to reduce the pressure on teachers and students in the 2021/22 academic year, and to safeguard against ongoing public health concerns.

For A Level Media Studies students may submit a prototype or mock up of their NEA production along with supporting evidence where they are not able to submit a completed production.

Centres should note that there are no changes to the specification content or assessment criteria for all components. Students should aim to submit a completed NEA as required by the specification unless they are unable to do so due to disruption caused by the coronavirus (COVID-19) pandemic.

The following advice provides guidance on what prototypes and supporting evidence may look like and how to assess them for OCR A Level Media Studies (H409/03/04).

## How to assess prototypes against the existing mark criteria

When assessing work (and presenting it for moderation) the principles remain the same, whether your candidate has produced a final 'finished' piece or a 'prototype with supporting evidence', so:

- how far the brief has been followed
- what understanding has been evidenced.

This is then mapped against the assessment criteria.

For each brief we have suggested a range of forms of submission that candidates might use; each of these formats has the potential to indicate both how well the brief has been met and how strong the candidate's specified range of understanding is. (You will find this on the [Changes for 2022 page of our website](#).)

Centres should note that it is essential that there is enough supporting evidence in the case of prototypes. It is also the case that the intentions behind the piece, as seen in the candidate's Statement of Intent, will be more vital than ever in contextualising the final outcomes. (As the brief says: 'The Statement of Intent needs to outline the ways in which the learner proposes to use the four areas of the media theoretical framework to communicate meaning and meet the requirements of their chosen brief.')

We are providing exemplar coversheets for each of the four set briefs for 2022 to indicate some of the sorts of evidence that you might be assessing and how the prototype approach still allows for accurate marking, even using the highest bands. However, it remains the case that more detailed comments from centres will tend to lead to more accurate assessment.

The key then is checking all the work against both the precise demands of the brief **and** the bullet points of the mark scheme. Following are some exemplar routes (one for each brief) showing how candidates might provide the necessary evidence, while submitting prototypes. We have included descriptions of potential prototype submissions for each brief. These are intended to help exemplify how prototypes and supporting evidence can be assessed, and do not indicate requirements for the submission of prototypes. Please see the [Changes for 2022 page of our website](#) for further details about these requirements.

## Brief 1: Television and Online

### The Television product

The work submitted for the television part of this brief needs to evidence that **all the following have been addressed**, either as a final piece - or as a prototype with supporting evidence.

A. The brief states that:

- You work for an independent media production company.
- You have been given the task of producing a three-minute opening sequence of a reality television programme for E4.
- The opening sequence must include the title sequence.
- Content must be suitable for early evening viewing on E4 and for a primarily 16–25 year old mass market audience that expects to be emotionally engaged.

B. In addition, the production detail that the candidate should include for the television work is specified as:

- Range of camera shots, including shot distances, angles and movement as appropriate to a reality television programme.
- Editing of footage and sound.
- Soundtrack, which should include voice (either as voiceover or diegetic voices of presenters/contestants), sound effects and appropriately edited music.
- At least two different uses of mise-en-scène.
- At least two characters representing at least two different social groups (e.g. as defined by age, gender, race and ethnicity, sexuality).
- Graphics/titles to include the title of the programme.

This becomes your checklist when first assessing the work. **Have they fulfilled all the demands of the brief**, either fully realised **or** as prototype with elements of pre-production and supporting evidence?:

A.

- Is it clearly a reality television programme (following the codes and conventions) that they have produced/partly realised?
- Is it for E4 (is the style appropriate and is it branded)?
- Does it address the target audience (language/mode of address, content)?
- Does it include (the pre-production for/consideration of) the title sequence?

B.

- Is there evidence of (the pre-production for/consideration of) an appropriate range of shots?
- Is there evidence of (the consideration of) appropriate editing of footage and sound?
- Is there appropriate (the pre-production for/consideration of the) soundtrack, including voice, sound FX and music?
- Is there evidence of (the candidate intending to use) two different uses of mise-en-scène?
- Is there evidence of representation of two different social groups?
- Are there graphics/titles, including the title of the programme, or evidence of the pre-production for/consideration of these?

