

## A LEVEL

*Exemplar Candidate Work*

# ***MEDIA STUDIES***

**H409**

For first teaching in 2017

## **H409/03/04 Summer 2019 examination series**

Version 1

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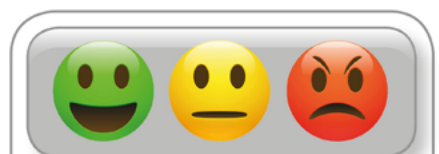
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# Introduction

These exemplar answers have been chosen from the summer 2019 examination series.

OCR is open to a wide variety of approaches and all answers are considered on their merits. These exemplars, therefore, should not be seen as the only way to answer questions but they do illustrate how the mark scheme has been applied.

Please always refer to the specification <https://www.ocr.org.uk/qualifications/as-and-a-level/media-studies-h009-h409-from-2017/> for full details of the assessment for this qualification. These exemplar answers should also be read in conjunction with the sample assessment materials and the June 2019 Examiners' report or Report to Centres available from Interchange <https://interchange.ocr.org.uk/>.

The question paper, mark scheme and any resource booklet(s) will be available on the OCR website from summer 2020. Until then, they are available on OCR Interchange (school exams officers will have a login for this and are able to set up teachers with specific logins – see the following link for further information <http://www.ocr.org.uk/administration/support-and-tools/interchange/managing-user-accounts/>).

It is important to note that approaches to question setting and marking will remain consistent. At the same time OCR reviews all its qualifications annually and may make small adjustments to improve the performance of its assessments. We will let you know of any substantive changes.

# Exemplar 1: Brief 4

## *Music video, website and digital convergence*

Music video

19/25 marks























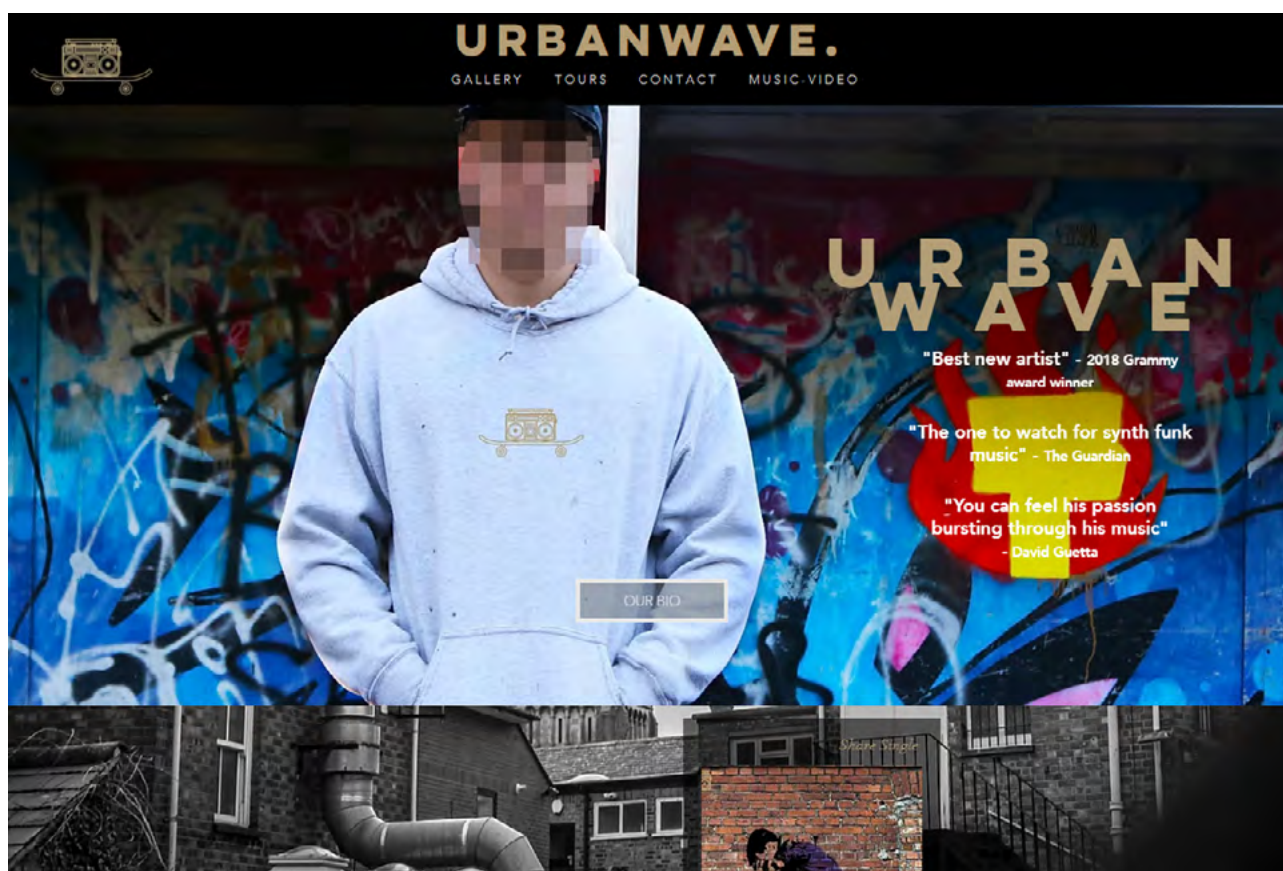






## Website

20/25 marks





### Narrative

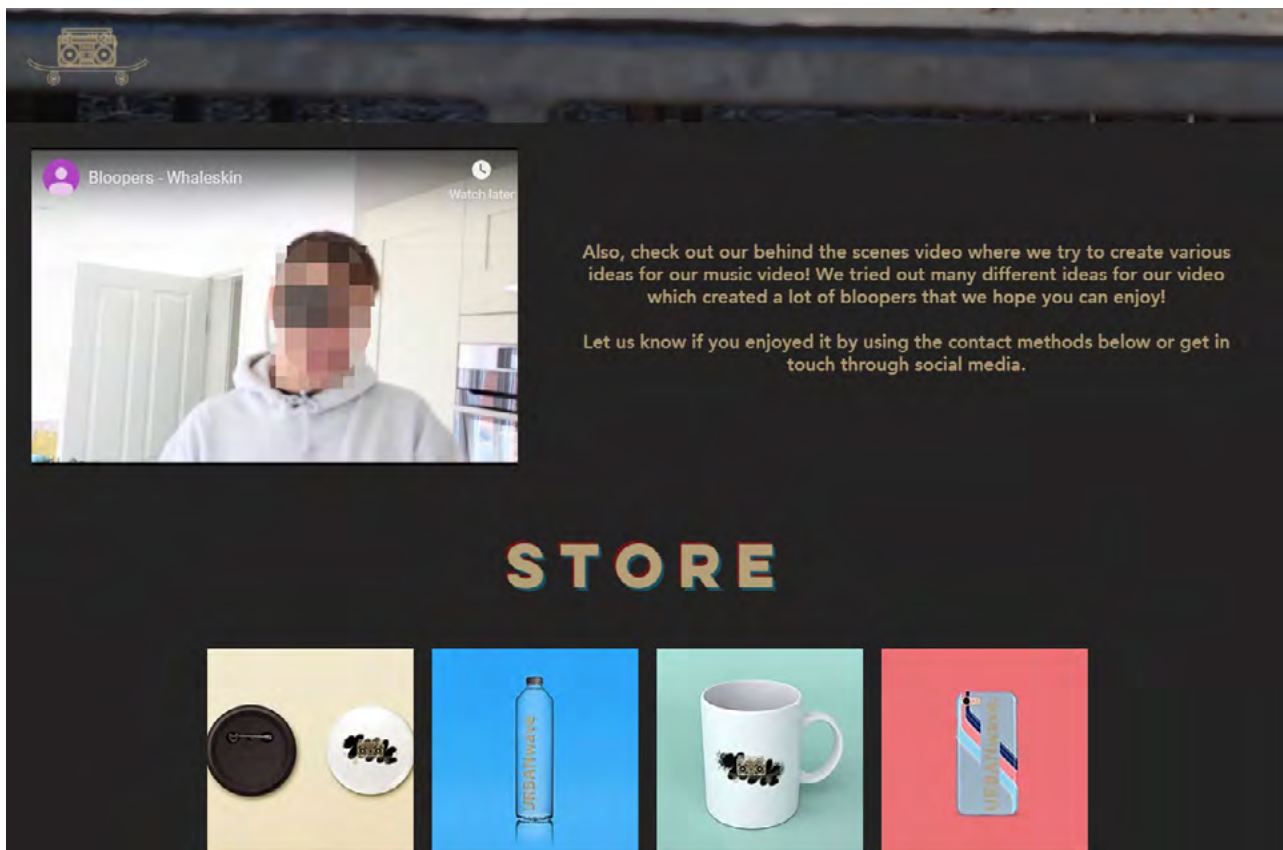
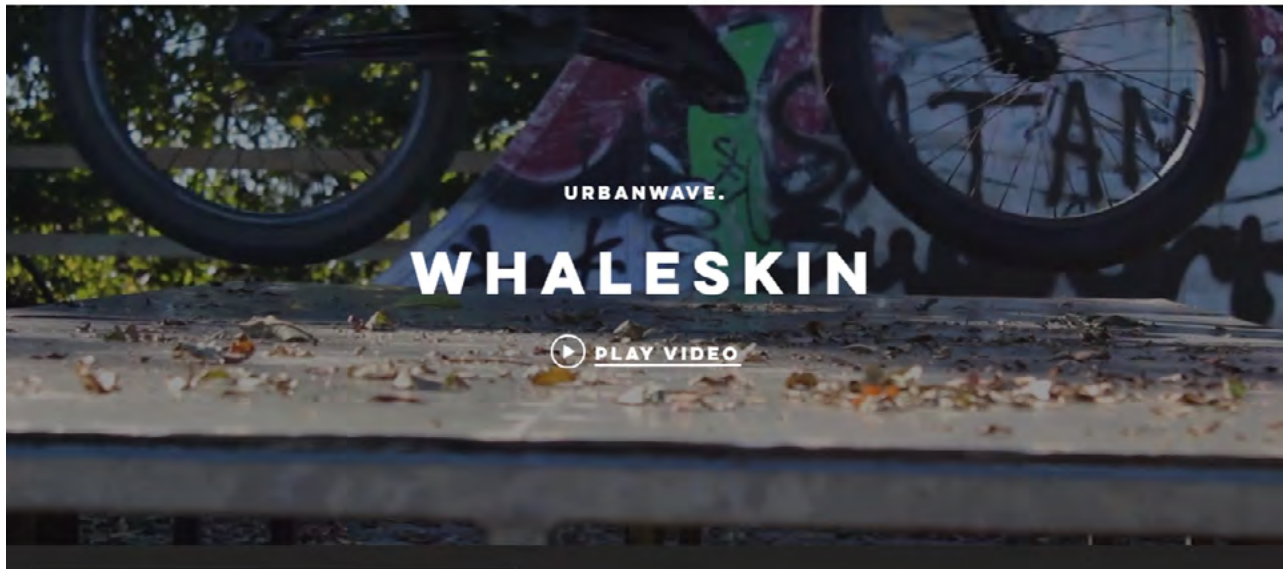
*The aim of our music video is to show that even very different people can find a common ground through music, which is also what our record label's aim is.*



### Music Video

*The Music video has officially been released. check it out below!*

### MUSIC GROUP







## ABOUT US

URBANwave. is a 23 year old male Synthwave/Funk artist. Using mostly electronic sounds to create beats and tunes for a wide audience to love. First debuting in 2007 with his song 'Jitter', he went straight into the top 10 of the UK Synth chart and sold 75,000 singles in his first year.

Born in East-London UW had a troubled upbringing, trying to avoid crime and gangs in the area. Because of his childhood, UW has promised to give 50% of all profits of his music to charities across London aiming to take kids away from crime. URBANwave. tries to remain humble with his music and brand. Thus creating the urban and rugged brand identity. He remains to his London roots and uses it to create great music.

UW is currently on his first tour of Europe and America. The tour 'A, B, Synth' will be featuring his new album and will also be showcasing his brand new single 'Whaleskin'. 'A, B, Synth' tickets are available for purchase [HERE](#).

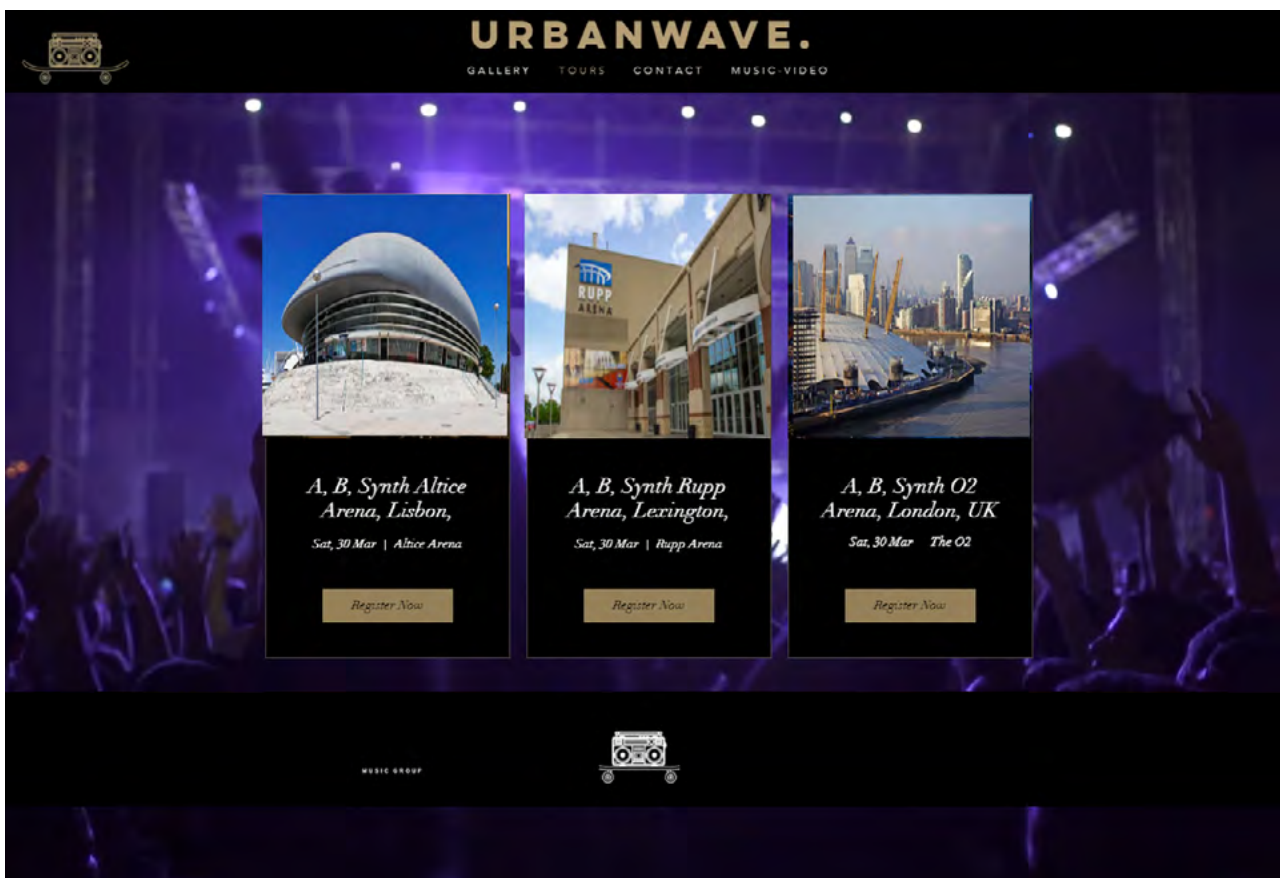
UW loves to hear from his fans and friends so please get in touch through our contact form below!

### Contact Us

First Name  Last Name


Email  Phone

Type your message here...




## URBANWAVE.

GALLERY TOURS CONTACT MUSIC-VIDEO




*A, B, Synth Altice  
Arena, Lisbon,*  
*Sat, 30 Mar | Altice Arena*

[Register Now](#)



*A, B, Synth Rupp  
Arena, Lexington,*  
*Sat, 30 Mar | Rupp Arena*


[Register Now](#)



*A, B, Synth O2  
Arena, London, UK*  
*Sat, 30 Mar The O2*

[Register Now](#)

MUSIC GROUP



# Moderator's commentary

## Music video 19/25

The music video opens in black and white, with a young male figure in a park looking at a mobile phone. This is then intercut with an 'old' man (played comically by a young man) moving very slowly, hunched over his walking stick. As another young man gets into a car and drives off he turns the radio up and brings the music track into the diegesis, at which point the video becomes colour, rather than black and white. The first young man gets onto a bike and his journey is intercut with the car and the old man with his walking stick. As the car (and the music) pass the old man, this footage turns into colour too, he straightens and starts dancing.

There is a very wide range of shot sizes, angles and movements, edited with some excellent match on action and to the beat of the dance track, creating a simple but effective narrative.

