

EDUQAS GCSE MEDIA STUDIES

FREQUENTLY ASKED QUESTIONS

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1. GENERAL ADMINISTRATION

1.1 Where can I find the entry/course/specification/QAN codes?

The entry/course/specification codes can be found on page 34 of the GCSE Specification. The QAN (qualification accreditation number) can be found on page 2 of the specification.

1.2 Are there any textbooks or revision guides for GCSE Media Studies?

Yes, there are Eduqas endorsed textbooks and revision guides for all levels of Media Studies that can be purchased directly from the publisher, [Illuminate Publishing](#).

1.3 Where are the CPD Materials for Media Studies?

The materials from all our previous CPD events are available on the [WJEC Portal website](#) under Resources > Subject Specific Support Material > CPD Materials > Media Studies CPD Material. Our [Useful Resources Guide](#) gives further information on what is available.

1.4 Where can I access past papers?

The SAMs and past papers are available on the website. There are additional example papers available on the [WJEC Portal website](#) under Resources > Subject Specific Support Material. The most recent past paper is available on the Portal website under Resources > Past Papers & Marking Schemes.

1.5 Where are the Component 3 NEA briefs?

The NEA briefs are released on 1 March in the year prior to assessment and are available on the [WJEC Portal website](#). Our [Briefs Guide](#) gives details on how to find the NEA briefs.

1.6 Is exemplar work available for each component?

Components 1 and 2: There are sample learner responses and assessment commentary available on the [WJEC Portal website](#). These illustrate work across the different bands. There are also examples of assessed responses for each series in the [Online Exam Review](#).

Component 3: There are examples of production work on the [WJEC Portal website](#). This work can be used by teachers in centres for standardisation purposes, but it **must not be given out to learners**.

1.7 Where can I find grade boundaries for GCSE Media Studies?

Grade boundaries can be found on the Eduqas website under Administration > Results.

1.8 Which version of the coversheet should we be using?

The correct version can be found here as a [PDF](#) or [Word](#). This is the latest version which makes reference to Artificial Intelligence (AI). Only this version should be used and not the previous which did not make mention to AI.

2. SET PRODUCTS

2.1 Where can I access the set products?

The set products for Component 1 Section A can be found in the [set product booklet](#) guidance to access them is available on the Eduqas Media Studies website (Resources > Key Documents > Set Products Booklets).

Centres are responsible for accessing the set products for Component 1 Section B and Component 2 Sections A and B. Details of all the set products can be found in the specification.

2.2 Are there transcripts available for the set products?

No. The text is clear enough to be read from the set products themselves and therefore we have not produced transcripts.



2.3 When will the set products change?

As stated on page 8 of the specification, the set products for both components will be reviewed periodically and changed where necessary. We will regularly review set products for their ongoing suitability and accessibility. When changes to set products are necessary, we will inform centres by 1st March in the calendar year of the start of teaching for a two-year course. For example, we will inform centres by 1st March 2024 of any changes to set products for assessment in 2026.

2.4 Luther is no longer available on BBC iPlayer. Are Eduqas able to provide a copy of the full set product?

Eduqas are not permitted to supply the set product due to restrictions related to distribution rights. The episode is available on Amazon Prime for a small fee, however we are aware that there is a short scene missing from this version. The episode is also available on Daily Motion, as of September 2024 (linked [here](#)). We can reassure centres that we would not set the scene that is deleted from the Amazon Prime version as the set extract for assessment in the examination, as we recognise that this would be disadvantageous for some centres.

3. EXAM COMPONENTS

3.1 Which areas of representation do we need to teach in relation to Component 1 Section A?

At GCSE, learners need to study representations of gender, ethnicity, age, issues, and events in the media.

3.2 In Component 1 Section A will the unseen resource always be from the same historical period and genre as the set product that has been studied?

No, not necessarily. However, we would not set a historical unseen resource in a form where learners had only studied contemporary products. Learners may be required to analyse products in different genres and the additional products that centres select to study in class should help them to prepare for this.