If elements are missing, the top level cannot be reached. If many elements are missing, work will be limited to the lower levels. The mark scheme makes the level clear.

Next, map the level of **understanding** – the understanding will be evidenced, whether the work is a fully completed piece or a partially completed piece with supporting pre-production work.

### Exemplar prototype

An exemplar prototype for this brief might be as follows:

*A reality television programme for 16-25 year-olds. This is submitted as a 3-minute rough-cut but with a fully edited titles section and with additional supporting evidence, which includes a pitch (explaining how the opening would also reference the website and social media), a shot list and casting consideration for the presenter.*

*The completed title sequence demonstrates understanding of appropriate codes and conventions in terms of:*

- *use of appropriate editing techniques and pace*
- *use of sound such as voiceover and carefully selected soundtrack*
- *stylish graphics for the title, onscreen text, logos, etc.*
- *awareness of the structure and format of a reality television programme.*

*The SOI, pitch (and website – see below) develops a suitable identity for the presenter showing an understanding of representation, audience appeal and the importance of social media.*

*The following section is made up of placeholders: a V/O of the scripted questions over images of their planned contestants who allow for representations of different genders, ethnicities and a range of ages within the target group. The planned contestants are well-selected for the format of the reality television programme*

- *The piece is not fully realised but the prototype is substantial and demonstrates very good application of knowledge and understanding of the media theoretical framework to create a media product.*
- *The pitch for the programme explains there would be running text giving the web address and appropriate social media details.*
- *The subject matter and choice of presenter indicate the candidate had considered the specified target audience (a primarily 16–25 year old mass market audience that expects to be emotionally engaged).*

- *The titles, choice of contestants and format demonstrate 'an appropriate use of content and appeal which creates effective meaning for the intended audience', and 'a good use of representations which create well-selected and well-developed insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form.'*
- *The submission shows 'Well-developed application of knowledge and understanding of the media industry demonstrated through a good use of the media form that is appropriate to the media industry context of the set brief.'*
- *All of the production details are evidenced.*

### The Online product

The work submitted for the website part of this brief needs to evidence that **all the following have been addressed**, either as a final piece - or as a prototype with supporting evidence:

#### A. The brief requires:

- Two web pages (one homepage and one linked page) for the programme website.
- The web pages must promote the new programme to its target audience [a primarily 16–25 year old mass market audience that expects to be emotionally engaged] and enable fans to interact with the programme.

#### B. In addition, the production detail that the candidate should include for the online work is specified (as a minimum):

- Original audio or audio-visual content which may include material from the programme but must include at least one element produced specifically for the website.
- A minimum of two original images (with at least one different original image on each of two pages). These images must not come from footage produced for the television programme.
- Appropriate conventions of website design.
- Text introducing the main features of the programme.
- Working links from each page to the other page.
- A range of appropriate media language techniques (typography, images, fonts, backgrounds, logos, etc.) as appropriate to the purpose of the website.

Again, this becomes your checklist when first assessing the work. **Have they fulfilled all the demands of the brief**, either fully realised **or** as prototype with elements of pre-production and supporting evidence?:

#### A.

- Are they clearly web pages (following the codes and conventions) that they have produced/partly realised?
- Are there two pages?

- Are they suitable for an E4 programme?
- Does it address the target audience (language/mode of address, content)?
- Does it help fans to interact?

B.

- Is there evidence of (the pre-production for/consideration of) original audio or audio-visual material that is not in the television product?
- Are there at least two original images (at least one different one on each page)?
- Is there text introducing the main features of the programme?
- Are there working links between the two pages (or evidence of consideration of how the pages would link)?
- Is there a range of (evidence of the pre-production for/consideration of) appropriate media language techniques (typography, images, fonts, backgrounds, logos, etc.) as appropriate to the purpose of the website?

Again, if elements are missing then the top level cannot be reached. If many elements are missing work will be limited to the lower levels. The mark scheme makes the level clear.

Next map the level of **understanding** – as with the other product, the understanding will be evidenced, whether the work is a fully completed piece or a partially completed piece with supporting pre-production work.