This product is a best-fit high Level 4. It addresses all the requirements of the brief and all the production detail. The use of codes and conventions is well developed, demonstrated by the range of camera shots and excellent editing, highly suited to a music video and appropriate to the genre. The required graphics are included and carefully chosen to fit the opening. There are several different locations and mise-en-scene is varied. There are a couple of continuity issues and a focus issue that make this product more suited to Level 4. The video features somewhat stereotypical representations of old and young men, one of which is then turned on its head when the old man straightens up and starts dancing. The dancing sequence is a little long but has some nice touches such as the framing in the car's side mirror as the car is driving past, and the timing of him heel kicking as the bike passes and hops and spins simultaneously.

The video is a very good realisation of the brief, demonstrating a good use of the media form that is appropriate to the media industry; it makes a good use of representations, but lacks the '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' needed for Level 5.

## Website 20/25

The accompanying website covers all the requirements of the brief and the production detail. The homepage is conventional, stylish and includes a range of content. The candidate has used a scrolling template which they have customized with: moving footage, a range of background and feature stills, artist title and logo, the Universal logo, the Astralwerks logo (showing understanding of which Universal label this genre of artist would be signed to), quotes about the artist, copy about the artist, a digipak cover, merchandise featuring the logo, the working ability to share the track, a full range of social media links, a blooper reel (which provided original audio-visual material in addition to the music video, which many websites for the music video did not do), a 'contact us' form. All of this develops a fairly sophisticated representation of the artist in his institutional context, reinforcing his brand identity firmly and consistently, using the language with excellent understanding, confidence and skill. The homepage is Level 5. The brief specifies that one linked page must also be submitted – more than one may not be assessed. The menu bar's first linked page was to 'tours' and this had some issues, in that all three venues were on the same day and it was a fairly skeletal page compared to the rich detail of the homepage. Overall a top Level 4 was given, due to the uneven nature of the two pages assessed.

## Digital Convergence 8/10

There was a high level of understanding demonstrated here. The video was branded similarly to the website, including the logo. The website was thoroughly convergent: the video was embedded on the website, the merchandise was branded, and linked for sharing on social media, the Universal logo linked to the Universal site, the social media links, contacts form etc. all showed clear understanding of convergence. The convergence demonstrated in the website was Level 5; it was less developed in the video.



## Exemplar 2: Brief 4

### *Music video, website and digital convergence*

Music video

13/25 marks



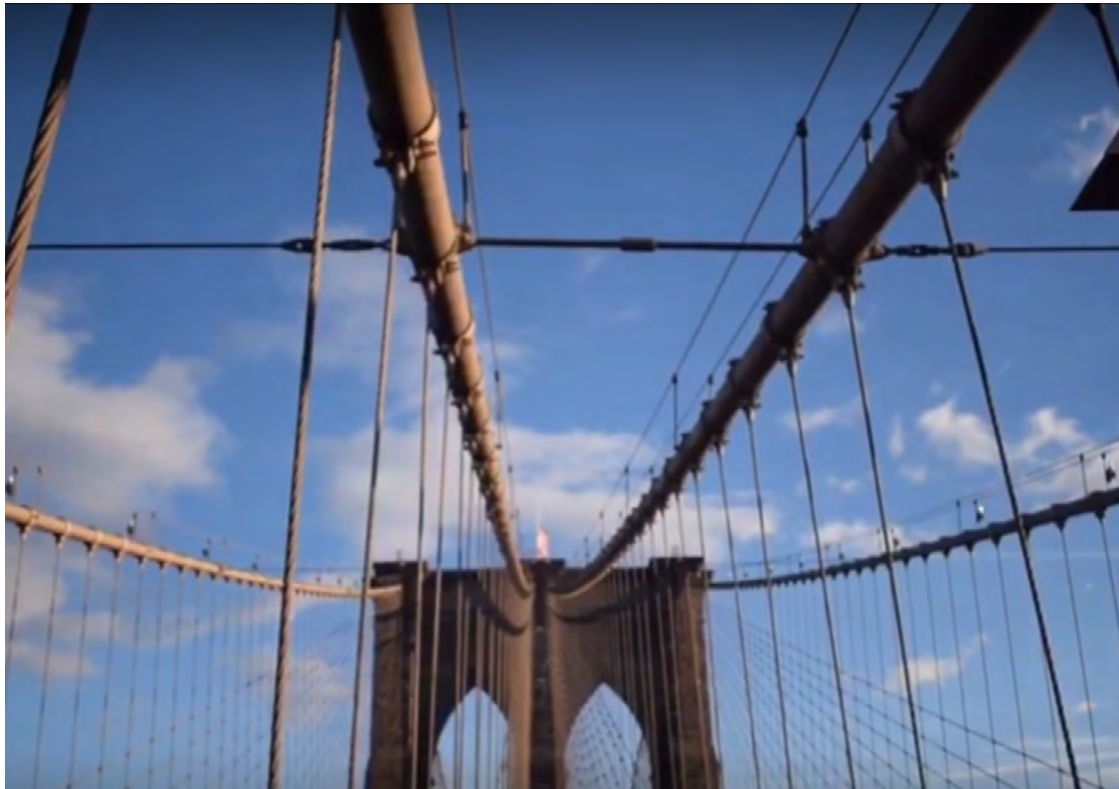












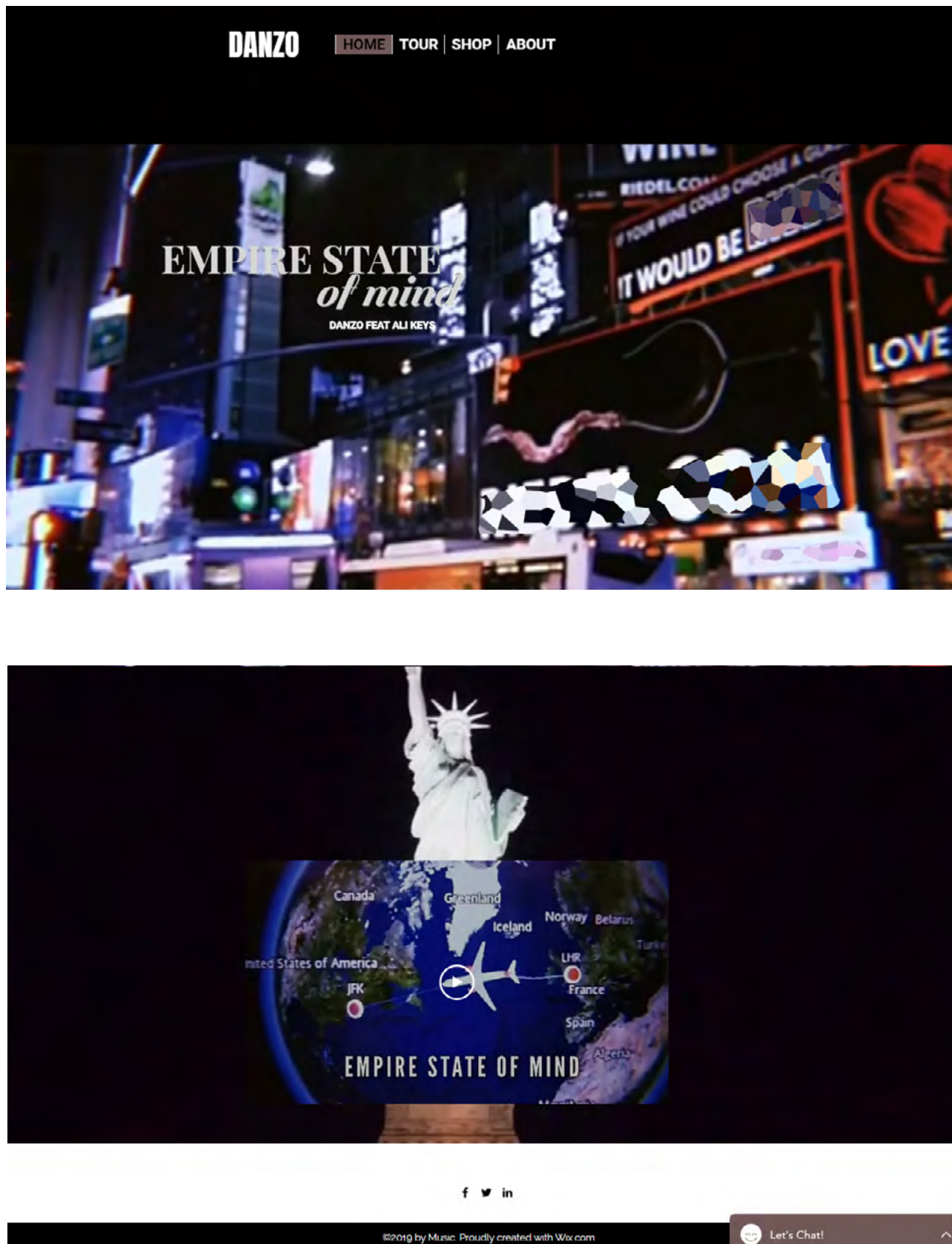




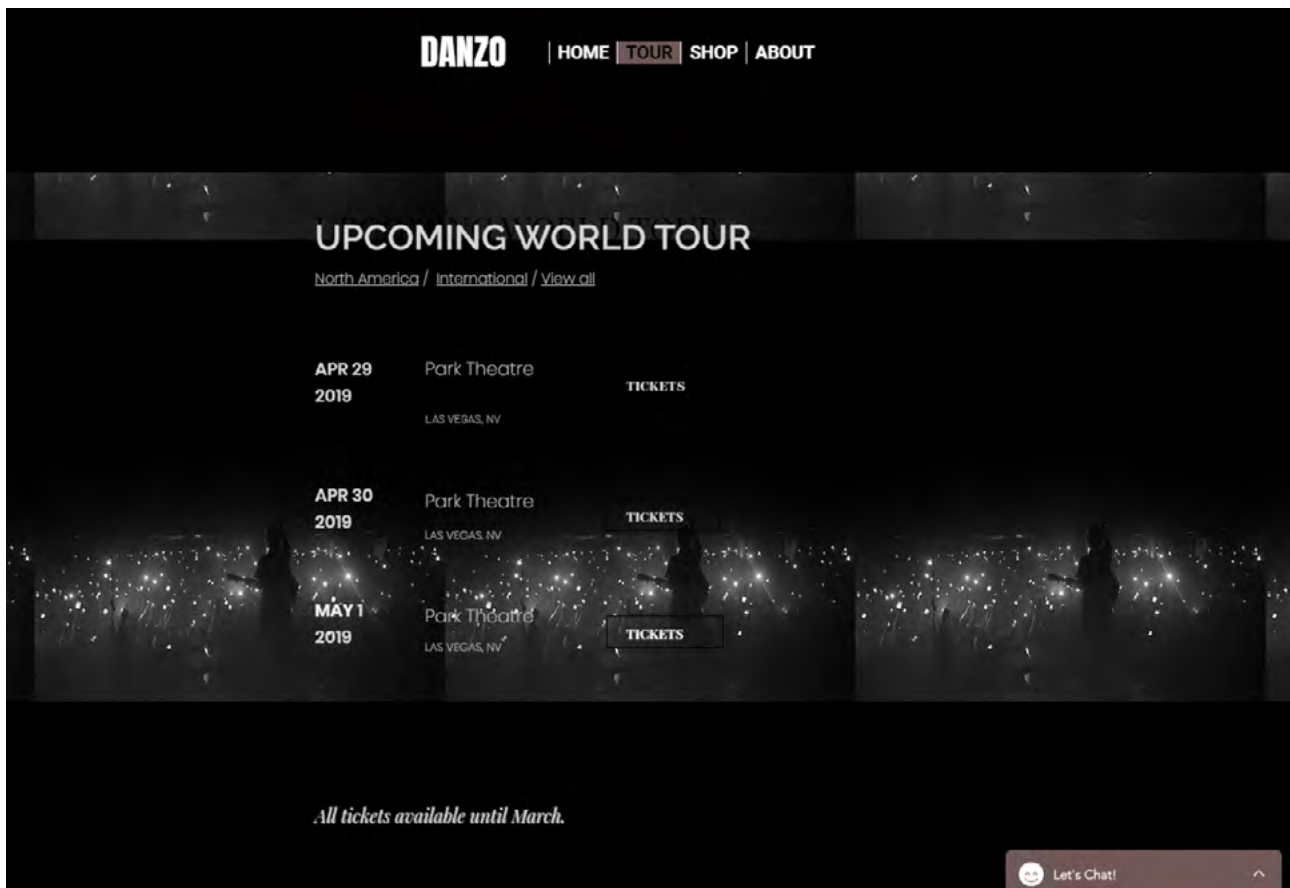


## Website

7/25 marks







## Moderator's commentary

### Music video 13/25

The music video is for Empire State of Mind and is filmed in New York. Most of the footage is filmed in iconic locations, with a female figure posing in front of the famous settings with a backdrop of tourists. It is filmed/edited in slow motion and the camera tends to pan up and down the figure of the young woman. The male singer is not seen. The woman does not lip-sync. Towards the end we are in what appears to be a suburban London street with a couple of other female friends (of apparently different ethnicities, thereby fulfilling that aspect of the production detail). The young women are looking at and walking towards the camera for the next 40 seconds (although this is broken by digital jump cuts, creating an edgy effect). The narrative was unclear, other than a clear sense of friendship.

Empire State of Mind is a hip-hop track, not a dance track, as the brief specifies. That limits what the candidate can show in terms of their understanding of the conventions of videos for the set genre. The slow motion, male gaze approach suited the genre they chose to a large extent – but did not suit the demands of a dance genre video. Unconventionally the male solo artist did not feature and there was no lip-syncing. This is, in many ways, very similar to the original in that it is shot all over New York. However, the original is in black and white and, as one would expect, is focused on the main artist (who is lip-syncing) and the featured artist (who is lip-syncing and playing the piano in synch). The original is all about the branding of the artist. This submission has no sense of artist branding.

This piece was adequate in many ways: it had a fair range of shots and some interesting camerawork; the mise-en-scene was largely considered (although the London sequence had no obvious reason to be included other than padding). The editing made some effective use of jump cuts. However, this did not employ the language of a dance video; the track and the edit rate were very slow; there was no lip syncing which one would expect in such a lyric-heavy track. There were more than two groups represented, but the others were far from developed representations and seemed tokenistic. There was no male figure to match the largely male vocal performance.

This was a less effective approach and reinforces the notion that it is vital to follow the letter of the brief in order to get the higher marks.

**Website 7/25**

The website homepage was very limited. There were just two images, neither of which featured the artist (but which conveyed a sense of place – New York). They were out of focus. They were not original images, being stills from the video. In the middle of one the candidate had embedded the music video. There was no other original audio or audio-visual content as outlined in the brief. There was no reference to Universal or copy about the artist. The social media logos were Facebook, Twitter – and LinkedIn, which seemed to show a misunderstanding about that particular service.

The linked page was a 'tour' page and had three dates. There was a repeated gif but it was impossible to see if this was original. Content on the page was limited. No reference to Universal on this page either, although it encouraged engagement with an audience as they were able to buy tickets for the upcoming US tour. There was some description of the artist on the last linked page, along with a range of social media links and a photo of the 'featured artist', which would fulfil more of the production detail. It underlines how important it is that centres ensure candidates submit the right number of linked pages or that they specify which page is to be assessed.

The title showed no house style with the video, thus there was no overall sense of branding displayed.