3.3 In Component 1 Section B learners need to study industry issues. What should we do if a significant aspect of the industry changes after we have covered the set product?

Learners will study the set products at a time of your choosing during the course and this will form the basis of their knowledge and understanding. If a very substantial change occurred (for example a change of ownership) then we would expect them to be aware of this as the specification requires them to study the evolving nature of the products; however, learners could still discuss the product at the time they had studied it to exemplify the audience and industry issues at that time.

3.4 In Component 1 Section B should learners study more than one example of each set product (for example multiple episodes of *The Archers* or more than one edition of *The Sun*)?

Learners must study one example of each set product as outlined in the Specification. It may be helpful for them to have a broader awareness of the product by studying extracts from other examples, but this is not essential.

3.5 In Component 1 Section B: Film, how should we use extracts from the film, given learners do not need to textually analyse the film poster?

Extracts from the film may be used to explore aspects of industry listed on Page 11 of the Specification. For example, you could look at excerpts that have been selected for the trailer and consider how these are used to market the film, or you could look at production values in a particular scene. The opening title sequences are a useful starting point for exploring industry as well.

3.6 In Component 1 Section B: Newspapers, do learners need to study the same edition of *The Sun* as the set front page in Section A?

No, centres are able to select an edition to study. In Section B, learners need to consider the industry and audience issues relating to the chosen edition, rather than conducting detailed textual analysis. It may therefore benefit learners to study a different edition from that studied for Section A to ensure they focus on the audience and industry issues required for Section B.

3.7 In Component 1 Section B: Newspapers, do learners need to study every page of the chosen edition?

No, learners need to explore the bullet points of industry and audience content in the specification, so pages should be selected to consider these issues. For example: the front page, some key articles and editorial content, the sports pages, some advertising, the letters page, etc.



3.8 How much context should be taught?

Learners need to study the relevant contexts for the set products as detailed in the Specification. We recommend that teachers start from the set product and explore the contexts in which they were produced. For example, learners do not need to know detailed information about the controversies surrounding the Conservative Party lockdown parties in order to understand the set front page of *The Guardian*. They do, however, need to have some understanding of the context in which this article was produced such as the restrictions on public gatherings as a result of the Covid 19 pandemic and who is Dominic Cummings.

3.9 How much knowledge of context is required in the exam?

This depends on the question. If a question assessing AO1 asks learners to consider how context has influenced a set product (e.g., SAMs Component 1 Question 2a or Component 2 Question 2), then context should be the main focus of the response. If a question assessing AO2 asks learners to consider how media products relate to contexts as one of the requirements (e.g., SAMs Component 2 Question 3), then this should be discussed as part of the response but will not necessarily be the main focus. If a question does not specifically ask learners about contexts, they may still refer to context if it is relevant to the question.

3.10 In an exam response, is it better for learners to explore a small number of points in a lot of depth or to cover a larger number of points in less depth?

Learners need to address all elements of the question that is set and be guided by the number of marks available. There is no prescriptive approach to an exam question and there are different ways to fulfil the assessment criteria. However, learners do need to address the question in sufficient depth to demonstrate their knowledge and understanding. The SAMs give further indications of the likely responses at the different bands of the mark scheme.

There are also example candidate exam responses available on the Portal website to demonstrate how questions may be approached.

3.11 Where a question uses bullet points, should they be addressed in equal measure?

No. The bullet points must be addressed; however, it isn't necessary and often would not be appropriate to address them in equal measure.

3.12 How much should learners write for an extended response question?

There is no set amount that we would recommend that learners produce for an extended response question. Learners will write at their own pace, and the amount of work produced is rarely indicative of its quality. Learners can take some guidance from the tariff of the question, and using that, consider the timings allowed per component to determine how much they have to spend on individual questions.

3.13 Do learners need to introduce theory to every question?

No. If the question explicitly asks about theory, then learners should discuss it as is appropriate to the question. If learners are not asked explicitly about theory, then there is no requirement to discuss it. Learners will be rewarded for applying theory only if it is relevant and appropriate.