### Exemplar prototype

An exemplar prototype for this brief might be as follows:

*The two web pages are presented as a digital mock-up of the homepage for the programme and a linked page. The homepage is clearly branded and includes well-selected images and text about the programme. Links are used to show understanding of website conventions and of the importance of social media. The contestants are featured on the website. The digital mock-up uses a range of well-considered fonts.*

*The homepage signposts links to three other appropriate pages including the planned linked page. This page would have included a video with montaged clips (not those used in the programme opening) of the contestants. This video was not produced - but is placemarked with an audio clip (voiced by the candidate acting as an interviewee) over a caption. Supporting evidence includes the script of the whole video as planned. The colour palette creates a suitable house style, with a dynamic and lively layout.*

*Although not fully realised, this prototype indicates good use of a range of appropriate media language techniques, that delivers a 'good demonstration of knowledge and understanding of the distinctive media language of the media form', including:*

- *well-developed use of codes and conventions that communicates meaning that is appropriate to the media form*
- *an appropriate use of content and appeal which creates effective meaning for the intended audience*

- *a good use of representations which create well-selected and well-developed insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form*
- *well-developed application of knowledge and understanding of the media industry*
- *the prototype addresses all requirements of the brief and includes all elements of the production detail.*

### Digital convergence

Taking the evidence from the two prototypes submitted there is a good level of convergence indicated here:

- *the content, presenter and contestants all feature clearly in both products*
- *the pitch for the programme explains how there would be running text giving the web address and social media details*
- *the digital mock-ups give all social media details, and have a place mark for the A/V clip*
- *the same visual style is reflected in both (e.g. typography and colour palette)*
- *the programme is planned to be hyperlinked from the webpage.*

*The work demonstrates 'good application of knowledge and understanding of the digitally convergent nature of contemporary media to create meaning across the cross-media production'. There are 'Clear and consistent links between the two cross-media products that create an appropriate and at times insightful awareness of how to use digital convergence to create meaning and engage an intended audience.' There is a highly-developed sense of branding across the two cross-media products that demonstrates appropriate and at times insightful meaning for the intended audience; this submission would be at the top of Level 4.*

## Brief 2: Radio and Online

### The Radio product

The work submitted for the radio part of this brief needs to evidence that **all the following have been addressed**, either as a final piece - or as a prototype with supporting evidence.

A. The brief states that:

- You work for an independent media production company.
- You have been given the task of producing a three-minute opening sequence of a magazine programme featuring true-life stories to be broadcast on a commercial national talk radio station.
- Content must be suitable for commercial national talk radio in the early evening and for the target audience: a primarily 16–25 year old mass market audience that expects to be emotionally engaged.

B. In addition, the production detail that the candidate should include for the radio work is specified as:

- Soundtrack, which should include a range of voice (either as voiceover or diegetic voices of presenters and guests), sound effects and appropriately edited music.



- Editing of the sequence that is appropriate to the conventions of a magazine programme.
- The name of the radio show, presenters.
- Use of voiceover or dialogue to give a clear outline of the concept of the magazine programme.
- At least two characters representing at least two different social groups (e.g. as defined by age, gender, race and ethnicity, sexuality).

This becomes your checklist when first assessing the work. **Have they fulfilled all the demands of the brief**, either fully realised **or** as prototype with elements of pre-production and supporting evidence?

A.

- Is it clearly a radio magazine programme (following the codes and conventions) featuring true-life stories that they have produced/partly realised?
- Is it for a national commercial talk radio station (is the style and content appropriate and is it branded)?
- Is it suitable for an early evening slot?
- Does it address the target audience (language/mode of address, content)?

B.

- Is there evidence of (the pre-production for/consideration of) an appropriate range of voice, sound effects and music?
- Is there evidence of (the consideration of) editing of the sequence appropriate to the conventions of a radio magazine programme?
- Have they included the name of the radio show, presenters and guests?
- Is there evidence of (the consideration of) the use of voiceover or dialogue to give a clear outline of the concept of the magazine programme?
- Is there evidence of representation of two different social groups?

If elements are missing, the top level cannot be reached. If many elements are missing, work will be limited to the lower levels. The mark scheme makes the level clear.

Next map the level of **understanding** – the understanding will be evidenced, whether the work is a fully completed piece or a partially completed piece with supporting pre-production work.