**Digital convergence 3/10**

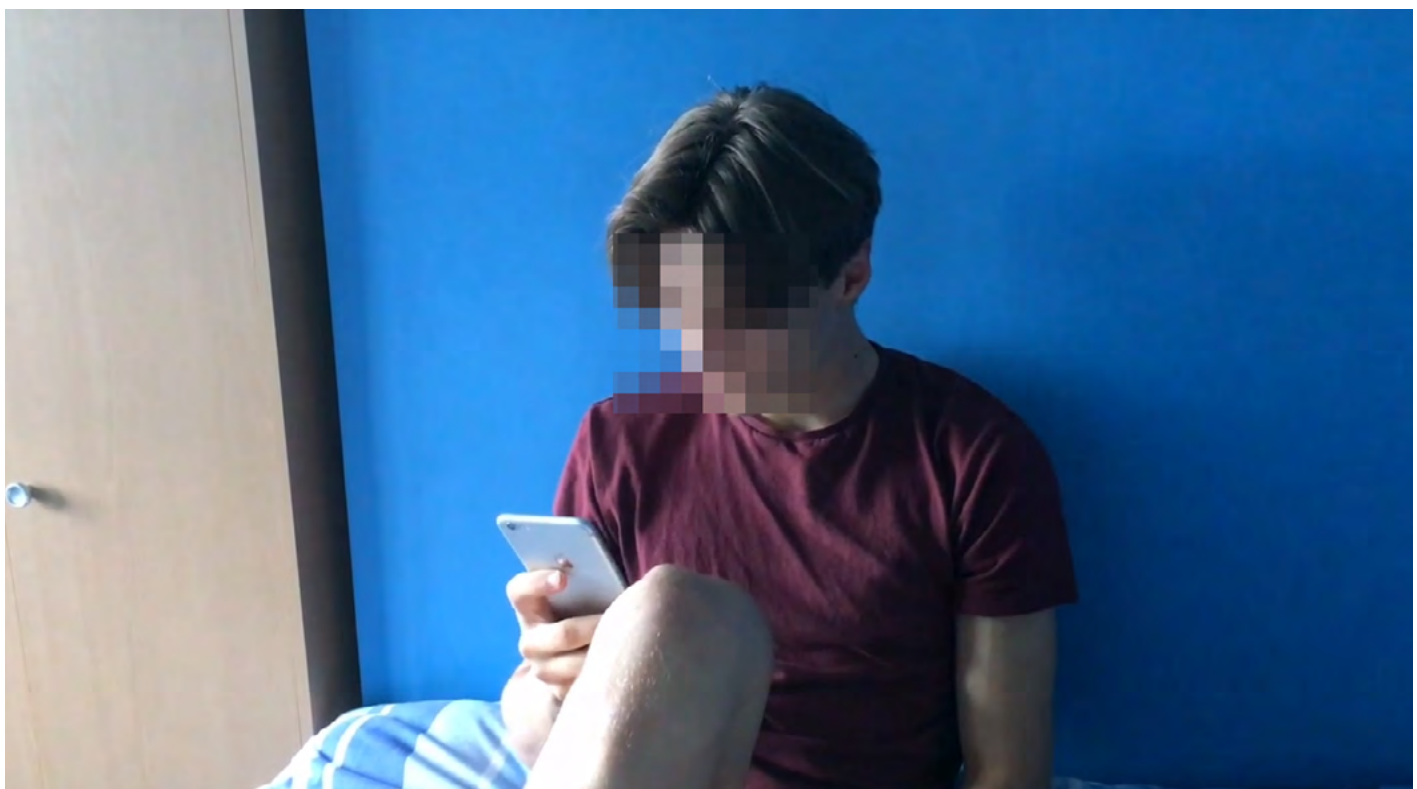
This component is Level 2: 'The learner demonstrates limited application of knowledge and understanding of the digitally convergent nature of contemporary media to create meaning across the cross-media production... [there are] inconsistent links between the two cross-media products, which may not always be relevant, demonstrating a partial awareness of how to use digital convergence to create meaning and engage an intended audience; [there is a] limited use of techniques that creates an inconsistent sense of branding across the two cross-media products that may lack relevance at times but demonstrates some, limited meaning for the intended audience.'



# Exemplar 3: Brief 4

Music video

15/25 marks





















## Moderator's commentary

### Music video 15/25

This video uses a hip-hop track (Drake/Sampha's Too Much) rather than a track for the set genre. Whilst the genre is not appropriate the video does employ more conventional approaches for music video and clearly understands the language well, creating an 'adequate' product with 'good' qualities; it certainly brands the artist better than the approach in the Empire State of Mind video. This video intercuts lip-synced performances to camera by the two 'artists' (the lyrical ballad performer and the rap artist) with a boy loses girl narrative. It is too long, being a minute over the set duration, therefore anything after the 3-minute mark cannot be assessed. Centres should ensure candidates are well aware of the importance of sticking to the set lengths for their chosen media productions.

The video opens with a sky on which the title and artist's name are superimposed. It cuts to a young man in bed reading a message from a girl explaining that she is leaving him. The video cuts to another young man, in a wood, walking towards the camera, who starts lip-syncing to the track whilst looking at the camera/audience. He is commenting on the young man's situation and state of mind. It cuts between the two figures, now both in the wood and when the second voice comes in the first figure lip-syncs. The two figures perform to camera for most of the rest of the video. They are the only two performers.

The camerawork could be more varied and more tightly framed on occasion but the editing of the vocals is generally accurate. There are at least two characters represented, but it is not clear if they are of different social groups.



# Exemplar 4: Brief 4

Music video

7/25 marks















## Moderator's commentary

### Music video 7/25

This video for Kids by MGMT consists of sped up footage taken through the front windscreen and side window of a car as it travels to an outdoor area. These are the sole shots for a minute, at which point the camera gets out of the car at a car park by some hills. The lighting is dim, so possibly dusk. Still sped-up, and now handheld, the camera takes us for a walk. Halfway through the speeding up stops and the camera resolves on a single figure, panning up from their feet (standing on the top of one of the hills) to their neck so it doesn't show their face, which jars further. It then cuts to a long pan of him walking across the hill and fades to another long shot showing a second figure coming to meet him. These are the only two figures in the video and this does not form a developed representation of the two groups required in the production detail.

The track, artist and Universal all feature in a closing graphic.

It is edited, cutting between the two shots in the car and it is more atmospheric and better framed than most 'I have a new car and I'm determined to use it in my A Level work' productions! The pace fits the track – but that is the only thing that does.

This is a highly limited product, with some minimal qualities; limited understanding of conventions or the genre. There is the construction of a basic narrative. Some of the camerawork shows understanding of framing.

# Exemplar 5: Brief 3

## Magazines, website and digital convergence

Magazine

7/25 marks





# HIGHLIGHT

**No1  
Selling Magazine**

**Early Christmas**

**This Weeks Top  
Fashion Trends  
EXCLUSIVE!!!**

**Premium Access**

**Guarenteed  
Best Deals**

**ELEGANT**

**A Huge  
Selection of  
Shirts and  
Suits available  
this month**

**Highlight**



Highlight

**Magazine**

**LATEST  
EDITION**

**Most recent**

**Guide from  
the pros on  
how to look  
your best  
anytime  
anywhere**

**Cover Star  
Pakistani  
Model**

**Dazzles in  
Latest Suit**

**Top Ten  
Clothing  
Wear  
Ranked  
+Watches  
on SALE  
Dont  
Miss Out**



# HIGHLIGHT

## Contents

Highlight.co.uk

**16.** Editors letter

**27.** a quick message to our beloved readers on future projects



**32.** Latest celeb gossip catch up



**56.** Winter accessories have landed with 60% off at selected stores featured inside this issue



**47.** The ultimate perfect watch is here the latest design from GO exclusively here first only on this magazine read how you can enter a competition to win this deluxe watch head to the page for more details

**42.** Top Ten Trends



@Highlightmag



Highlight Mag



# HIGHLIGHT

## Contents

**16.** Editors

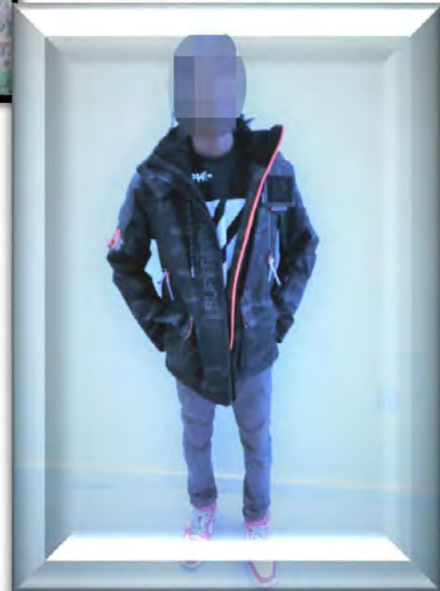
Letter



**58.** Warm wear is now exclusively available featured in this issue with the latest designer shirts and jackets

**21.** Winter Shoes

**25.** Catch up with all the latest gossip talk including celebs



**36.** Fight

Winter with the new range of warm jumpers recommended by profession-




**64.** Read more about the famous brands coming to our popular magazine on this page and discover more



## Website

11/25 marks

# HIGHLIGHT



Thank you from Highlight

Thanks for visiting our official website page here you will see our best models showcasing the best of our fashion magazine you will also discover our amazing blog featuring an exclusive page about one of our top fashion stars

## HIGHLIGHT

*Latest in fashion on best selling* [link to our blog](#)

[here](#) [Find out More](#)

## COMBAT WINTER

Dont let winter have the last laugh stay on top this winter with the latest jumpers to keep you nice and warm-just look to the right and see one of our top top fashion stars Caribbean wonder rocking the new white CG Jumper exclusively available at selected retailers read more in our latest issue of our fashion magazines!



## DISCOUNTS ARE HERE NOW!!

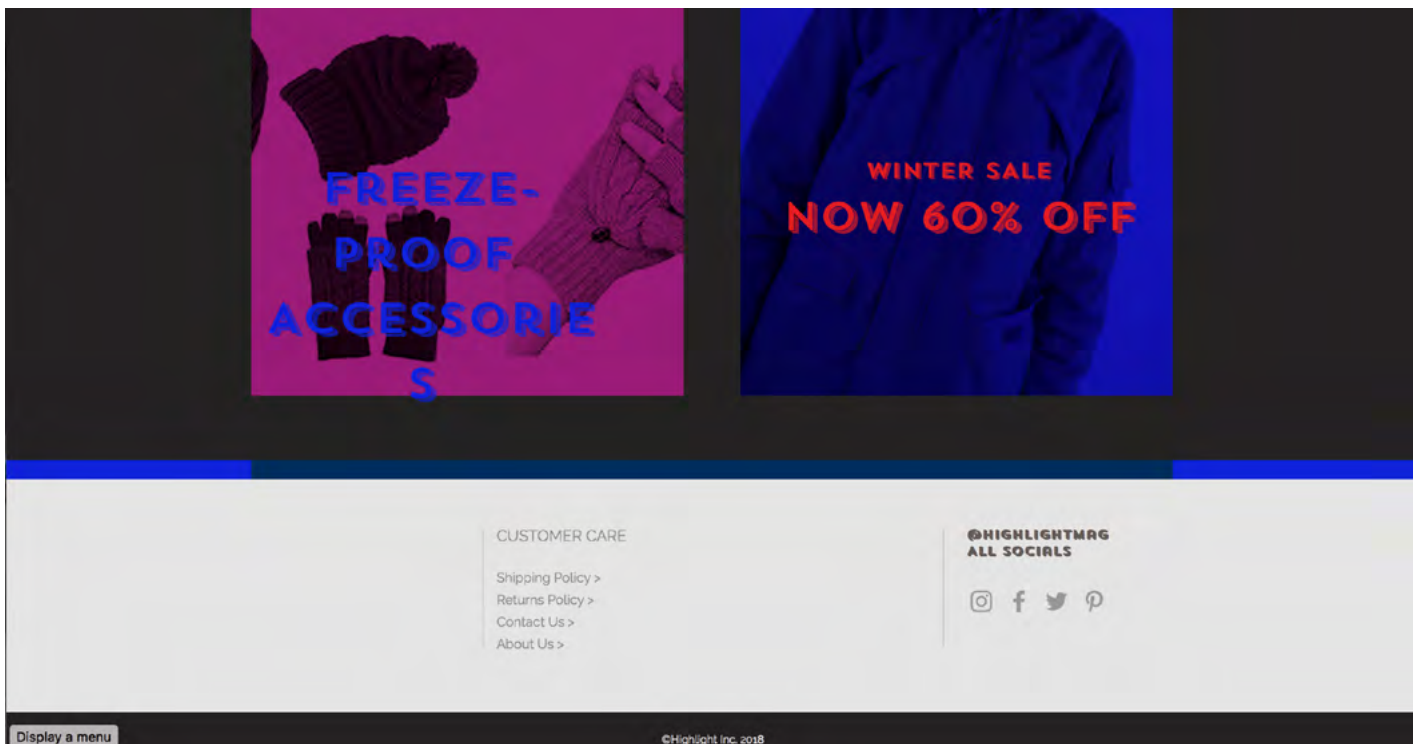
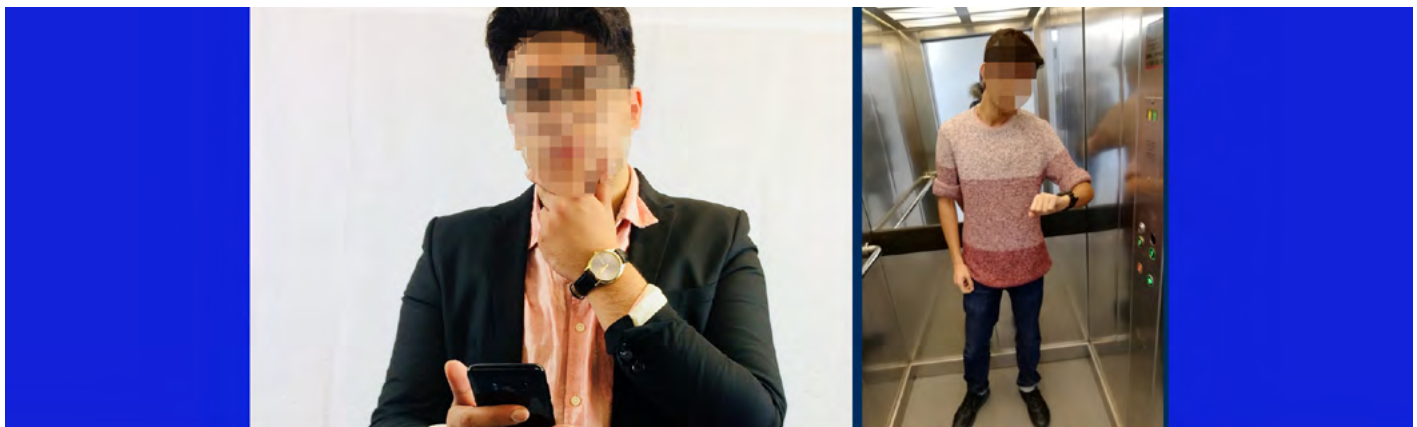
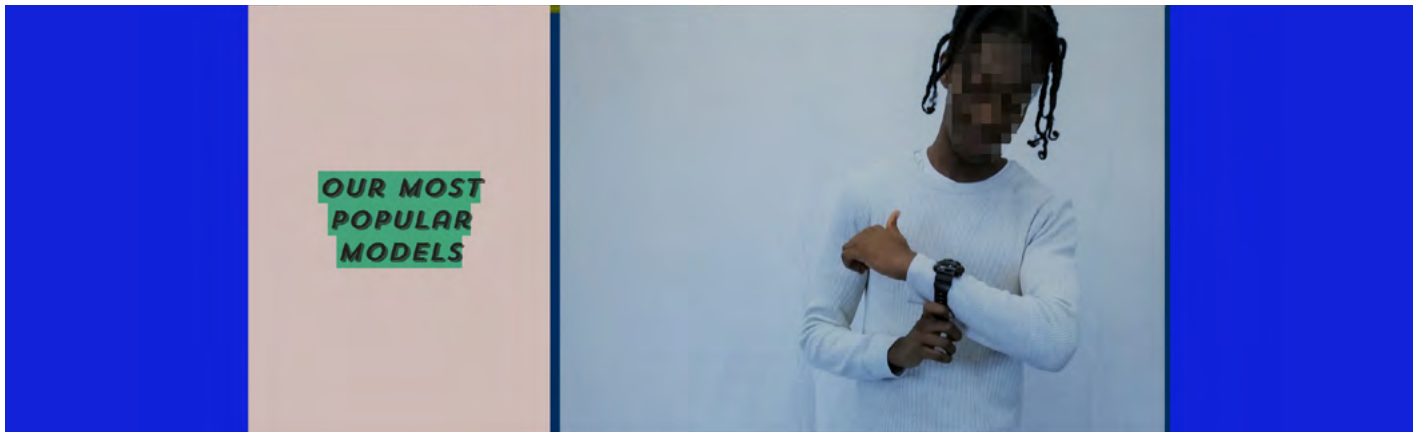
## PRICES SLASHED



## 60% OFF NOW







## HIGHLIGHT



 Jan 6 · 1 min 



### How to choose the right glasses to suit you

It maybe a struggle at first but finding the right pair of glasses will make you stand out of everyone else and become the highlight of which ever place you go to. Eyewear is...

3 views Write a comment



 Jan 6 · 1 min 



### Winter is coming

A chilly and cold season awaits so from highlight we give you the best tips in finding a



## HIGHLIGHT

All Posts

[Login / Sign up](#)

Jan 6 · 1 min read



## How to choose the right glasses to suit you

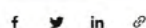
Updated: Feb 15



It maybe a struggle at first but finding the right pair of glasses will make you stand out of everyone else and become the highlight of which ever place you go to. Eyewear is essential when it comes to fashion and with the right pair you will make people drop their jaws when looking at you however it might be tricky finding your ideal look here is our top quick 3 tips to guide you.

- 1-Always remember its your style not others dont mind what other people want you to wear you wear what you want to wear being influenced by peer pressure can only lead to you not being happy at all so avoid it.
- 2- Pick the right size having a wrong frame or size will only make you feel uncomfortable which will conceal the glow on your face that makes you stand out so pick a frame and size you are comfortable with.
- 3-Keep them clean having fashion eyewear dirty not only makes people think you are not serious about fashion but are just wearing it for a basic purpose.

[#sunglasses](#) [#faceshape](#) [#classics](#) [#fashion](#)



# Moderator's commentary

## Magazine 7/25

The pages are fashion related, as seen through images, sell lines and contents; there is a sense of house style through the masthead. The main image on the covers follows conventional framing. There are the required number of original images. Two ethnicities represented as front cover models, reinforced by a sell line.