3.14 Should learners analyse media language in order to explore representation?

Representations are constructed by media language and so it would be impossible for learners to not consider media language when exploring representation. However, if asked about representation, learners should focus their analysis only on the aspects of media language that have constructed the representation.

3.15 Could there be a historical product as an unseen resource?

Yes, although only in a form where historical set products are studied.

4. NON-EXAM ASSESSMENT - ADMINISTRATION

4.1 What is the NEA submission deadline?

For GCSE, all marks must be submitted, and all required samples uploaded by 5 May. This date is the same each year and does not change, even if it falls on a weekend. You should submit your marks ahead of this date in order to allow time to receive details of the sample candidates and submit their work.

4.2 How are marks and work submitted for moderation?

Marks for all learners in your cohort must be submitted on the Mark Input System via the [Portal website](#). Once you have submitted your marks the system will automatically generate your sample. All assessed work, including the coversheets, for the sample candidates only must then be uploaded to Portal Access. For further information on Portal Access and the process of uploading work please see our [Guide to E-Submissions](#) and the [E-Submissions Video Guide](#).

4.3 What should I do if there is an error with the submitted marks?

If you notice an error with the marks entered on the Mark Input System once you have submitted them, you will need to contact gcse@wjec.co.uk. Please include your centre details, the candidate details, the subject and component, the old mark, and the correct mark.

4.4 How should the coversheet be completed?

Please see our [Coversheet Guidance video](#) for detailed guidance on how all pages of the coversheet should be completed. Please ensure that all sections of the coversheet are completed fully, including Sections D and E (GDPR Consent).

4.5 Can the coversheets be completed and signed digitally?

Yes, both handwritten and typed/digital signatures and forms are acceptable.

4.6 Where can I find the Statement of Aims template?

The Statement of Aims template is included on Section B of the coversheet. The coversheet can be found on the [Eduqas GCSE Media Studies webpage](#) under Key Documents.

4.7 Does the Statement of Aims need to be written in full prose?

No, learners can use bullet points to express their ideas.

- 4.8 The Specification specifies 12 weeks for the completion of the NEA:**
- How many hours delivery time per week is this based upon?**
 - Do these have to be consecutive weeks?**
 - Can we structure the NEA to include holidays?**

The time stipulation is in place to ensure that learners do not spend a disproportionate amount of time on the NEA, to make sure that there is sufficient time allowed for the exam units but also to guard against learners having an extended period of time to keep improving the work.

Delivery time varies in centres, although an average is between 2 and 2.5 hours of contact time per week over a two-year course. However, most centres have a very similar number of weeks of delivery time per year, which is why the stipulation is stated in weeks. Centres are able to deliver the NEA at any suitable point in the course following the release of the briefs, as long as they adhere to the stipulated number of weeks of delivery time. If the requirements regarding supervision and monitoring are met, and centres can authenticate any work completed outside the classroom, the delivery of the NEA can take place either side of a holiday.

4.9 Is there a requirement to annotate work for Component 3, for example the Statement of Aims and print production work?

No, there is no requirement to annotate work for Component 3. Please do, however, include detailed comments and examples on the cover sheet to explain the rationale for the marks awarded.



4.10 How should teachers record evidence of internal standardisation?

In centres where there is more than one teacher responsible for assessing NEA work, internal standardisation should take place. This can be recorded by a brief comment on Section C of the cover sheet. The final marks awarded should be clearly evident.

4.11 What should I do if a learner fails to produce any research and planning?

The research and planning are not assessed. However, it is extremely important for learners to undertake these stages to ensure that they apply knowledge and understanding of the theoretical framework to their production. Failing to undertake research and planning will not directly impact on a learner's mark but is likely to have a detrimental effect on the Statement of Aims and the production. If a learner does not complete research and planning, please make a note of this in the relevant boxes in Section A of the cover sheet.