### Exemplar prototype

An exemplar prototype for this brief might be as follows:

*A magazine programme featuring true-life stories likely to appeal to people in their teens and twenties for a national commercial talk radio station. The prototype consists of four recorded elements and a script and many of the elements are fully realised: the candidate has produced three sections of recorded interview ('as live'), featuring a presenter introducing and talking to a man and a woman in their twenties discussing their true-life stories. In the three clips, the presenter also signposts what they would be discussing later in the programme, reminds the audience of ways they can contribute to the discussion and gives the website where listeners can find further information.*

The candidate has also submitted a short sting he recorded on GarageBand (including music, the name of the programme and the presenter). The rest of the submission is a script, indicating where these recorded components would be and other elements they would have recorded, including:

- *the introduction to the programme*
- *the links between the segments*

The interviewees are students who are acting as if they were the proposed interviewees; they were briefed well by the candidate who underpinned the briefing with effective research which was submitted to the centre. Other supporting evidence included the notes for the pitch.

This approach has the capacity to demonstrate good understanding of the range of elements in the theoretical framework:

- *making good use of a range of appropriate media language techniques*
- *delivering a good demonstration of knowledge and understanding of the distinctive media language of the media form*
- *showing well-developed application of knowledge and understanding of the media industry which addresses all requirements of the brief and including all elements of the production detail.*

### The Online product

The work submitted for the website part of this brief needs to evidence that **all the following have been addressed**, either as a final piece - or as a prototype with supporting evidence.

A. The brief requires:

- two pages (one homepage and one linked page) for the working website for the programme
- the web pages must promote the new magazine programme to its target audience [a primarily 16–25 year old mass market audience that expects to be emotionally engaged] and enable fans to interact with the show.

B. In addition, the production detail that the candidate should include for the online work is specified (as a minimum):

- Original audio or audio-visual content which may include material from the programme but must include at least one element produced specifically for the website.
- A minimum of two original images (with at least one different original image on each of the two pages).
- Appropriate conventions of website design, including an original title and logo for the magazine programme and a menu bar.
- Text introducing the main features of the magazine programme.
- Working links from each page to the other page.

- A range of appropriate media language techniques (typography, images, fonts, backgrounds, logos, etc.) as appropriate to the purpose of the website.

Again, this becomes your checklist when first assessing the work. **Have they fulfilled all the demands of the brief**, either fully realised **or** as prototype with elements of pre-production and supporting evidence?:

A.

- Are they clearly web pages (following the codes and conventions) that they have produced/partly realised?
- Are there two pages?
- Are they for a national, commercial talk radio station (do they follow the appropriate codes and conventions, is the style appropriate and is it branded)?
- Does it address the target audience (language/mode of address, content)?
- Does it help fans to interact?

B.

- Is there evidence of (the pre-production for/consideration of) original audio or audio-visual material that is not in the radio product?
- Are there at least two original images - at least one different one on each page?
- Is there text introducing the main features of the magazine programme?
- Are there working links between the two pages (or evidence of consideration of how the pages would link)?
- Is there a range of (evidence of the pre-production for/consideration of) appropriate media language techniques (typography, images, fonts, backgrounds, logos, etc.) as appropriate to the purpose of the website?

Again, if elements are missing, the top level cannot be reached. If many elements are missing, work will be limited to the lower levels. The mark scheme makes the level clear.

Next map the level of **understanding** – as with the other product, the understanding will be evidenced, whether the work is a fully completed piece or a partially completed piece with supporting pre-production work.

### Exemplar prototype

An exemplar prototype for this brief might be as follows:

*The two web pages are submitted as digital mock-ups of the homepage for the magazine programme and a further information page. The homepage is a digital mock up for the programme page, which is clearly broadcast on the fictional national talk radio station, and includes the station logo and a navigation bar that refers to other appropriate pages. There is a block of text introducing the programme and a range of suitable content. The supporting evidence for the video includes a script, with presenter links/voiceover; description of location; camera work and editing instructions. The content shows understanding of conventions of a webpage for a radio programme and suitable links to the programme. Social media icons are included.*