However, the covers do not fulfil the whole brief or all the production detail. There is no price, so no sense of being a retail product. There is no date to either edition or no reference to being a first edition (both say latest edition – one says best-selling which indicates a degree of longevity); there is no call to action. Colour palette and font does not suit the class of the target audience. Layout of the sell lines and contents are all quite awkward and rather haphazard with no attention to scale or leading. The content is thin on the contents pages. Sell lines have been placed over one model's face. More attention to proofreading would also have been beneficial.

The print work is therefore Level 2.

The learner demonstrates **limited** application of knowledge and understanding of the media theoretical framework to create a media product.

- A basic use of a limited range of appropriate media language techniques, that delivers a partial demonstration of knowledge and understanding of the distinctive media language of the media form, including:
  - o an inconsistent use of codes and conventions that communicates meaning that is not always appropriate to the media form
  - o a not always appropriate use of content and appeal which creates inconsistent meaning for the intended audience
  - o a basic use of representations which create limited insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form.
- Limited application of knowledge and understanding of the media industry demonstrated through basic use of the media form that may not always be relevant to the media industry context of the set brief.
- A limited realisation of the chosen brief that addresses some of the requirements of the brief; not all elements of the production detail are completed.

## Website 11/25

The website includes clear branding that matches the magazines. The masthead features strongly, a cover is embedded and developed through some copy. The candidate has used a scrolling homepage, which allows for a range of content but the layout and colour palette is questionable in relation to the task and target audience. There were relevant social media icons and usernames at the bottom of the page. A range of different still images were seen (all but one on a plain white studio-style background – the other photo being taken in a lift). Neither the homepage nor the first linked page fulfilled the audio or audio-visual requirement from the production detail. There is no reference to Bauer.

There is no menu bar at the top but hyperlinks can be seen lower down which suggests a lack of understanding of conventions. The main photo hyperlinked linked to a women's fashion page and what appeared to be a partial template (the wording 'I'm a product' was seen against several fashion photos). The photos were not of the same quality as the magazine and appeared to be found fashion photos. However, there was a button that hyperlinked to a more obvious second page that featured articles on glasses and winter clothing. It did not hyperlink back to the main page properly. It was very thin but did have two new images and some written copy. The masthead was seen as the title. This demonstrates, however, how important it is to use a clear menu bar on the homepage that hyperlinks obviously to the (single) second page. Any further pages will not be assessed. The website is stronger than the magazine pages and straddles the Level 2/3 border, being limited in many ways but adequate in others.

## Digital convergence 3/10

The magazine contents pages include logos and usernames for Instagram, Twitter and YouTube. There is a web address but no call to action to this or any of the other social media presences. The website includes logos and usernames for Instagram, Twitter, Pinterest and YouTube (but without actually having any video, such as a look book or interview). It features the same masthead, models and has a cover embedded on the homepage. The understanding demonstrated in terms of convergence is thus fairly 'limited'.

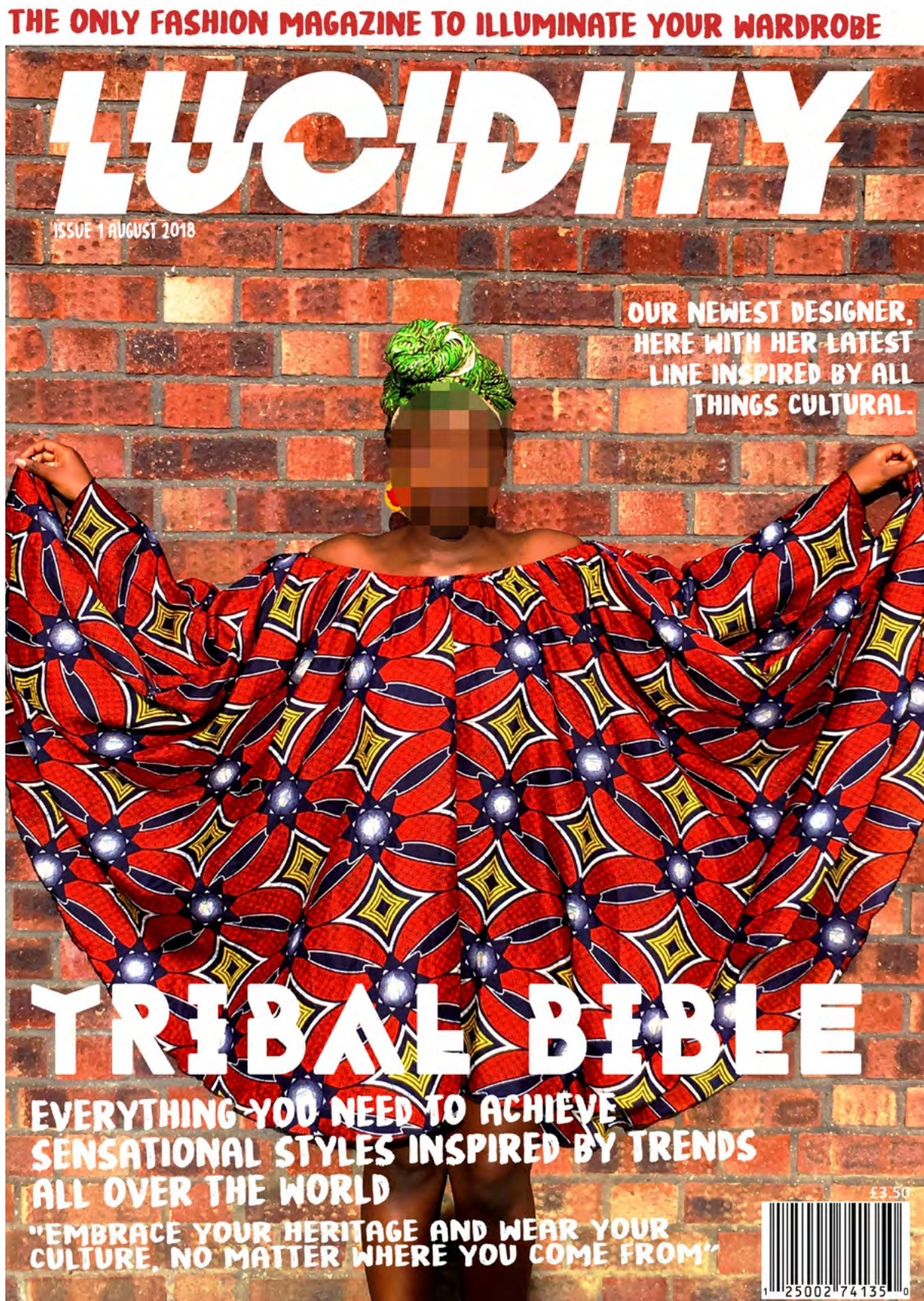


# Exemplar 6: Brief 3

## *Magazines, website and digital convergence*

Magazine

23/25 marks





# MAIN FEATURES



## 3 EDITORS LETTER

Just a few words from us to you

## 17 LUCID COLLECTION

A monthly montage of styles we love from around the world

## 31 "YOU CAN'T DRESS LIKE US"

See what your favourite celebrities say about the World's feistiest fashion debate on cultural appropriation and get a chance to have your say on this issue

## 53 THE CULTURE VULTURE

Discover how the latest trends have snatched up past traditions of the world and recycled them into stunning pieces

## 64 YOU AFRI-CAN!

Take a look at the best African styles so far

## 77 TRIBAL BIBLE

Use fashion from the world around you to make up a unique look which expressively shows your pride for yours and other's heritage

## 92 THE 7 WONDERS OF YOUR WARDROBE

Vamp up your wardrobe with tips from stylist

## 104 INTERNATIONAL INSPIRATION

Learn about how others accessorise around the world to show appreciation for their culture.

## 130 LUCIDITY LUMINARIES

Monthly chart of our favourite new designers and inspirations



## EDITORS NOTE

Hello, welcome to Lucidity! Finally you have discovered the secrets behind fashion. What makes us different? Well, we aim to not just show and tell but discuss and debate areas of fashion that you may think about but not dare to breathe a word of. We want to get rid of segregation as fashion should be about identity and acceptance.

What is cultural appropriation? In this issue we cover this debate that has been drawn to silence in the past decade or so. as someone who has tip-toed so cautiously around this topic, I am delighted to be now able to discuss my beliefs.

Main Editor

PAGE 25 NEW LAUNCH

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@LUCIDITY.MAGAZINE



THE ONLY FASHION MAGAZINE TO ILLUMINATE YOUR WARDROBE

# LUCIDITY

ISSUE 2 SEPTEMBER 2018

## THIRTIES THROW BACK

SOPHISTICATION  
AND STYLE, FROM  
POWERFUL PLAID  
TO BOLD BOW  
TIES, THERE IS  
SOMETHING  
FOR ALL

### DRESS TO INFLUENCE

RECEIVE ADVICE FROM THE SUCCESSSES OF  
FASHION ON HOW TO POWER YOUR WARDROBE,  
NO MATTER WHAT THE OCCASION

"MAKE THE PAST PART OF YOUR STATEMENT  
FOR THE FUTURE"

£3.50





# MAIN FEATURES



## 17 LUCID COLLECTION

Lead this month's trends with a flash from the past

## 22 "YOU CAN CHANGE WHAT YOU DO BUT YOU CAN'T CHANGE WHAT YOU WANT"

Get fashion inspiration from characters of the latest Netflix show *Peaky Blinders*

## 32 CLASSY ENCOUNTER

Exclusive interview with the very designer himself, *John Galiano*, on how to appreciate fashion from icons of the past

## 59 THE RETRO REPUTATION

The reality check everyone needs when it comes to up-cycling the old basics into legendary new fashion

## 75 Thirties Throwback

Top Ten Treasures for everyone's wardrobe to take a nostalgic travel back in time and appreciate fashion from the past

## 88 CHEQUE THIS OUT

Learn how to take this pattern and wear it to fit the modern trends

## THERE'S POWER IN NUMBERS

Get a sneak peek of what may takeover the stores this autumn to get a head start on your wardrobe

## 130 LUCIDITY LUMINARIES

Monthly edition of our favourite and most inspiring designers and models, with exclusive designs and events to attend



## EDITORS NOTE

Hello, welcome back to Lucidity! Thank you for purchasing this next issue, did you know you can subscribe online to ensure the next issue arrives to your door? Also I want to thank you for following our social media to get immediate updates about our Lucidity Luminaries and the most eclectic trends. Feel free to go on our website or social media and express your opinions, they may get featured in our next article.

As a sucker for smartwear, in this issue we ask if sophisticated past trends can still be used today. Can the chequered shirts and bow ties be smart and fashionable? It is not just what can be worn fashionably but who can wear it - and the answer is anyone. All the best tips and techniques are unravelled in this issue.

Lucidity Main Editor

PAGE 25 NEW LAUNCH

[WWW.LUCIDTYDIGITAL.COM](http://WWW.LUCIDTYDIGITAL.COM)

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LUCIDITY MAGAZINE



@LUCIDITY\_MAGAZINE\_OFFICIAL



@LUCIDITY.MAGAZINE



# Website

21/25 marks



[CLICK HERE FOR MORE](#)


## EXPRESS YOUR CULTURE

Don't follow trends this summer and instead highlights your differences! Stand out against the crowd through your background and be proud!

# MORE FASHION STORIES

## CULTURE



### HOW TO STAY FASHIONABLE IN BUSINESSWEAR

Learn how to use accessories to covert simple suits into something spectacular and implicit!

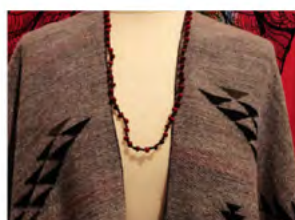
## LUCIDITY LUMINARIES



### STATEMENT TIES

Liven your work wardrobe with some detailed ties featuring interesting designs and deep colours.

## FASHION



### THE COMFORT ZONE OF FASHION

Feel comfortable out and about whilst taking a risk in pattern and style.

## MAGAZINE



### BEHIND THE SCENES: ISSUE 1

See more from the magazine with unshared photos from Issue 1.



# GET INVOLVED!

## CONTACT US

BECOME PART OF OUR TEAM AND BE IN WITH A  
CHANCE TO GET YOUR QUOTE PUT ON NEXT  
MONTH'S ISSUE!



Instagram

@lucidity\_magazine\_official



Facebook

Lucidity Magazine



Twitter

@lucidity.magazine



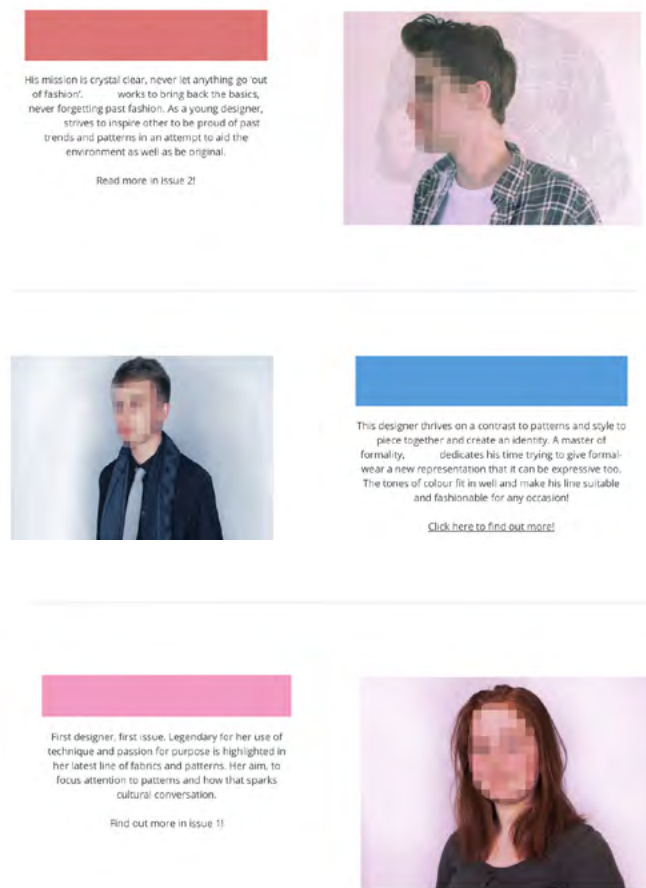
A MONTAGE OF ALL THE FEATURED DESIGNERS FROM OUR MAGAZINES AND ARTICLES  
ABOUT WHAT THEY HAVE TO OVER THE FASHION WORLD.



A sneak peak at the designer of the next issue.

She is a new, current designer notorious for her  
brilliant colours and intricate patterns. From travelling the  
world, she has picked up many techniques and patterns  
from a realm of places. She prefers and unconventional  
fabrics and loud contrasting colour to provide a statement  
piece for any outfit.

Read more in next month's issue...



## Moderator's commentary

### Magazines 23/25

These are very effective magazine covers and contents pages. They use the relevant media language with real confidence and create sophisticated representations through the images, sell lines, contents and copy (including editor's letters). The magazines demonstrate a strong sense of house style, through masthead, layout, typography etc. which is carried through to the contents pages, which also closely follow the same format as each other. It's a strong and distinctive design which, in spite of the originality of layout on the contents page, shows understanding of the conventions. Each cover has a very different mise-en-scene and the carrying-through of the colour palette onto the contents page is effective. There are clear links to a range of social media and there's a clear call out to the website, including reference in the editor's letter. The magazines show appeal to the set target audience and achieves appeal to the culturally sophisticated AB sector in a way many did not. This is a publication with a message. They have dates, prices and barcodes, demonstrating they are for retail.

This is clearly a Level 5 product; however, it is not at the very top of the band, because of the bulky text used on the sub cover lines and the repetition of the 'p25 new launch' box on each of the contents pages. The production detail asks for 'four different main images using original photography across the cover and contents pages', whereas this has two main images (one on each of the main covers) and the fragmented, triangular mini images that form the main part of the contents page design.

*Moderator's commentary continued...*



**Website 21/25**

The website ties in very closely with the magazines: note the masthead, typography, triangle images at the top of the homepage, embedded covers, and subscription links.

On the homepage there's a wide range of fashion based content, well-written chunks of copy, three moving galleries of images, an original embedded video that starts with a welcome in several languages, befitting the cultural focus of the magazine and the target audience.

The website actively encourages the readers to get involved, including getting a 'quote on next month's issue' sending comments via the social media links that feature so large.

The linked page is Lucidity Luminaries. The title indicates the targeting of an AB audience. The page features articles and galleries of images focusing on international designers (the international message being reinforced by the map at the top). The social media icons are at the bottom of this page too.

The two pages hyperlink between one another. The menu bar has a range of dummy links to demonstrate what other content would be included but follows the brief in that there are only a homepage and one linked page. This is good practice and to be recommended.

The website sits on the Level 5 border. There is no reference to Bauer on the website.

**Digital Convergence 9/10**

Cross reference between the products, hyperlinking to YouTube and the use of social media etc. all show that this candidate demonstrates

- 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.