4.12 What should I do if a learner fails to produce a Statement of Aims?

If a learner does not submit a Statement of Aims, they must be awarded 0 marks for this part of the Component 3 assessment. The production should be assessed according to the marking grid. However, as the Statement of Aims explains how the learner intends to apply their knowledge and understanding to the production, it really is in their interest to produce it.

4.13 What should I do if a learner produces a Statement of Aims but does not produce a production?

If a learner does not submit a production, they must be awarded 0 marks for the production and 0 marks for the Statement of Aims.

4.14 While the production must be independent, can learners work in groups at any stage of the process – for example to research and plan?

No, group work is not permitted at any stage of the NEA. Each learner must develop an individual response to the brief and conduct independent research that informs their planning and production.

4.15 The specification states that unassessed participants may assist with productions. What does this mean?

As detailed in the brief: 'Unassessed participants may act in, or appear in the media production, or operate lighting, sound, recording and other equipment **under your direction** if required'. This stipulation takes account of the fact that learners may require some assistance during their production. The crucial factor is that the assessed learner must be responsible for all decisions and that any 'assistants' work under the learner's direct supervision. For example, it should be the assessed learner who tells their model exactly where and how to pose for each photograph.

If a learner is using two cameras for an audio-visual shoot, they should make all decisions about the shots that are filmed – they should position both cameras and frame the shots from each angle, however they may have an assistant who simply operates the recording on the second camera. The learner must demonstrate their ability to apply their knowledge and understanding of the theoretical framework when creating their production. The names of any unassessed participants must be listed on the cover sheet. 'Unassessed participant' refers to any individual which is not the candidate. Other students in a class can be unassessed participants for each other.

4.16 What if my learner cannot get permission from one of their unassessed participants?

Learners can opt out of giving their permissions. Eduqas do not need permission to assess the work, only to process the work for use as standardising materials, or use at moderators' conferences or CPD. If a learner is unable to get permission from an unassessed participant or is unwilling to give permission for their work to be used in this way, they can tick a box in Section D and E of the coversheet to 'opt out'.

4.17 What should I do if there is an error with the work submitted for moderation?

Centres are able to delete files themselves after submission of marks and upload of samples up to the deadline of submission date. On the far right of a file that has been uploaded there is an X that the centre can click to remove the file.



4.18 **I have uploaded a file incorrectly and cannot delete it because the deadline has passed – what should I do?**

Once the deadline date for submission of outcomes and samples has passed, centres will no longer be able to delete files that have been uploaded incorrectly.

If a centres whole cohort of files have been uploaded incorrectly (i.e. files that have been uploaded against the wrong subject or unit for all candidates) please email relevant series delivery team to request a file deletion. The request must clearly identify:

- Centre number
- Unit/qualification code/number
- List all files names where deletion is required

If the centre has a small number of files that have been incorrectly uploaded these cannot be deleted. Centres must instead continue to the IAMIS screen and upload an additional file to that candidate and clearly name the file as (NEW/CORRECT VERSION).

5. **NON-EXAM ASSESSMENTS - BRIEFS**

5.1 **Is there any guidance that will help me to interpret the briefs?**

Yes, there is detailed guidance on how to interpret the briefs in the briefs document in the 'Notes for Guidance' section.

5.2 **Can learners narrow the target audience down further than the demographic suggested in the brief?**

The production must be aimed at the audience specified in the brief and be suitable for everyone in the target group. However, if learners wish to create a product that primarily targets a more specific demographic (by gender, ethnicity, or age for example) within the intended group, and have researched appropriate products to inform this decision, then this is acceptable. For example, they might create a magazine that targets the intended demographic and may appeal particularly to a Black or Asian audience.

5.3 **Do learners have to adhere to all of the 'minimum requirements' in the briefs if, for example, their research reveals conventions that differ from those listed in the briefs?**

The minimum requirements listed in the briefs are included to ensure parity of demand across the different briefs and to make sure that all learners nationally are assessed against the same criteria. It is essential that learners adhere to these in order to meet the requirements of the NEA, even if there is a slight deviation from the industry examples researched. The Component 3 mark scheme includes a point relating to the extent to which the learner has fulfilled the requirements in the brief.