*The second page is a mock-up, which the candidate explains in their SOI would hyperlink to a range of relevant national organisations. The three young people interviewed on the show are featured. The digital mock up uses a range of appropriate fonts, a clearly navigable layout and a vibrant colour palette. The two pages share a clear house style.*

*Although not fully realised, this prototype indicates good use of a range of appropriate media language techniques, that delivers a 'good demonstration of knowledge and understanding of the distinctive media language of the media form', including:*

- *well-developed use of codes and conventions that communicates meaning that is appropriate to the media form*
- *an appropriate use of content and appeal which creates effective meaning for the intended audience*
- *a good use of representations which create well-selected and well-developed insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form*
- *well-developed application of knowledge and understanding of the media industry*
- *the prototype addresses all requirements of the brief and includes all elements of the production detail.*

### Digital convergence

Taking the evidence from the two prototypes submitted there is evidence for very good understanding here:

- *there are clear and consistent links between the two cross-media products (the programme refers to the website, the linked page and social media etc.)*
- *the webpages feature information about the programme and presenter*
- *there is a placeholder for a behind the scenes video on the website*
- *the interviewees are featured on the website*
- *links to a range of other websites for further information is indicated*
- *the station ident on the programme and the station logo on the website reinforces the identity of the radio station.*

*The candidate uses digital convergence to create meaning and engage his intended audience and makes use of a 'good use of techniques to create a well-developed sense of branding across the two cross-media products that demonstrates appropriate and at times insightful meaning for the intended audience'.*

## Brief 3: Magazines and Online

### The Magazine product

The work submitted for the magazine part of this brief needs to evidence that **all the following have been addressed**, either as a final piece - or as a prototype with supporting evidence.

A. The brief states that:

- You work for an independent media production company.
- You have been given the task of producing one front cover and the contents page(s) of the first two editions of a new real-life story magazine that is being launched by Bauer aimed at a primarily 16–25 year old mass market audience that expects to be emotionally engaged.
- Content must be suitable for retail distribution.
- Contents pages can be either single or double page spread.

B. In addition, the production detail that the candidate should include for the magazine covers and contents pages is specified as:

- At least four different main images using original photography across the covers and contents pages.
- Editing of magazine covers and contents pages (including photos, text, graphics, typography and layout).
- Written text including elements such as the masthead, main coverline, selling lines, headlines, captions, subtitles and copy.
- Barcode, date, edition and price information on each front cover.
- A different use of mise-en-scène for each cover.
- Representation of at least two different social groups (e.g. as defined by age, gender, race and ethnicity, sexuality).
- A call to action pointing readers to the online website.

This becomes your checklist when first assessing the work. **Have they fulfilled all the demands of the brief**, either fully realised **or** as prototype with elements of pre-production and supporting evidence?:

A.

- Does each edition have a cover and at least one contents page?
- Are the covers and contents pages that they have produced/partly realised clearly a magazine (following the codes and conventions of each)?
- Is it clearly focused on real-life stories (through content, for example)?
- Does it indicate the publisher is Bauer?
- Is it suitable for retail distribution (and include the necessary elements to be sold in a shop, such as barcode and price)?
- Does it address the target audience (language/mode of address, content)?

B.

- Is there evidence of (the pre-production of) at least four different, and appropriate, main images using original photography?
- Is there evidence of (pre-production for/the consideration of) editing of the magazine covers and contents pages appropriate to the conventions of a real-life story magazine (including photos, text, graphics, typography and layout)?
- Have they included written text including elements such as the masthead, main coverline, selling lines, headlines, captions, subtitles and copy?
- Is there a barcode, date, edition and price information on each front cover?
- Is there evidence of (pre-production for/the consideration of) a different use of mise-en-scène for each cover?
- Is there evidence of representation of two different social groups?
- Is there a call to action pointing readers to the online website?

If elements are missing, the top level cannot be reached. If many elements are missing, work will be limited to the lower levels. The mark scheme makes the level clear.

Next map the level of **understanding** – the understanding will be evidenced, whether the work is a fully completed piece or a partially completed piece with supporting pre-production work.