# Exemplar 7: Brief 3

## Magazine

## Level 2





# LDN

**Bringing London fashion to you**

**Issue 2 . December 2018 . Monthly . £4.00**

## **S.OBEAUTY TELLS US HOW FASHION MADE HER A SUCCESS!**

**LDNS' finest  
MUA tells us  
her daily  
rituals!**



**SilverBack  
returns  
for the  
second  
issue  
telling us  
his style**



**How to do it in style!**



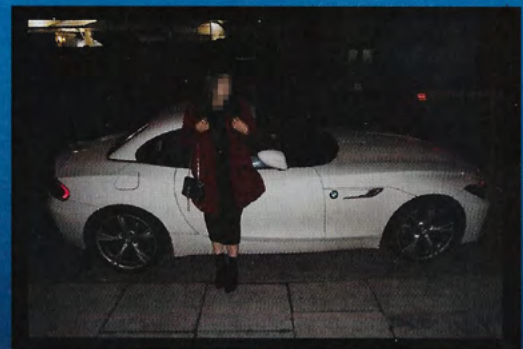
0 712345 678911 >



# CONTENTS

## *Features>*

- *Exclusive Interviews*
- *Success Stories*
- *Competitions*
- *Special Guests*
- *Editors Note*



### *Pg3 SILVERBACKAJ RETURNS*

*SilverBackAJ returns for the second edition to give us an insight and a catch up on where he goes to capture his best fashion infused selfies.*

### *Pg5 GYM, LIFE AND CARS*

*SilverBackAJ also returns to tell us and keep us updated on the previous story he told us about gym, life and cars.*

### *Pg8 MAN ABOUT TOWN*

*The man about town not only tells us the best hotspots around but also gives us an insight on his wardrobe showing us how he gets ready to look the part and also feel the part!*





**Pg1 DRESS TO IMPRESS**

*Why your look can help you get a career.*

**Pg2 HOW TO MANAGE YOUR BOSS**

*Think you might end up getting stuck in that coffee-making, dry-cleaning-collecting, 24/7 phone call answering cycle forever? Allow us to help.*

**Pg6 SELF MADE**

*Exclusive interview answering how the Wolf Of Walthamstow became a success.*

**Pg8 EXCLUSIVE INTERVIEW**

*with rich kid Kastriot K on how money doesn't define him, style does!*

**Pg10 CAN YOU CHANGE YOUR LIFE IN JUST ONE DAY?**

*Four LDN designers tell you how to do it.*

**Pg14 SILVERBACKAJ talks gym, life and cars.****Pg16 CATCH UP**

*We catch up with LDNS Fashion experts.*

**Pg20 WIN A TRIP TO AMERICA!**

*A trip for you and your friends paid for by LDN fashion.*

**Pg21 WEEKLY QUIZ**

*Test your knowledge on LDN'S weekly quiz and see if your fashion is up to date with the latest trends and styles!*

**Pg22 GET PLUGGED IN**

*Podcasts that educate you and enlightens you.*

**Pg24 MOTIVATE**

*Know how to self motivate yourself and others.*

**Pg27 DISCIPLINE**

*How to stay focused and ignore all the distractions around you.*

**Pg29 PASSION**

*Find what encourages you to be successful and create that ambition and passion to use and chase your goals.*

**Pg32 SOCIAL MEDIA**

*The pros and cons of factors that influence your success.*

**Pg35 LEARN**

*Discover new ways on how to look good while making a statement to the rest stating that you are unique, wonderful and powerful!*

**Pg38 FIND**

*Discuss the best and most known hotspots around London to get your perfect outfit captured in the moment.*





# 9 CONTENTS

## *Features>*

- *Exclusive Interviews*
- *Success Stories*
- *Competitions*
- *Special Guests*
- *Editors Note*





## Earn

**Pg1 DRESS TO IMPRESS**  
Why your look can help you get a career.

**Pg2 HOW TO MANAGE YOUR BOSS**  
Think you might end up getting stuck in that coffee-making, dry-cleaning-collecting, 24/7 phone call answering cycle forever? Allow us to help.

**Pg6 SELF MADE**  
Exclusive interview answering how the Wolf Of Walthamstow became a success.

**Pg8 EXCLUSIVE INTERVIEW**  
with rich kid Kastriot K on how money doesn't define him, style does!

## Read

**Pg10 CAN YOU CHANGE YOUR LIFE IN JUST ONE DAY?**  
Four LDN designers tell you how to do it.

**Pg14 SILVERBACKAJ** talks gym, life and cars.

**Pg16 CATCH UP**  
We catch up with LDN's Fashion experts.

## Play

**Pg20 WIN A TRIP TO AMERICA!**  
A trip for you and your friends paid for by LDN fashion.

**Pg21 WEEKLY QUIZ**  
Test your knowledge on LDN'S weekly quiz and see if your fashion is up to date with the latest trends and styles!



## Know

**Pg22 GET PLUGGED IN**  
Podcasts that educate you and enlightens you.

**Pg24 MOTIVATE**  
Know how to self motivate yourself and others.

**Pg27 DISCIPLINE**  
How to stay focused and ignore all the distractions around you.

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The pros and cons of factors that influence your success.

**Pg35 LEARN**  
Discover new ways on how to look good while making a statement to the rest stating that you are unique, wonderful and powerful!

**Pg38 FIND**  
Discuss the best and most known hotspots around London to get your perfect outfit captured in the moment.

## And The Rest...

**Pg40 MONTHLY EDITION**  
Find out when our next edition is and how to subscribe to our monthly paper.

**Pg41 MONTAGE**  
See the latest trends and fashion choices to help you keep up to date.

**Pg43 EDITORS NOTE**

## Moderator's commentary

The first edition is not a fashion magazine.

The candidate attempts to appeal to an AB audience (possibly an older one than the set target audience) but focuses on a range of issues such as earnings, jobs, entertainment, cars etc. with little reference to fashion (in spite of the tag line!). The second issue is more fashion focused on the cover – but inside most of the images are of cars. There are enough original images and more than one social group is shown in more than one location. It does have a cover price and these are the first two issues. However, the understanding of the visual language of magazines is fairly limited, as shown in the unconventional layout and typography. There is no reference to the magazine title on the contents pages. There is no reference to the website.