5.4 **If a learner takes two different images for a print brief and edits these together (for example a background shot of a location and a foreground shot of a character on a DVD cover), does this count as one or two original images?**

This would count as two images – please make a note of this on the cover sheet.

5.5 **Why must music for an audio-visual production be copyright free?**

This stipulation is in place is to make learners aware that copyright is an area that they must be mindful about when creating a media product, but also to make sure that they research their product and find music that is fully suitable, rather than using a well-known piece of music or something that has been used in an existing media product. There are many copyright-free sources of music that learners may use, and some sites are suggested in the Guidance for Teaching. Alternatively, they may create their own music using software such as Garageband.

Please note that songs that are used for a music video do **not** need to be copyright free.

5.6 **Our centre has an agreement with a service to use copyrighted music/a learner has contacted an artist and gained copyright permission to use a song. Is this acceptable?**

No, as mentioned above learners must use music that is copyright free. Allowing learners to use copyrighted material, even with permission, would create issues of parity between centres and candidates who do not have this option.



5.7 If the brief states that learners can create a product in a subgenre, what kinds of products are acceptable?

The main genre stipulated in the brief must be clearly identifiable if learners choose to make a product in a subgenre. For example, the SAMs music video brief is for a product in the pop genre – if learners created an indie pop or dance pop video it should still be clearly within the pop genre rather than a more 'indie' or 'dance' video.

5.8 Can learners include animals as characters in their production work?

No, learners must construct representations of people for their production work; animals do not count as characters.

5.9 Can learners use the names of real people in their productions?

Learners should invent their own fictional names of celebrities, actors, music artists etc. This will enable them to construct their own, original representations using media language. The names of real 'stars', actors etc. should be avoided. This applies to artists/actors who feature, for example, on the learner's magazine or DVD cover, but also applies to non-featured celebrities, for example in coverlines. If intertextuality is a convention that has been identified in the research, it may be appropriate to include the name of an existing media **product** as an intertextual reference, as long as all other elements are original.

Learners are also advised not to use any actual names of people in their production work (e.g., director, cast, writer etc.) in order to protect the personal data of those involved.

5.10 My learners cannot upload their AV files to Wix, what should they do?

Wix will only upload videos that are 250mb or smaller, learners may need to compress their AV files before they upload them. This can be achieved by exporting the video in QuickTime player, or by using software such as Handbrake. Further details about using Handbrake to re-size audio-visual files can be found [here](#).

5.11 Where are the Component 3 NEA briefs?

The NEA briefs are available on the WJEC Portal website under Resources>Non-Exam Assessment Tasks. Please see our Eduqas briefs guide for further information on how to locate these.

5.12 Can learners produce pieces/pages which are additional to the requirements of the brief?

To ensure parity between centres and between the different briefs, learners must only create what is specified in the brief. Producing additional pages may also be self-penalising as learners would be less likely to focus fully on the required pages.

5.13 The brief specifies a certain number of images, but the listed required shots do not add up to that number. Which is correct?

The briefs may require a certain number of images for the production, but it may not always specify what these images should be. For example, if the brief requires 6 images but only lists 4 specific shots/locations the learner must include another 2 images.

Please note that learners must adhere to the requirements of the brief even if it does not fully conform to industry standards identified in their research, as the primary purpose of the minimum requirements is to ensure parity between different options and that the assessment criteria are met.

5.14 If the brief stipulates that learners should construct representations of 'social groups', what type of social group would be expected?

Learners will have studied representations of different social groups in Components 1 and 2 and so should apply their knowledge and understanding to the production. Social groups may be defined by ethnicity, age, and gender but also by other factors such as social class. So, one social group might be young Asian females, another could be teenage working-class males.

5.15 Can learners use actors of their own age to play older characters?

Yes. It is important that the characters are given costumes and are directed in a way that is appropriate for an older character. If there is any ambiguity, assessors could make a note of it on the cover sheet.