### Exemplar prototype

An exemplar prototype for this brief might be as follows:

*Detailed digital drafts of two editions of a new real-life story magazine published by Bauer and aimed at a 16–25 year old mass market audience that expects to be emotionally engaged.*

*The candidate has produced detailed digital drafts of both contents pages, annotated to show how they might appear in the final edit. For the two front covers, the candidate has submitted annotated layout sketches together with three edited photos for each of the front covers (a main cover image and two for featured sell lines) and digital masthead tests, also annotated to show which would be the final and accounting for their decisions in terms of: appeal to the audience, tone and subject matter of the publication.*

*The cover designs show an understanding of the appropriate layout for a magazine, and include the masthead, barcode, price, date and edition, clear indication of conventional front cover photo framing, positioning of sell lines and other elements. The annotated photos submitted and the sell lines indicate that the candidate has considered representations carefully. Each cover focuses on a well-selected fictional individual's 'real-life' story allowing for thoughtful representations of different ethnicities.*

*There is a clear understanding of house style as a convention, as the layouts and language are similar. The website address is included. The headings on the contents pages suggest the magazine would follow a similar pattern of content each month; layouts are also similar; a good use of images for several of the featured items; the same typography; clear branding; appropriate social media icons are clearly shown, as is appropriate reference to the publisher.*

*The contents page also highlight the extended features to be seen on the website.*

*Although these pages are not quite fully realised, nevertheless the understanding and construction of representations are sophisticated enough to reach a Level 5.*

### The Online product

The work submitted for the website part of this brief needs to evidence that **all the following have been addressed**, either as a final piece - or as a prototype with supporting evidence.

#### A. The brief requires:

- Two pages (one homepage and one linked page) for the working website for the magazine.
- The web pages must promote the new magazine to its target audience [a primarily 16–25 year old mass market audience that expects to be emotionally engaged] and enable fans to interact with the content.

#### B. In addition, the production detail that the candidate should include for the online work is specified (as a minimum):

- Original audio or audio-visual content appropriate to the website.
- A minimum of two original images (with at least one different original image on each of the two pages). These images must be different from those produced for the magazine.
- Appropriate conventions of website design, including an original title and logo and a menu bar.
- Text introducing the main features of the magazine.
- Working links from each page to the other page.
- A range of appropriate media language techniques (typography, images, fonts, backgrounds, logos, etc.) as appropriate to the purpose of the website.

Again, this becomes your checklist when first assessing the work. **Have they fulfilled all the demands of the brief**, either fully realised **or** as prototype with elements of pre-production and supporting evidence?:

#### A.

- Are they clearly web pages (following the codes and conventions) that they have produced/partly realised?
- Are there two pages?
- Are they for a real-life story magazine (do they follow the appropriate codes and conventions, is the style appropriate)?
- Is it published by Bauer (is it branded)?
- Does it address the target audience (language/mode of address, content)?
- Does it help fans to interact?

B.

- Is there evidence of (the pre-production for/consideration of) original audio or audio-visual material?
- Are there at least two original images (at least one different one on each page)?
- Is there text introducing the main features of the magazine?
- Are there working links between the two pages (or evidence of consideration of how the pages would link)?
- Is there a range of (evidence of the pre-production for/consideration of) appropriate media language techniques (typography, images, fonts, backgrounds, logos, etc.) as appropriate to the purpose of the website?

Again, if elements are missing, the top level cannot be reached. If many elements are missing, work will be limited to the lower levels. The mark scheme makes the level clear.

Next map the level of **understanding** – as with the other product, the understanding will be evidenced, whether the work is a fully completed piece or a partially completed piece with supporting pre-production work.

### Exemplar prototype

An exemplar prototype for this brief might be as follows:

*A detailed digital draft of a website homepage and intended linked page. The SOI makes reference to similar magazines produced by Bauer in the explanation of their own aims. The masthead at the top of the page is the same as the magazine's masthead as seen on a sheet of testers. The candidate included a link to a subscription site with images from the two front covers (albeit in draft form as these were not fully realised in product one). The navigation bar includes headings for a range of suitable sections.*

*The digital draft has place markers for the additional video content (which is submitted as a script with unedited video interviews). The video was intended to be extended interviews with one of the magazine's featured interviewees. The work includes suitable social media icons and allow for interactivity with the readership/audience, as well as linking with the paper publication. Although there are no working links (as it is a prototype) and not all elements are fully realised, this is a sophisticated product showing excellent understanding and all other production details present.*