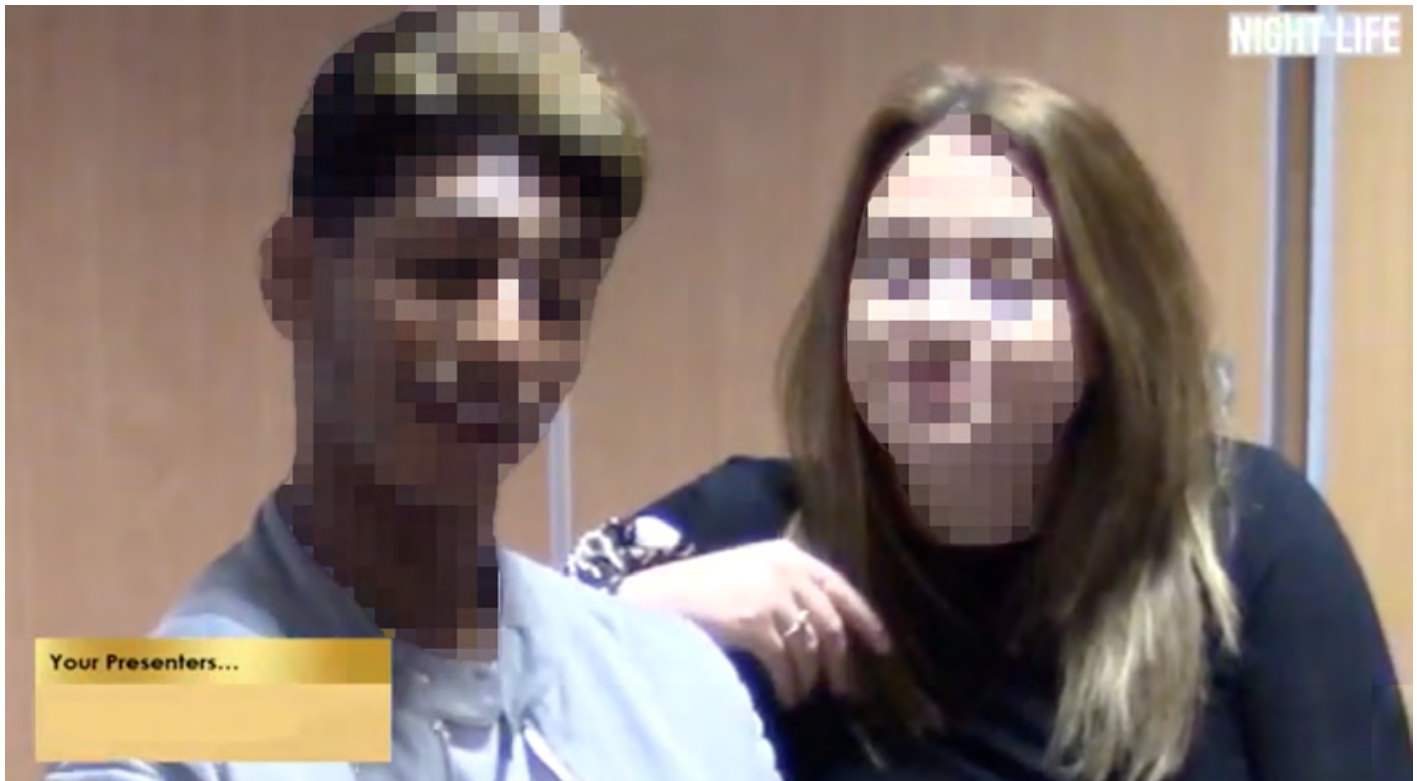


# Exemplar 8: Brief 1

## *Television sequence, website, digital convergence*

Television opening sequence

21/25 marks





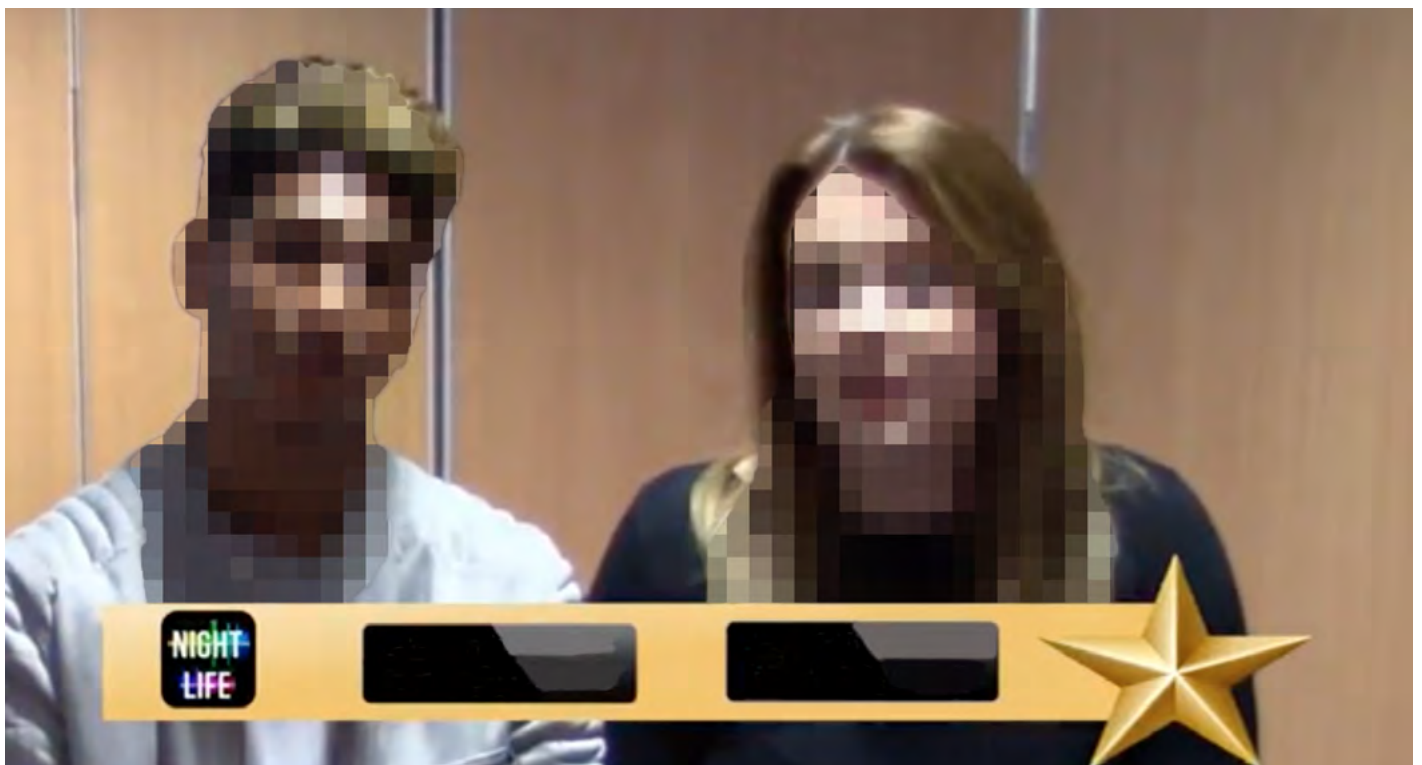






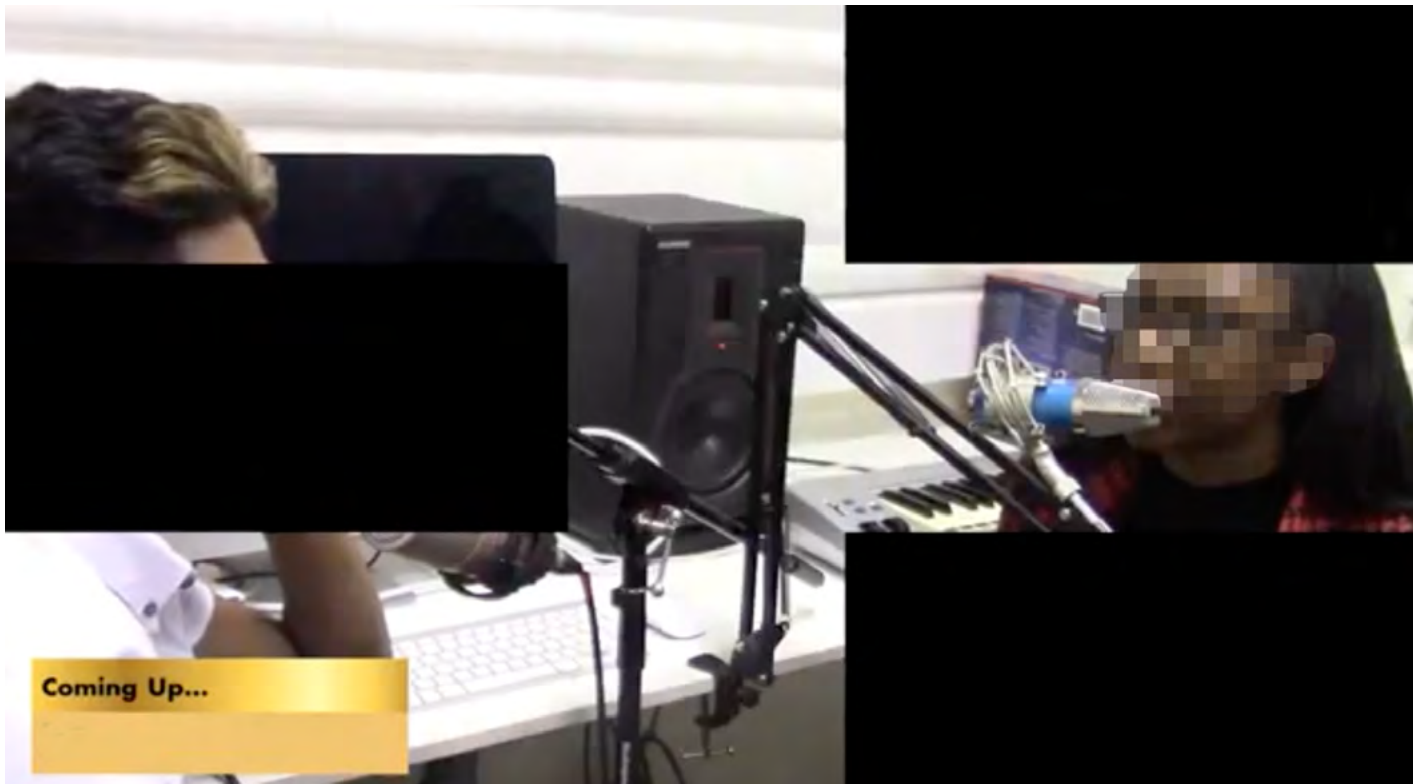








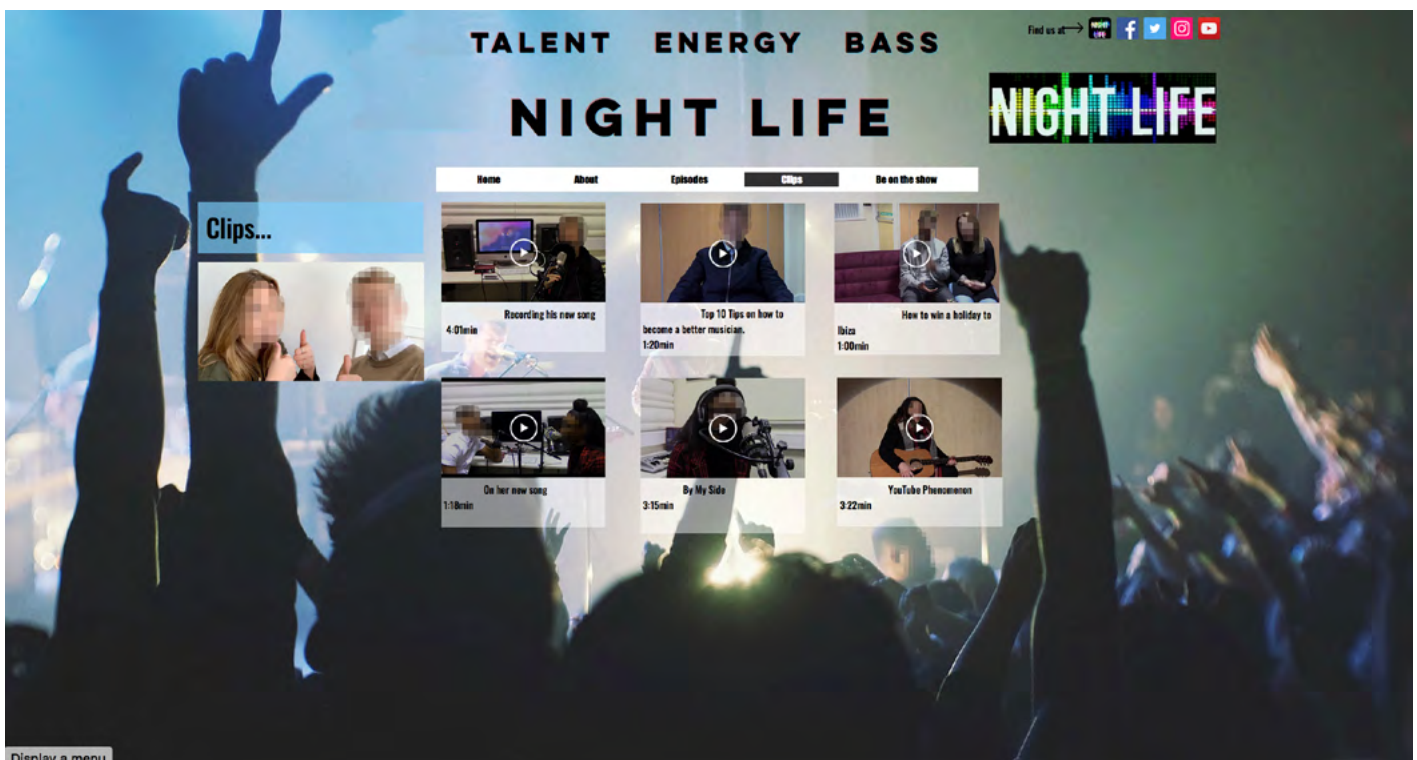
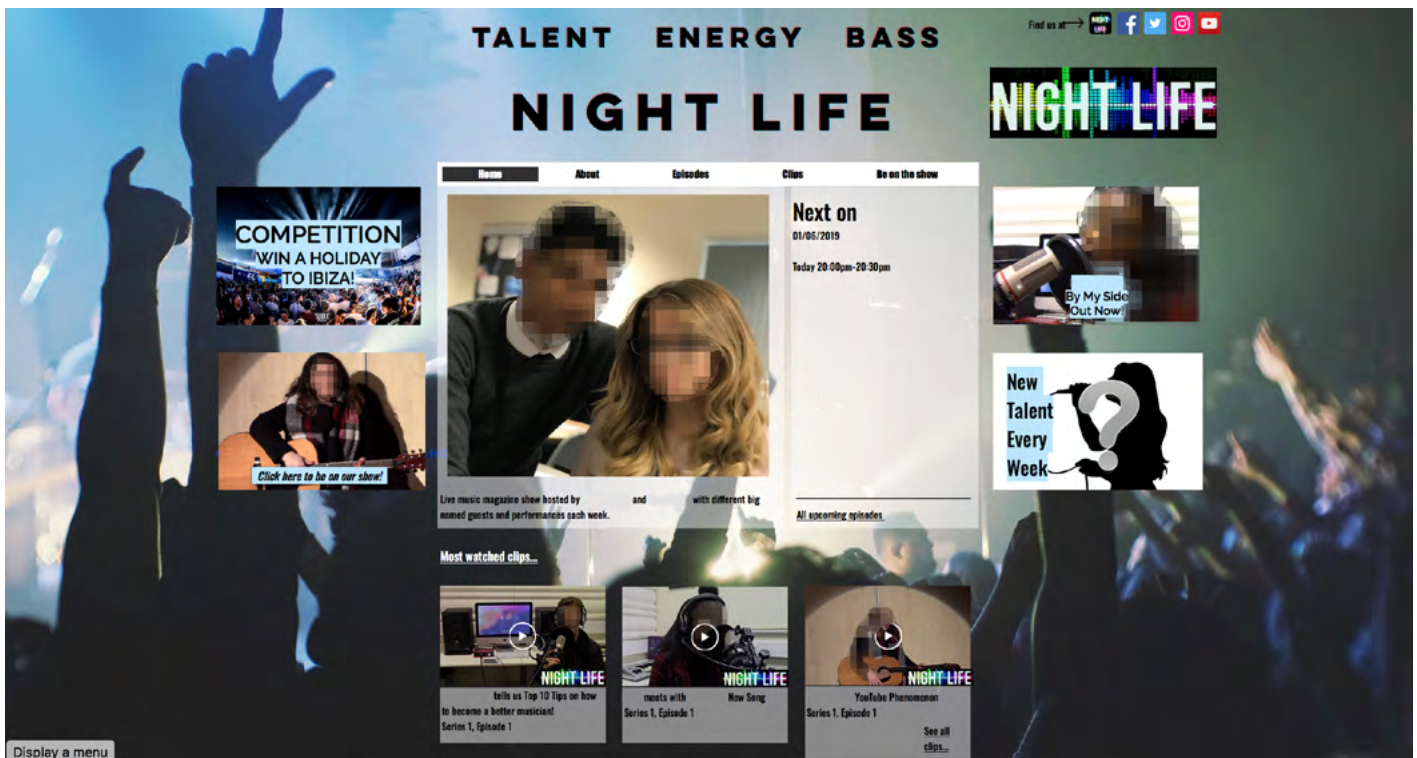






## Website

20/25 marks



# Moderator's commentary

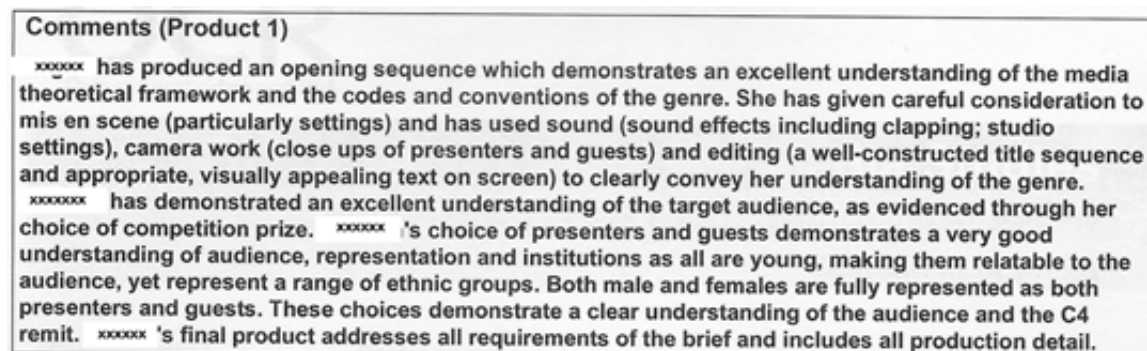
## Television opening sequence 21/25

This piece fulfils all the requirements of the brief and all the production detail, whilst managing to look and feel like a real (low budget) Channel 4 music magazine programme for the target age.

It opens with a Channel 4 title card with the evening's schedule including Night Life and the Channel 4 logo. This is the only found visual material in the piece – network logos are allowable for verisimilitude. A sound bridge leads us into the studio with a tightly framed two shot of the presenters, on a sofa against a plain wooden background. The presenters introduce themselves, the concept of the show, and introduce two interviews and performances that are coming up, with labelled cutaways to the artists in question. The titles reflect the style of the show, its broadcast time and its name, and look dynamic and stylish. The tone and script make for an appropriate mode of address for the target age. After the animated titles there's a master shot of the studio, showing the two presenters (male and female, different ethnicities) on one side, a screen with the logo in the centre and an empty sofa on the other side. Cut to a two shot of the presenters, jointly introducing the first interviewee (a male singer). The singer is shown in a medium close up, which is conventional. Cutting between the presenters and interviewee follows the 180° rule. Towards the end of the interview the presenters talk about all the ways of following and interacting with the programme – Facebook, Instagram, Twitter, website, app (with app store details) and give a suggested hashtag. This is all reinforced by on-screen graphics running across the bottom of the picture. Cut to a full-screen animated 'Coming Up' graphic, followed by trailers for two different female artists, again of different ethnicities, each filmed in different situations but following appropriate conventions.

This is clearly a pilot and its place on Channel 4 is shown through the opening titles. The opening sequence lasts 3 minutes and packs in all requirements effortlessly and smoothly. Before the titles the two presenters give the audience hook, introducing two interviewees and after the first interview they trail an interviewee and a couple of studio performances. The titles are a well-animated and effective animated graphic with a suitable soundtrack, cross fading with a sound effect of studio applause. There is a range of appropriate shots for the form, edited to show match on action, following the rules of continuity editing. They edit spoken and sung voice, music soundtrack and FX. They have several settings within the wider studio space and one interview seems to be done in a music recording studio. Between the two presenters and the three studio guests there is a range of social groups represented. A wide range of on-screen graphics are used. The website (and other social media) are completely integrated.

The teacher's comments on the coversheet demonstrate how supportive of the moderation process the centre can be in applying the demands of the brief and assessment criteria to the candidate's product:



This work 'demonstrates **excellent** application of knowledge and understanding of the media theoretical framework to create a media product.

- A sophisticated use of a wide range of appropriate media language techniques that delivers an accomplished demonstration of knowledge and understanding of the distinctive media language of the media form, including:
  - o a highly developed use of codes and conventions that communicates meaning that is highly appropriate to the media form
  - o a highly appropriate use of content and appeal which creates sophisticated meaning for the intended audience
  - o 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.
- Highly developed application of knowledge and understanding of the media industry demonstrated through a sophisticated use of the media form that is highly appropriate to the media industry context of the set brief
- An excellent realisation of the chosen brief that addresses all the requirements of the brief and includes all elements of the production detail.



## Website 20/25

This website is not very elegant in terms of layout but is packed with relevant content. It is somewhat front loaded, perhaps, with most of the content on the homepage. The second linked page was identified as the clips page, which has six video clips, a couple of which are on the homepage but which also includes the presenters explaining how to win the competition flagged on the homepage. The homepage includes the title as seen in the TV sequence, clips from and copy about the presenters, scheduling details, clips from the featured artists (clips that are additional to the TV programme). The hyperlinking between pages works.

This website has some excellent content but the layout is a little weaker, thus it straddles the Level 4/5 border. As the teacher says:

xxxxxxx's website demonstrates a very good understanding of the codes and conventions of the genre and a strong understanding of the media theoretical framework. I have marked the homepage and the 'clips' page as, although xxxxxxx has included working links to all of her pages, the first two are deliberately blank. The layout of xxxxxxx's home page is conventional and engaging, with clear audience appeal (opportunities for audience participation, social media links and a link to the competition). The images and clips included on both pages demonstrate xxxxxxx's understanding of the C4 remit and the needs of her audience (YouTube stars as well as popular artists), in terms of both representation and content. xxxxxxx has met all of the requirements of the brief and her website includes all of the production detail.

## Digital Convergence 9/10

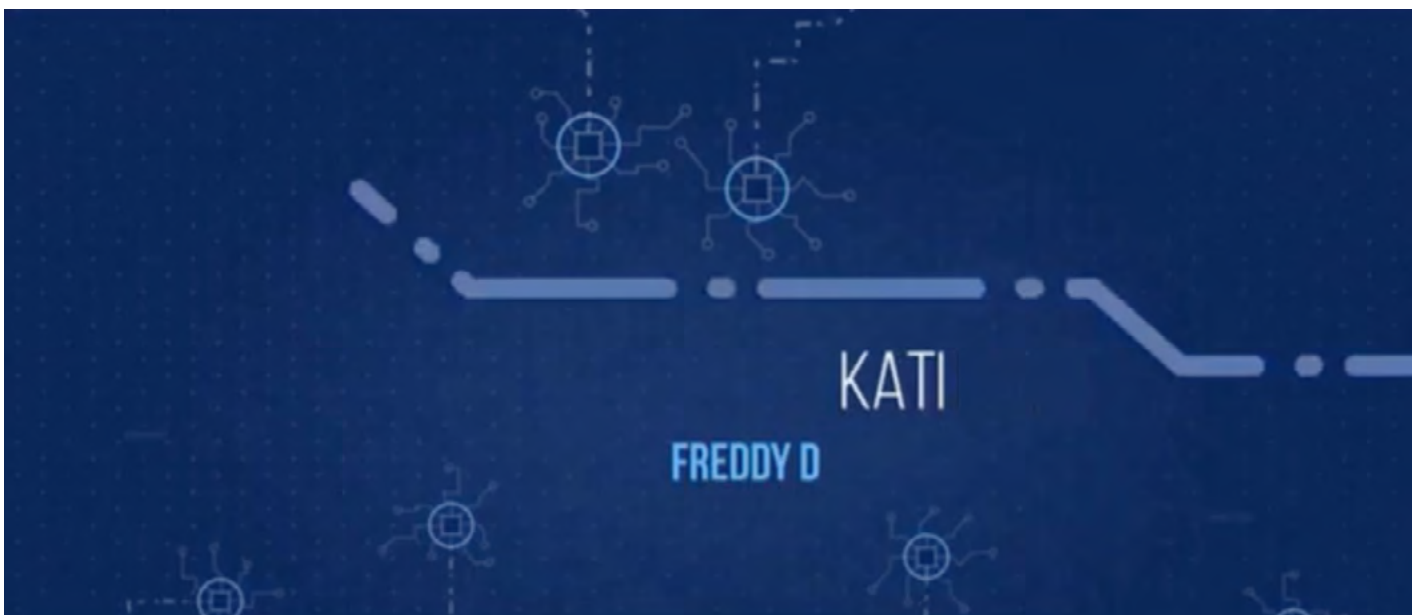
This is low Level 5. The learner generally demonstrates excellent application of knowledge and understanding of the digitally convergent nature of contemporary media to create meaning across the cross-media production. The work demonstrates coherent links between the two cross-media products that demonstrates a highly developed awareness of how to use digital convergence to create meaning and engage an intended audience.

It shows a highly developed sense of branding across the two cross-media products that demonstrates highly appropriate, sustained and insightful meaning for the intended audience. The word 'sophisticated' did not seem to appertain so strongly, hence lower Level 5, not upper.