6. NON-EXAM ASSESSMENT: TELEVISION BRIEF

6.1 Should an opening sequence include a title sequence and 'previously on...' section?

If a title sequence or 'previously on...' section is required, then this will be stipulated in the brief. If the brief states an 'opening' sequence, then this should be the opening section of the action for the programme. Learners should study the list of minimum requirements in the brief and ensure that they include all of these elements. There is a danger that including additional elements may detract from learners' ability to focus on the requirements of the brief.

6.2 Can learners create an animated television sequence?

No, the details of the brief are such that learners need to create live action television sequences in order to meet the requirements.

6.3 If a learner chooses to create a documentary, can they include archive footage, as this is a convention of the genre?

The Specification requires learners to create their own, original material for the production, so they should not include 'found' material such as archive footage in their work. While this may be a convention of some genres, for the purpose of the NEA, learners must adhere to the requirements of the Specification.

7. NON-EXAM ASSESSMENT: MAGAZINE BRIEF

7.1 Are learners able to use templates for print work, for example a magazine cover?

Learners may use a blank template for outline sizing purposes only. Learners must be responsible for the layout and design of their print work.

7.2 Learners are required to create an original title for the magazine – must they avoid older magazines or those produced in different countries?

As far as possible, learners should create a new title for their magazine – they should conduct research at the planning stage to try to establish that there is not another magazine with the same title.

7.3 Do all images need to be original? For example, could learners use found images of celebrities?

All images do need to be original so learners should not include found images of celebrities. Learners should 'create' their own celebrities for their magazine work.

7.4 Can learners create a magazine that is more specific than the genre specified in the brief? For example, a fitness magazine that focuses on a particular sport, or a music magazine that focuses on a particular genre of music?

This depends on the brief – if the brief stipulates that learners may create a magazine in a sub-genre of their choice, then this would be fine. Learners must meet the requirements that are detailed in the brief and should read the guidance notes in the briefs document. For example, the guidance for the 2022 briefs states: *A mainstream music or film magazine is one that targets a broad audience with an interest in music or film. It will usually have higher circulation figures than more specialised magazines due to the range of products covered within the publication.* In this instance, a magazine in a more specific sub-genre is unlikely to meet the requirements.

7.5 My learners have found in their research that the feature articles in the magazines are significantly longer than 300 words. Can learners write feature articles that are longer than the word count?

No, as the word approximation is designed to ensure parity with the other briefs. Learners can write an opening to an article as though the article is continued on another page, if that is in line with their research.

7.6 The briefs stipulate that learners cannot use existing brands. However, if they are creating a magazine that features images of, for example, fashion/clothing or camera equipment, do they need to create their own brand for these products?

The requirement relates to brands of media products, so learners should not create their own edition of, for example, *Vogue* magazine, they should create a new magazine. If they feature images of particular products, they do not need to 'invent' a new brand, although if they were to include a feature article with a new young designer for example, they could of course invent a new fashion label.

7.7 Can learners draw their own original images if appropriate to their chosen genre of magazine?

Learners need to adhere to the requirements of the brief which may specify that photographs or locations for photography are included. However, if the brief refers only to 'images' and if the research demonstrates



that drawn images are a convention, learners may edit their own, original hand drawn images into their production. They should, of course, be mindful of the requirements of the mark scheme to use media language to communicate meanings and construct representations.

7.8 A learner is making a specialist teen make up magazine. How can they not use existing brands if they are taking pictures of real make up?

The student could use actual makeup of an existing brand and then use their own made-up brand for the article.

7.9 Are learners able to take photos of existing gaming footage for a video gaming specialist magazine?

Given the conventions of video gaming magazines do not feature many images of people, learners should be aware of the limited opportunities to construct representations and the potential impact this would have on their ability to access the full range of the marking criteria. Also, it's worth mentioning that the learner would have to declare any found footage and that all found footage would not be taken into consideration when assessing the work, so the more found footage there is, the greater limit to the candidate's opportunity to achieve. We advise against using found images.