### Digital convergence

Taking the evidence from the two prototypes submitted there is a tight crossover between the two products in terms of style and content:

- *The magazines refer to the website, with a call to action, and the website refers to the magazine.*
- *The website develops the content of the magazine through video.*
- *Both use a range of social media to link the two and to build a relationship with the readership/audience.*
- *There is a clear sense of branding across the two elements of the cross-media production.*



- *The products taken together, show:*
- *'excellent application of knowledge and understanding of the digitally convergent nature of contemporary media to create meaning across the cross-media production;*
- *sophisticated and coherent links between the two cross-media products that demonstrates a highly-developed awareness of how to use digital convergence to create meaning and engage an intended audience;*
- *sophisticated use of techniques to create a highly-developed sense of branding across the two cross-media products that demonstrates highly appropriate, sustained and insightful meaning for the intended audience.'*

## Brief 4: Music video and Online

### The Music video product

The work submitted for the music video part of this brief needs to evidence that **all the following have been addressed**, either as a final piece - or as a prototype with supporting evidence.

A. The brief states that:

- You work for an independent media production company.
- You have been given the task of producing a three-minute music video for a love song (this may be an existing song) by a fictional band/artist signed to Universal Music Group.
- Content must be age appropriate for young adults from the age of 16, as the target audience is a primarily 16–25 year old mass market audience that expects to be emotionally engaged.
- The music video must feature a narrative appropriate to a music video (e.g. a performance montage, a linear narrative illustrating or commenting on the song, or a mix of performance montage and other narrative elements).

B. In addition, the production detail that the candidate must include for the music video, as a minimum, is:

- Range of camera shots, including shot distances, angles and movement as appropriate to a music video.
- Editing of footage appropriate to a music video.
- At least two different uses of mise-en-scène.
- At least two characters representing at least two different social groups (e.g. as defined by age, gender, race and ethnicity, sexuality).
- Graphics/titles to include the name of the track and the name of the band/artist.

This becomes your checklist when first assessing the work. **Have they fulfilled all the demands of the brief**, either fully realised **or** as prototype with elements of pre-production and supporting evidence?:

- A.
- Is it clearly a music video (following the codes and conventions and with an appropriate narrative) that they have produced/partly realised?
  - Is it a love song (and is the production style and content appropriate)?
  - Does it address the target audience (language, content, style)?
  - Have they constructed (planned how they would construct) a fictional artist or band in their video?
  - Is the video (or would the prototype or supporting evidence indicate that the finished video would have been) approximately 3 minutes long?
- B.
- Is there evidence of (the pre-production for/consideration of) an appropriate range of shots?
  - Is there evidence of (the consideration of) appropriate editing of footage?
  - Is there evidence of (the candidate's intending to use) two different mise-en-scène?
  - Is there evidence of representation of two different social groups?
  - Are there graphics/titles, including the name of the track and the name of the band/artist, or evidence of the pre-production for/consideration of these?

If elements are missing, the top level cannot be reached. If many elements are missing, work will be limited to the lower levels. The mark scheme makes the level clear.

Next map the level of **understanding** – the understanding will be evidenced, whether the work is a fully completed piece or a partially completed piece with supporting pre-production work.

### Exemplar prototype

An exemplar prototype for this brief might be as follows:

*A prototype music video set to a 3-minute extract of an existing track by a fictional artist (a band signed to Universal). The candidate has focused on a suitable theme which links to imagery in the lyrics of the track chosen, and has taken an animated approach, rather than a performance by the band in front of the camera. The prototype features two 30-second animated sequences produced using Maya, with storyboard frames edited to the track to create animatic sequences showing intentions for the full video. The candidate has submitted their full 200-frame annotated storyboard as supporting evidence. There is a high level of detail in the prototype and supporting evidence which shows a carefully planned narrative approach, and a high level of creative understanding which would strongly appeal (at least in subject matter and visuals) to the target audience. The title and the band's name are planned as a graphic on the video. The representation of people and understanding of narrative construction, is well fulfilled. The sequence uses mise-en-scène effectively to communicate meaning along with a range of shots. Although not a full 3-minute animation, this is a substantial prototype and demonstrates very good - and often excellent - understanding.*

### The Online product

The work submitted for the website part of this brief needs to evidence that **all the following have been addressed**, either as a final piece - or as a prototype with supporting evidence.