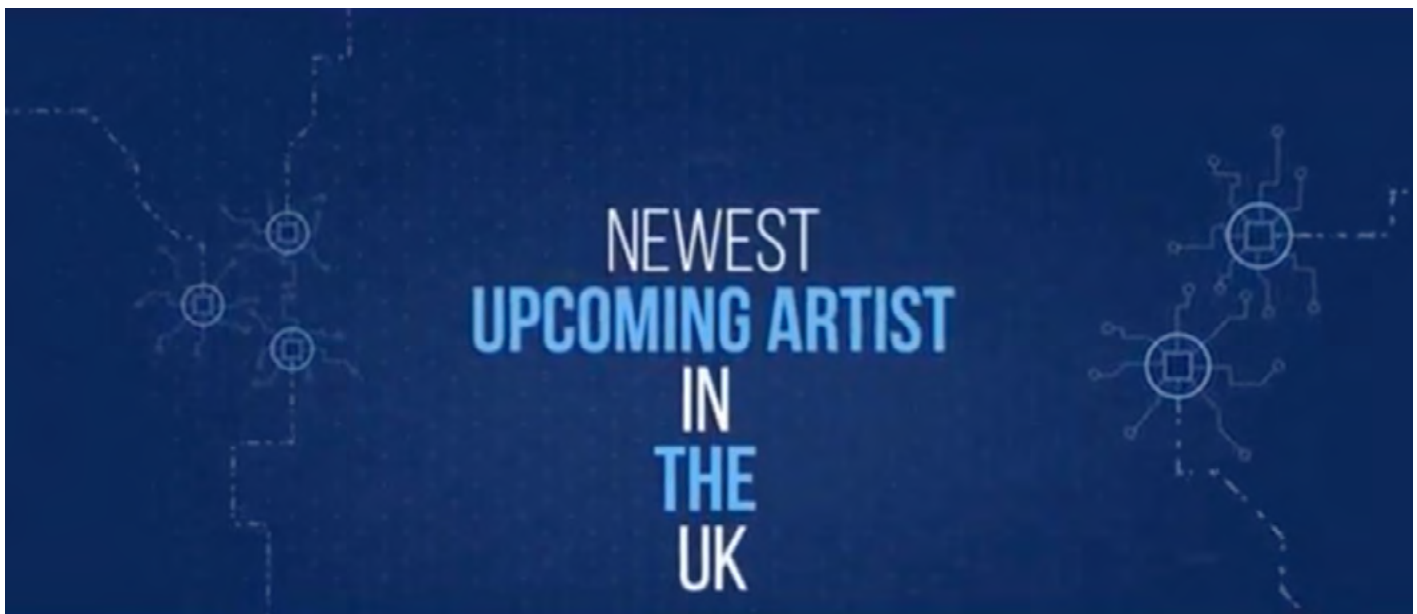
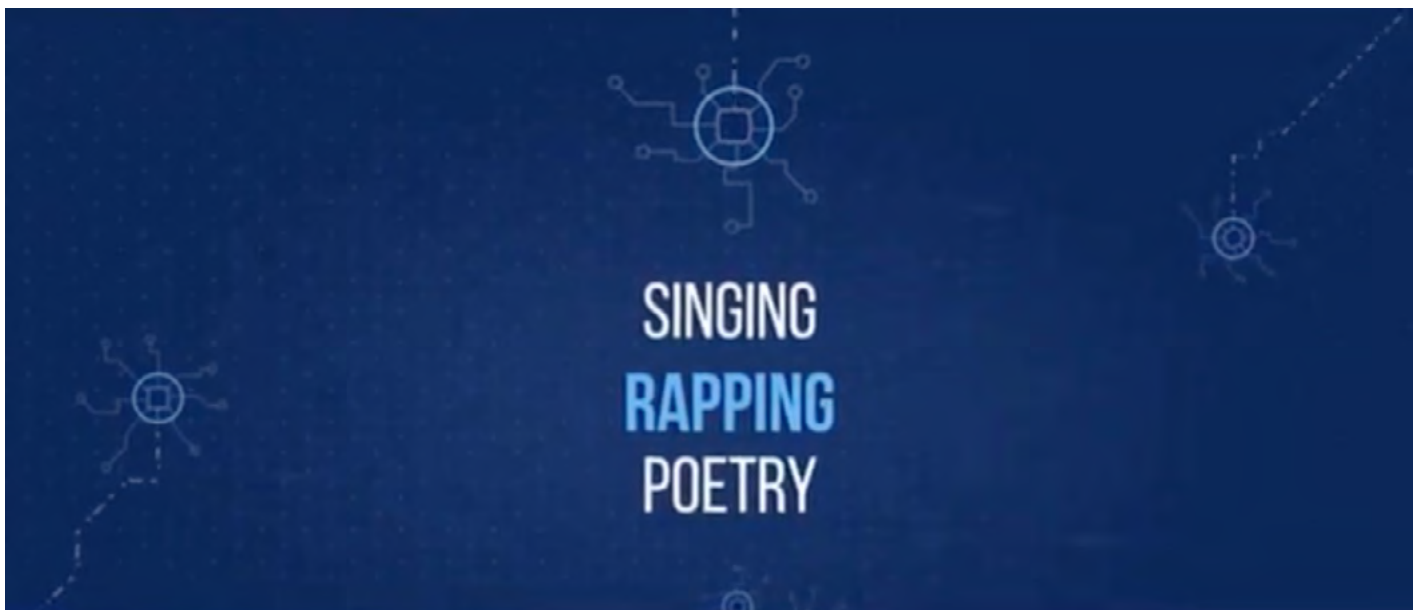
# Exemplar 9: Brief 1

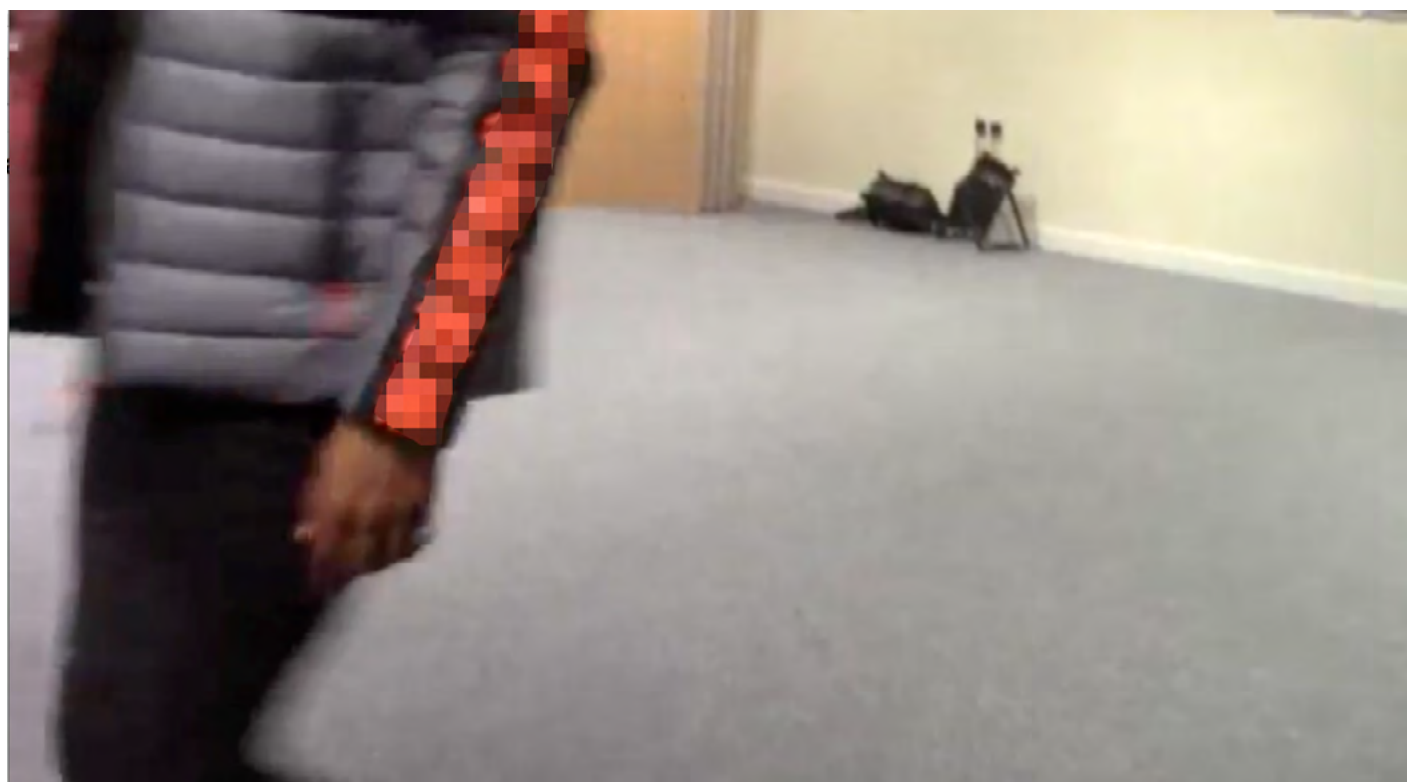
Television opening sequence

10/25 marks



















# Moderator's commentary

## Television opening sequence 10/25

UK Updates begins with the titles, a fairly slick animated graphic. There is no sense of the programme being for Channel 4, however, as set in the brief. The name of the programme itself is a very small graphic and does not seem to match the rest of the titles. The title seems more suited to a news programme. There was no pre-title sequence audience hook, as specified in the brief. After the titles there is slow pan up and a notable hiatus before the presenters speak, which takes the pace away from the programme. There is a change of aspect ratio. The mode of address is rather formal (as is the dress code) but that is probably an attempt to appeal to the AB part of the demographic; unfortunately, it seems less suited to the age range. The screen on set features the logo and title of the programme. The male and female presenters are seated on a sofa but the table and crossed legs of the presenters separate them from the audience. The body language is quite formal. When the first interviewee is introduced the candidate uses the sound effect of audience applause. However, the shot reveals limited care over mise-en-scene. The candidate breaks the rules of continuity editing, breaking the 180° and 30° rules during the interview, which is not conventional and distances the audience. The interviewee is then introduced as a performer later in the programme, but it's poorly lit and framed and the intro 'crashes' the start of the performance, indicating a lack of control of editing.

There was no pre-title sequence audience hook. There's no indication of a Channel 4 context. There are no graphics on screen to introduce the presenters when they first appear; there are no social media references and no reference to the website; and there are no opportunities for audience participation. Camerawork and editing shows limited understanding of the conventions. Hence this is a Level 2 product that demonstrates **limited** application of knowledge and understanding of the media theoretical framework to create a media product.

- A basic use of a limited range of appropriate media language techniques, that delivers a partial demonstration of knowledge and understanding of the distinctive media language of the media form, including:
  - o an inconsistent use of codes and conventions that communicates meaning that is not always appropriate to the media form
  - o a not always appropriate use of content and appeal which creates inconsistent meaning for the intended audience
  - o a basic use of representations which create limited insights into the portrayal of events, issues, individuals and social groups as appropriate to the media form.
- Limited application of knowledge and understanding of the media industry demonstrated through basic use of the media form that may not always be relevant to the media industry context of the set brief
- A limited realisation of the chosen brief that addresses some of the requirements of the brief; not all elements of the production detail are completed



# Exemplar 10: Brief 2

## Radio

24/25 marks

BBC Radio 1's MusicFlash

Episode 1

1.

### Episode 1 [Pilot Show]

1. MUSIC: POP MUSIC THEME--UP. ESTABLISH. FADE UNDER.
- 2\* ANNOUNCER #1: (ENTHUSIASTIC) Evening all! It's Friday, and MusicFlash is here on BBC Radio 1, bringing you the latest updates on the music world, with me, Sam
3. SOUND: NEW POP-MUSIC THEME FADE-IN FOR 5 SECONDS.
- 4\* ANNOUNCER #1: This week, we're all buzzing about Leroy new album! And this evening the great man himself is in the studio to chat to us about it. Hi there Leroy, how ya doing?
5. CHARACTER #1: Great, t'ank you man. Jus' jammin' along, enjoying the great sunshine.
6. ANNOUNCER #1: Well, aren't we all... We'll be hearing more from Leroy very soon. We will also be hearing from none other than Stacey who's currently on tour in the UK at the moment, so she'll be very kindly, giving us a call.
7. SOUND: V'O AUDIO EXTRACT FROM PHONE CALL WITH  
5 SECONDS.
- 8\* ANNOUNCER #1: Coming up later though, I'll be picking the Beat of the Week with your help, (JESTINGLY) and with the help of my gracious assistant here.

BBC Radio 1's MusicFlash

Episode 1

2

1. CHARACTER #1: (LAUGHING) Sure...

2. ANNOUNCER #1: So stop by @MusicFlash on Facebook, Twitter or Insta, to find out more about that. . .First-up though, we have Jenny's 60-second MusicFlash, followed by some great Friday tunes. So make sure you've got those dancing shoes handy, and stay tuned. Take it away Jen.

2. MUSIC: POP/ROCK MUSIC INTRO. FADES UNDER BUT REMAINS

3\* ANNOUNCER #2: (UPBEAT) Thanks Sam. Hi there everybody! Many of you might have seen on Twitter over the past few days that there are increasing rumours of a new tour for Imagine Dragons. Sadly, we have it from their agents that this is not the case, although we are pleased to announce that we interviewed Dan Reynolds, and that he has confirmed the release of his own single in July.

4. SOUND: AUDIO INSERT INTERVIEW EXTRACT WITH BAND MEMBER NUMBER ONE AS ROCK MUSIC FADES AWAY RAPIDLY FOR 7 SECONDS. POP MUSIC FADE IN.

5\* ANNOUNCER #2: And Jess Glyn has been nominated for a European New Music Award, for her studio album, I'll be There, despite continuing controversy over her social media battle with Adele. More on that with Sam.

6. MUSIC: CLICHED ORCHESTRATIC SOUND FX BRIEFLY FADE IN AND QUIET UNDER V'O.

7\* ANNOUNCER #2: The Royal Albert Hall is looking for fresh young talent. If you long to take part in



BBC Radio 1's MusicFlash

Episode 1

3.

classical, or less traditional musical performances, then the Hall may be the place for you.

1. MUSIC: DISSOLVE INTO POP-MUSIC BRIEF CLOSING THEME  
UNDER V'O.

2\*. ANNOUNCER #2: That's all from me and my MusicFlash guys, so I'll be handing you over to Sam. See you next Friday!

3. MUSIC: AUDIO CUT TO: POP-MUSIC FADE-IN FOR 6  
SECONDS, THEN V'O

4\*. ANNOUNCER #1: (ENERGETIC) Cheers Jen! Here we've got Calvin Harris and Dua Lipa at the top of the charts this week, in just one of our line-up of beats that we'll be voting on very soon, to find the Beat of the Week.

5. MUSIC: V'O CUTS, POP-MUSIC CONT'D FOR 10 SECONDS

6\*. ANNOUNCER #1: But before we delve into that, just a reminder that BBC Music's Biggest Weekend will be live in War Memorial Park, Coventry this weekend. It's gonna be huge, with the biggest names in music at the event, so definitely go and grab the last few tickets, which you can do through our website at [www.bbcmusicflash.co.uk](http://www.bbcmusicflash.co.uk)...

... Now, sit back and enjoy those beats guys, before we hear from DJ Leroy who's hear in the studio with us tonight...

7. CHARACTER #1: Evenin' everybody.

BBC Radio 1's MusicFlash

Episode 1

4.

1. ANNOUNCER #1: More from you soon Leroy. Now, let's hit it!

## Moderator's commentary

This is a lively and pacy production, featuring music, stings and beds but not over dependent on extensive music tracks. This is also obviously very well planned. Clearly a pilot for a new music magazine show, produced on behalf of BBC Radio 1. It introduces the concept clearly and confidently, introduces two different features that will appear in the programme. It has a well-balanced (both in terms of content and technical sound quality!) and wide-ranging soundtrack. The name, presenters and participants are all given clearly. It flags up the social media sites and encourages audience interaction through them. It advertises BBC event tickets to be acquired through the programme's website. There are three different voices representing more than two different social groups through tone, pitch, accent and vocabulary.

The production standard means that it is very obvious that their range of understanding is excellent and representations are very well constructed, with the cast performances having a high level of verisimilitude. The work meets Level 5 but with just a couple of Level 4 elements in terms of representation.

The learner demonstrates excellent application of knowledge and understanding of the media theoretical framework to create a media product.

A sophisticated use of a wide range of appropriate media language techniques that delivers an accomplished demonstration of knowledge and understanding of the distinctive media language of the media form, including:

- 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
- 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.

Highly developed application of knowledge and understanding of the media industry demonstrated through a sophisticated use of the media form that is highly appropriate to the media industry context of the set brief.

An excellent realisation of the chosen brief that addresses all the requirements of the brief and includes all elements of the production detail.'



# Statement of Intent

The Statement of Intent should outline how the candidate's media productions will demonstrate knowledge and understanding of the media theoretical framework and the digitally convergent nature of contemporary media.

The most effective statements included balanced discussion of both products and made clear links between the two products. Stronger statements demonstrated creative responses to the brief and included clear explanation of how the candidate intended to fulfil the requirements of the brief and production detail.

Whilst Statements of Intent are not assessed a penalty is applied if one is not submitted. In addition, as the Moderator's Report notes 'Although the statement is not assessed, it is an essential element of the assessment since it can clarify a candidate's thinking, particularly if an unconventional approach is to be taken either to the codes and conventions of the form or the representations being explored.' (p.7).

[https://interchange.ocr.org.uk/Downloads/H409\\_03\\_04\\_MR\\_June19\\_FINAL.pdf](https://interchange.ocr.org.uk/Downloads/H409_03_04_MR_June19_FINAL.pdf)

The below exemplars show how candidates have utilised their Statement of Intent to identify how they will address the requirements of the brief and demonstrate their knowledge and understanding of media industries, audiences, representation and media language.

## Brief 1: Television and online (excerpt – Product 1 only)

# OCR

Oxford Cambridge and RSA

## Media Studies

Advanced GCE in Media Studies H409/03/04 Making media

### Statement of Intent

Centre number

Centre name

Candidate number

Candidate name

Brief chosen:

Brief 1 - Television/Online

How do you intend to use the four areas of the media theoretical framework to communicate meaning and meet the requirements of your chosen brief? (approx. 400 words)

Product 1

In my pilot show Night Life's opening sequence I'm hoping that the preferred reading is going to be that Night Life is a fun filled music magazine show aimed at British 16-25 year olds belonging to an AB demographic. I am going to be presenting an exciting show featuring a range of different artists including musicians, singers and upcoming talent. In my piece I am going to make sure my main artists come across as very successful and known to everybody watching in order to appeal to an AB demographic. I have decided to use multiple different hooks in my show for example I will preview the guests that will be coming up later in the show, I will leave a chair free next to my first guest showing someone else will be joining which is an enigma code and finally I'm going to give the audience the chance to enter themselves in a prize/giveaway. The uses and gratifications of my show are to entertain and facilitate social interaction.