7.10 Can learners use additional images in their magazine?

Yes, they can use additional images.

8. NON-EXAM ASSESSMENT: FILM MARKETING BRIEF

8.1 Can learners draw their own original images if appropriate to their chosen genre of film?

Learners are permitted to create their own illustrations (such as entirely self-created artwork) or animations; however, these should be used only when it is appropriate for the genre and form of the media production. Learners should be advised that it can be very challenging to successfully construct insightful, appropriate representations when using illustrations and animation.

8.2 Can learners create a marketing campaign for a film that is a book adaptation or sequel to an existing film?

Learners should create an original product and not an existing brand, so we would advise against both of these. This would also apply to spoofs or parodies of any existing films.

8.3 Can learners create a marketing campaign for a film that is based on a real-life character?

We would advise caution here, as learners are being assessed on their ability to construct representations and narrative, and this may be limited if learners are basing their representations and narrative on real events. This may result in the learner's work being self-penalising.

8.4 Do all characters (stipulated in the brief) need to be shown visually or can they just be referred to in the blurb?

We would recommend that learners do include images to construct the representations visually, using media language. These could be in the thumbnail images; however, they do not need to include multiple characters on the DVD front cover or poster.

8.5 Can learners copy and paste existing billing blocks or are they expected to create their own?

Learners are expected to create their own billing block. The only found material that learners can use are existing generic logos such as production company logos, age certificate logos and barcodes.

9. NON-EXAM ASSESSMENT: MUSIC MARKETING BRIEF

9.1 If a learner selects a song that does not have an official video but then an official video is released at a later date, what should the learner do?

If the learner has commenced the production prior to the release of the video, then they may proceed. The crucial factor is that they should not be influenced by the official video. Please add a comment to this effect on the cover sheet to alert the moderator.

9.2 Learners need to select a song that does not have an official music video; however, can they choose a cover version or remix of a song that has an existing video?

We would advise against this, as it is the song (rather than a particular version of the song) that must not have an official video.



9.3 Are learners able to choose a song that has explicit language?

Learners' productions must be suitable for the target audience demographic specified in the brief. However, they should also be appropriate for the learner's own age group. Centres are responsible for ensuring the appropriateness of the song chosen by the learner.

9.4 What counts as an official music video?

For the purposes of the brief, an official music video is one that is published by the artist, their label or their management that includes imagery and editing. It does not matter what the video is titled, or how/where it was shot.

9.5 What about a song that has a recording of a live performance or a fan video?

If there is simply a live concert performance of the song that has been recorded but is not an official video, then the song would be fine to use.

9.6 What about a song that has a lyric video?

If the lyric video contains imagery or animation, it **does** count as a music video and should be avoided. If the lyric video is just text on a screen or over a static image, then it would not count as a music video and would be fine to use.

9.7 What about a song that has a visualiser?

If the visualiser contains imagery or animation, it **does** count as a music video and should be avoided. If the video is effectively a static image with a repeated slight movement, then it would not count as a music video and would be fine to use.

9.8 Can learners create an animated music video?

No, the details of the brief are such that learners need to create live action music videos in order to meet the requirements.

9.9 If a learner chooses a song that is below the minimum time limit, is it acceptable to add a short narrative section to make it up to the required length?

If this is a convention that is used in the genre of music that they are working in, then this is acceptable. If not, it is advisable to select a longer track.

9.10 Can a learner use their own music?

Yes.

9.11 Can a learner have a colleague operate the camera?

We would not advise this. The learner must be in total control of the shot and therefore if another person is operating the camera, it would not be clear that the direction is the learner's own work.

9.12 Can a song that has been used in a film, TV or musical be used for the music marketing task?

If the song has been written for the film or TV programme, such as *Carolina* (2022) by Taylor Swift, then it should not be used as it's likely that the lyrics of the track directly respond to the themes, content and characters of the TV programme or film. If it is a song that has just been used for the film/TV programme but was released prior to its use, then it can be used but we recommend close supervision to ensure that there's no overlap of content and style.