#### A. The brief requires:

- Two pages for the working website for the band/artist.
- They must consist of a homepage and one linked page.
- The web pages must promote the new band/artist to its target audience [a primarily 16–25 year old mass market audience that expects to be emotionally engaged] and help fans to interact with them.

#### B. In addition, the production detail that the candidate should include for the online work is specified (as a minimum):

- Original **audio** or **audio-visual** content which may include material from the music video but must include at least one element produced specifically for the website.
- A minimum of **two original images** (with at least one different original image on each of the two pages). These images must be different from those produced for the music video.
- Appropriate conventions of website design, including an original title and logo for the band/artist's web page and a menu bar.
- Text introducing the band/artist.
- Working links from the homepage to the other page.
- A range of appropriate media language techniques (typography, images, fonts, backgrounds, logos, etc.) as appropriate to the purpose of the website.

Again, this becomes your checklist when first assessing the work. Have **they fulfilled all the demands of the brief**, either fully realised **or** as prototype with elements of pre-production and supporting evidence?:

#### A.

- Are they clearly web pages (following the codes and conventions) that they have produced/partly realised?
- Are there two pages?
- Are they for the band/artist? (Do they follow the codes and conventions, is the style appropriate and is it branded?)
- Does it address the target audience (language/mode of address, content)?
- Does it help fans to interact?

#### B.

- Is there evidence of (the pre-production for/consideration of) original audio or audio-visual material that is not in the music video product?

- Are there at least two original images different from those produced for the music video (at least one different one on each page)?
- Is there evidence of (the pre-production for/consideration of) appropriate conventions of website design, including an original title and logo for the band/artist's web page and a menu bar?
- Is there text introducing the main features of the band/artist?
- Are there working links between the two pages (or evidence of consideration of how the pages would link)?
- Is there a range of (evidence of the pre-production for/consideration of) appropriate media language techniques (typography, images, fonts, backgrounds, logos, etc.) as appropriate to the purpose of the website?

Again, if elements are missing, the top level cannot be reached. If many elements are missing, work will be limited to the lower levels. The mark scheme makes the level clear.

Next map the level of **understanding** – as with the other product, the understanding will be evidenced, whether the work is a fully completed piece or a partially completed piece with supporting pre-production work.

### Exemplar prototype

An exemplar prototype for this brief might be as follows:

*A working prototype of the homepage and a digital mock up of the linked page. The homepage includes the band's logo, an embedded music video (as an animatic); a message from the band and photos of the band/individual band members which are carefully framed and lit with a well-planned mise-en-scène. The top of the site has a range of social media icons that the SOI says would link to the band's accounts. Below this the navigation bar has distinctively designed icons using the band's logo for a range of appropriate links demonstrating understanding of the conventions of band websites and the industry context. The planned linked page shows understanding of the role of digital convergence in the distribution and consumption of music. The original A/V content on the page is marked by a placeholder for a video feature on the animation of the music video and a supporting script.*

*The work demonstrates:*

- *'a highly-developed use of codes and conventions that communicates meaning that is highly appropriate to the media form;*
- *a highly appropriate use of content and appeal which creates sophisticated meaning for the intended audience and a sophisticated construction of representations which create well-selected and highly-developed insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form and highly-developed application of knowledge and understanding of the media industry.'*

### Digital convergence

Taking the evidence from the two prototypes submitted the website demonstrates some excellent understanding of digital convergence:

- *there is clearly a close reference in the website to the video*
- *the video is embedded*

- *there is a lot of material that relates to the video and widens the appeal and underlying message (text from the band members, a 'making of' video etc.)*
- *there are social media links for fan interaction*
- *the website shows understanding of the role of digital convergence in the distribution and consumption of music*
- *the consistent branding between the two is clear.*

Please note – web links are correct at date of publication but other websites may change over time. If you have any problems with a link you may want to navigate to that organisation's website for a direct search.



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