My show is going to clearly come across as a music magazine show as I have researched programmes like Trending Live and The One Show and compared media language like mise-en-scene to see what is commonly used to represent the genre. I will put together a relaxed setting consisting of sofas/armchairs facing each other, intersected by a small table holding drinks and a vase to make it seem welcoming for the guest. My setting has been laid out to encourage the audience to respond positively to a well known set-up - similar to a cosy living room. This setting will be different to some magazine shows where the setting looks clearly like a studio setup. I will have a monitor/TV set up behind the presenters and guests reading 'Night Life' with a pink and gold starry background which is a choice of colours I chose from my multi-coloured theme.

CCS438 – Statement of Intent

CCS/H409

Oxford Cambridge and RSA Examinations



The background of my set shall be plain so that the attention is on the presenters and artists at all times. I intend to place multi-coloured lights under the chairs to give it a more funky/night life appeal and other lighting will be plain white studio lights, to make it seem more professional. All lighting will be artificial. My presenters and artists outfits will be relaxed but trendy with a modern style to appeal to the 16-25 year olds aspirers that belong to an AB demographic. Makeup will be minimal but actors will be well presented in order to look good to audiences.

I have chosen to have ethnically and gender diverse presenters and artists to broaden my shows appeal it also gives the audience a chance to see themselves represented and give themselves something to relate to. I'm hoping that I can include another uses and gratifications example here as my target audience being British and therefore diverse, should be able to recognise a person that reflects similar values to them and have similar styles and characteristics.

In regards to the sound included in my show I am going to use non diegetic beat music playing behind the presenters when they're speaking and introducing the show in order to get the audience pumped up. While previewing what is coming up in the show music will be playing along with clips of the artists singing. All music and sound effects will be copyright free from Spotify or online sources. I intend to edit in clapping and laughter sound effects to position my audience will be positioned to see the show as involving and positive. I have also decided to edit in my presenters and artists name appear on the screen and at the beginning of my show I will have a time-lapse of London to show it's a British show. From researching Channel Fours, and Ofcom's guidelines my script will be clean and comedic and as it's before the watershed there will be no mature language. I want to challenge gender stereotypes so I want to include a line where I show its okay for men to find something emotional and meaningful at the same time as identifying as manly. CONTINUED ON ATTACHED PAGE

## Product 2

I am going to create a website for my pilot show for Channel 4 Night Life. Artists featured on the show will also be featured on the website. Audiences will be able to re-watch interviews and enter competitions that were mentioned on the show.

My website will succeed the genre of a music magazine show because instantly on the home page you will be able to see the background is of a clubbing/concert setting; this relates to the title Night Life as these are common activities done at night time to enjoy music. I'm going to place audio-visual content on the page you can hear one of the artists singing from the show that week there will also be clips from the show of the artists performing and being interviewed.

The font that I will include on my website is going to be sans serif thick modern writing to appeal to a younger demographic however I will steer away from constant use of colloquial language because people with an AB social grade are sophisticated media readers and I want to give them information that might not be accessible while watching the show. Some important writing has been written in capitals to stand out, some writing is smaller because it's not as important.

The colour of my website is multi-coloured. This should relate to the colours on the monitor during interviews on my show and my title sequence. It will also make it interesting for all genders to get involved. There will be pictures of my presenters on the 'Homepage' and 'About' page to regulate who you will be seeing every week and help the audience create a link between the presenters and show. It will also help them get to know who they'll be watching. The website also features diversity as there are different ethnicities and different genders featured which therefore engages audiences and shows the website is relatable. Shirky's End of Audience Theory can be applied to my website as Social Media links are important when wanting a response to the show therefore there will be access to Facebook, Instagram and Twitter on my website as they involves the audience and generates feedback. I will include Bathes' Enigma Code in my website because any information about upcoming episodes are a secret and you won't find any information about them as there will be top secret guests. I also used his theory as I put a question mark over upcoming guests which will be intriguing to my audience.

How do you intend to link your media products to demonstrate your knowledge and understanding of the digitally convergent nature of your media production? (approx. 100 words)

My show and website will be digitally convergent as I plan to use the same theme of colours (multi-coloured) to help audiences refer back to the programme when this theme appears. The writing I will use is going to be similar as it will be a bold sans serif fonts in both my title sequence and my title on the website. The same presenters and artists will be featured on both platforms as clips shown on the show will be accessible on the website too. All social media links and names will be the available on both. Both my show and website are going to support the musical genre because they'll have preview/clips of singers and musical language like "perform".



Candidate number  
Continuation of Statement of Intent

Product 1

Channel Four has a target audience of 16-24 (similar to my target audience), it has seven main genres and my show fits into the entertainment category. As a public service broadcaster it doesn't charge the tax-payer any money as its advertisement funded - this will appeal to a younger audience

The camera angles are going to range from medium shots of presenters and artists to long shots of the interview process I used close ups of the performers preview pieces because it can give a sense of secrecy and have the audience asking what will we see next? Yet also a connection, the audience will feel close to their favourite celebrity. I'm going to present the upcoming talent Taylor Ray from different angles mainly from a low-angle show, hopefully this will show her as up and coming and someone to watch out for. I'm going to edit my show to include social media icons as Clay Shirky believes that audiences aren't passively watching shows anymore they now want to interact as well.

I'm going to have texts effectively come up on the screen with Facebook, Instagram and Twitter names so watchers can share and like media products and have a place to feedback to creators and become producer's themselves of content. Text will also show who the person talking/performing is and what they're doing to give audiences a better understanding of what's going on. I have decided not to use any voice over's in my piece and have the camera cut back to presenters to involve the audience and create almost a conversation feel between the presenters and watchers.

## Brief 2: Radio and online (excerpt - Product 1 only)



### Media Studies

Advanced GCE in Media Studies H409/03/04 Making media

Statement of Intent

Centre number

Centre name

Candidate number

Candidate name

**Brief Chosen:**

Brief 2, Radio and online

**How do you intend to use the four areas of the media theoretical framework to communicate meaning and meet the requirements of your chosen brief? (approx. 400 words)**

Product 1

My first product that I will create in response to brief 2, is a music magazine radio show. Working as a Production Director for an independent media production company in the UK, *RecordBeat Studios* [fictitious], I will script, record and edit the three-minute opening sequence for the pilot episode of *BBC Radio 1's MusicFlash*. This will be distributed via broadcast on *BBC Radio 1* on a Friday, in a 7:00-7:30 PM slot. This slot is usually filled by the popular *Annie Mac* Electronic-Dance-Music Show, so the opening sequence for my new show must also provide a hook for the station's young listenership of 15-29 year olds, though more specifically as required by the given brief, culturally sophisticated 16-25 year olds of an AB socio economic background.

*MusicFlash* will have a straightforward format, with the host back selling an opening musical track, of the pop genre, that will therefore appeal to a wider audience. The [fictitious] host is Sam Harlow, a 25-year-old British musician and columnist in music magazines, a popular face in music culture, from socioeconomic grade B and Scottish origins. He will blend an informal register and welcoming tone whilst introducing the line-up of interviews with music celebrities and live music, as well as providing witty and humorous commentary alongside musical excerpts. His guest star for the pilot episode will be [fictitious] British-Caribbean rapper Leroy Lennox, who like the Scottish-born Sam, and Jenny the female co-host, reflects the *BBC*'s aim for diverse representations of different social and ethnic groups as well as both genders. As such, the host, aided by his guest, drives the format towards an entertaining and snappy show that will draw a young and multicultural target audience.



Audio technical codes such as voice overs, music tracks and sound effects will be integrated into *MusicFlash*, cut and layered together in *Adobe Audition* from raw audio extracts produced via a good-quality voice recorder. Electronic SFX and manipulation of pitch and volume in the title music, will reinforce the concept that the show is on trend, embracing modernity and the advanced technology available to the *BBC*.

#### Product 2

The radio product will be supported online by web pages on *BBC iPlayer*. The "Home" page and "Your MusicFlash" will provide content accessible to *BBC* TV license payers, including one original photograph for each page and in the programme logo, in addition to stock imagery from the *Wix* web-builder gallery. The web pages follow the conventions of a website with a clear navigation bar listing "Home", "Highlights", "Catch-up", "Your MusicFlash" and "Contact".

**421 words**

**How do you intend to link your media products to demonstrate your knowledge and understanding of the digitally convergent nature of your media production? (approx. 100 words)**

Digital convergence across my radio and web products will be ensured through a cohesive iconography and ideology. This consists of an original logo using abstract photography and a simplistic modern font, a turquoise and pink neon colour palette and informal, friendly language that will carry across the positive representations of characters used in the radio product, and their warm and lively performance.

In order to maintain convergence and brand continuity with the rest of the *BBC*, *The BBC MusicFlash* website will utilise the organised grid layout of the *BBC* website, with different panels and clear text and formatting.

**98 words**

## Brief 3: Magazines and online



### Media Studies

Advanced GCE in Media Studies H409/03/04 Making media

#### Statement of Intent

Centre number

Centre name

Candidate number

Candidate name

#### Brief chosen:

Magazines and Online - The task of producing the front cover and one contents page for each of the first two editions of a new fashion magazine that is being launched by Bauer and the working website for the magazine

How do you intend to use the four areas of the media theoretical framework to communicate meaning and meet the requirements of your chosen brief? (approx. 400 words)

#### Product 1

In order to establish a coherent brand identity of beauty and regality across two front covers, and contents pages, I constructed a media text that would appeal to a target audience of culturally-sophisticated, 16-25 year olds of the class AB economic demographic who would hold these two attributes in high regard. Across both covers and contents pages, I included the same, simple, capitalised sans-serif font which effectively connotes the effortless perfection that the desired audience would strive to achieve. Whilst creating an entirely new brand, and the ideologies that go along with it, I needed to ensure that it remained in line with Bauer Media's already recognised principles. As a frequent reader of magazines, the audience members would be up to date on current trends and be aware of matters pressing the fashion industry. As a reflection of this I worked with a pastel colour palette for the first issue; set for release in Spring/Summer of 2018. This sophisticated and modern colour scheme is largely ruled by a shade known as "Millennial Pink". Such colour can be found included in many texts and products that epitomise the millennial era, of which the majority of the target audience would be classified as. In the second issue, I strived to include two focal points. First, incorporating a Kardashian driven trend of neon colours. Moreover, the culturally sophisticated and fashion-forward target audience would recognise such neon colours as used by prominent fashion houses like Versace, Off-White and Gucci



in recent fashion weeks. Secondly, the disputed- styling of leopard print and fur in the second issue poses the debate of whether fur should be banned. It is likely that the target audience will be passionate about this and will take to social media to share their views. Thus promoting the magazine across multiple platforms. As a publication released under Bauer's broad umbrella, there is a responsibility to be as inclusive as possible as to not exclude any of their existing audience. Between the two covers, three contrasting models from different social groups are represented. It is important to include a range of individuals, as in today's media-rich society, the internet and other forms of media are used to create a sense of self and establish one's identity. Without being able to find one's self-reflected in the media, it is hard to relate to and build a positive relationship with a company. Furthermore, all three of the models are looking directly at the camera. This direct mode of address is found often in Bauer's other publications and engages the reader.

## Product 2

In an attempt to follow the codes and conventions of fashion magazine websites, I studied many of those owned and related to Bauer Media. This lead me to create a website that included an original title, that can be found also on the cover of my magazine, and a menu bar allowing the reader to quickly locate their desired content. The menu bar, found just below the title, contains links to "Catwalk", "Model of the Moment" an exclusive interview with this months chosen model as voted for by the #CONCEPTMOM on social media sites. This increased level of interactivity allows the audience members to take part in the creation of content for the site, implying that their opinion is sought after. It also promotes awareness of the publication and builds an element of mystery surrounding who will win. Adjacent to this lies links to "Studio": a gallery filled with recent cover shoot images, "Arts & Lifestyle" and "Contact" tabs. The "Studio" provides the reader with exclusive unseen images, that are not available in the print release. The target audience will be gratified by the availability of exclusive content, and be driven to go to the website in order to reach it. In following the "Contact" link, the reader is taken to form that allows them to provide feedback, suggest ideas and offer critiques. This again reinforces the ideology that their opinion is vital to the creators at CONCEPT. When the website is initially opened the reader is greeted with a pop up that allows them to subscribe to an email based newsletter. This is in an attempt to satisfy the urge of young people in the target audience to be up to date at all times moreover it allows Bauer media to quantify the difference between those who interact with the site as an accident and those who actively seek it. It also acts as an opportunity to boost profits as marketing can be directed at those who are most likely to respond desirably. Moreover, at the top right hand side of the page there are small monochromatic icons that link to the most popular social media sites. This includes but is not limited to: a behind the scenes Snapchat story, Twitter, Youtube and Spotify playlist. This allows for the reader to access all things CONCEPT across multiple platforms and is an example of cross media convergence. All of these features were included in an attempt to grip and guarantee the attention of a

reader. By sticking to codes and conventions of a magazine website and applying the theory of Cultural Industries by David Hesmondhalgh I can ensure that the target audience is engaged with the media text.

**How do you intend to link your media products to demonstrate your knowledge and understanding of the digitally convergent nature of your media production? (approx. 100 words)**

It is paramount for a media text have a carefully selected and seamless brand image across all of its products. This is used to demonstrate to the reader that both the magazine and website are representative of the same product and aim to reach the same audience. Initially it is evident that I will consistently use the same masthead and font. However, less obviously I will aim to include the same use of bold text in the covers, contents pages and web page. The use of a bold typeface for the beginning of a work or phase, emphasizes its importance and makes it immediately recognisable to the audience.

I also plan to include exclusive content only available in either the magazine or the website in order to drive sales/ views from one to the other. Effectively sharing the success more evenly between the print and online media texts. Allowing readers to access a varied range of content across both platforms will create synergy and a reinforced sense of loyalty to the brand.



## Brief 4: Magazines and online



### Media Studies

Advanced GCE in Media Studies H409/03/04 Making media

#### Statement of Intent

Centre number

Centre name

Candidate number

Candidate name

Brief chosen:

Brief 4: Music videos and online

How do you intend to use the four areas of the media theoretical framework to communicate meaning and meet the requirements of your chosen brief? (approx. 400 words)

Product 1

In my music video product I intend to use a range of camera shots; long shots, close-ups, wide shots, two shots etc, with a range of angles and movements as appropriate to a music video. I intend to create a video effective to the promotion of my fictional artist AMELIA X and use many shots of her singing and acting within the video to promote her as an artist. I intend for my footage editing to be fitting to the beat of the music and have a pace that fits the dance music genre of the song. I will use at least two different settings; the narrative world of the hotel, park, home, service station and the artist's world of the lit studio. The characters will represent two different social groups, the artist being the heartbroken and the girlfriend as the heartbreaker, also portraying a marginalised group as they are a lesbian couple. My introduction to the video will include appropriate graphics to convey the dark themes of the song and will include a logo for the artist that creates a brand identity and synergy with the website. I will also use a specific font specifically for the song title which will also be used on the website and create a strong brand identity with the artist's new single. I intend for my video to be appropriate to the 16 year old AB demographic, making my video attractive to that audience type through the themes and emotions that I explore.

## Product 2

For my second product of the website that promotes my artist, I intend to use many original images that strongly link to the music video to create a strong sense of synergy and brand identity. I will also use appropriate conventions of website design including an original logo for my artist which titles the website and a menu bar to help navigate the site. I will use text to introduce the artist and promote their music and content, reflecting conventional artist websites that I have researched. I will also include working links from the homepage to the other pages; the music page, tour page and merchandise page. To reinforce the promotional purposes of the artist's website, I intend to create a pop-up video that purposes as a small 'sneak-peak' into the song that my video was made to. I will also use a range of media language techniques such as the same typography throughout the site, fonts that are individual to the artist such as a specific font for the logo and the album title, which are all appropriate to the promotional purpose of the website and create a strong brand identity for my fictional artist. I also intend to use audio elements to promote the artist's song and the audio-visual content of an artist interview to make my website more dimensional and interactive and appealing to a 16 year old AB demographic.



How do you intend to link your media products to demonstrate your knowledge and understanding of the digitally convergent nature of your media production? (approx. 100 words)

I will create a strong use of digital convergence between both my media products. I will use shots of the artists from the music video on my website as well as embedding the music video onto the homepage of my website. I will use a logo that appears in the video and on the website to create a strong brand identity and use the same font for the song title in the video for the album and song title that I promote on the website. I will continue to promote the music video on the website with an interview video and a 'sneak-peak' video as a pop-up when the website is opened. I will also use the same colours between the video and the website utilising the red and blue lighting colours that I use in the video also on the website. There will be a clear brand identity and promotion between both platforms which will therefore create a strong digital convergence.

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