

GCSE

# WJEC GCSE

## Digital Media and Film

Approved by Qualifications Wales

### Guidance for Teaching: Unit 2

Teaching from 2026

For award from 2028





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## Introduction

WJEC GCSE Digital Media and Film has been approved by Qualifications Wales and is available to all centres in Wales. It will be awarded for the first time in Summer 2028, using grades A\* to G.

### Aims of the Guidance for Teaching

The principal aim of the Guidance for Teaching is to support teachers in the delivery of WJEC GCSE Digital Media and Film and to offer guidance on the requirements of the qualification and the assessment process. The Guidance for Teaching is **not intended as a comprehensive reference**, but as support for teachers to develop stimulating and exciting courses tailored to the needs and skills of their learners. The guide offers possible classroom activities and links to useful resources (including our own, freely available digital materials and some from external sources) to provide ideas for immersive and engaging lessons.

### Additional ways that WJEC can offer support:

- sample assessment materials and mark schemes
- professional learning events
- examiners' reports on each unit
- direct access to the subject officer
- free online resources
- Exam Results Analysis
- Assessment feedback package.

## Qualification Structure

WJEC GCSE Digital Media and Film consists of three units. The qualification is linear and does not contain tiering. Unit 2 and Unit 3 could be completed any time during the two years and submitted to WJEC in the final year of the course. However, centres should ensure that assessment of both Unit 2 and Unit 3 is completed only when learners have undertaken the necessary teaching and learning and developed the required skills and knowledge. Unit 1 must be assessed in the final year of the course.

	<b>Unit title</b>	<b>Type of Assessment</b>	<b>Weighting</b>
<b>Unit 1</b>	Exploring key concepts and issues	On-screen examination	30%
<b>Unit 2</b>	Distribution and exhibition strategies of digital media and film industries in Wales	Non-examination assessment	30%
<b>Unit 3</b>	Creating digital media and film content	Non-examination assessment	40%

## Assessment

### Summary of Assessment

#### **Unit 2: Distribution and exhibition strategies of digital media and film industries in Wales**

***Non-examination assessment: 18 hours***

**30% of qualification**

**72 marks**

#### **Summary of assessment**

The assessment will be set by WJEC, assessed by the centre and moderated by WJEC. The assessment, which will include a brief and two tasks, will be available via the WJEC Portal, and will remain the same for the lifetime of the specification.

Learners will investigate how a digital media and/or film production company based in Wales produces, distributes and exhibits their products. Learners will create one distribution strategy and one exhibition strategy for a new digital media product produced by a production company in Wales.

## Overview of Unit 2

### Distribution and exhibition strategies of digital media and film industries in Wales (30% of the qualification)

The purpose of this unit is to:

- explore how digital media and film industries in Wales operate
- investigate how Welsh digital media and film products are produced and distributed
- develop creative skills by creating a distribution strategy and an exhibition strategy.

This unit will focus on:

- **exploring** – learners will have the opportunity to explore how digital media and film industries based in Wales operate through research into specific products, such as film, television and videogames produced in Wales. Learners will explore the way products are created to appeal to a target audience and examine their processes of production, distribution and exhibition. Learners will explore and investigate industry practice, job roles and career pathways in the Welsh media landscape.
- **responding and reflecting** – learners will have the opportunity to respond to products produced by their chosen production company, and reflect on how these products are financed, distributed and exhibited. Learners are encouraged to critically reflect on the genre codes and conventions of their chosen product and consider the ways in which products are created to appeal to target audiences. Learners will have the opportunity to respond to the production processes involved in the media product they have chosen and reflect on how these processes may have contributed to the product's success.
- **creating** – learners will create a new concept for a product and production company. Learners are encouraged to plan and consider creative ways to distribute and exhibit their product and create visual examples of their strategies which encourages creativity, originality and imagination.

#### In this unit, learners will develop knowledge, skills and understanding in:

2.1	Investigating production companies based in Wales
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### Unit 2 Assessment objectives and weightings

AO1	Demonstrate knowledge and understanding of digital media and film processes and products.	-
AO2	Develop and apply creative techniques and production skills in a range of different contexts/media forms.	15%
AO3	Reflect on, analyse and evaluate own work and the work of others.	10%
AO4	Create and develop ideas to communicate meaning in digital media and/or film outcomes.	5%

## Unit 2 Teacher Guidance

2.1 Investigating production companies based in Wales	
Content Amplification	Teacher Guidance
<p><b>2.1.1</b> Production, distribution and exhibition</p> <p>Learners should be aware of a range of different digital media and/or film production companies based in Wales, such as Bad Wolf, BBC Cymru Wales, Boom Cymru, Cardiff Productions, Chwarel, ITV Cymru Wales, Little Bird Films, S4C, Severn Screen, TriogI, Wales interactive.</p> <p>Learners should understand:</p> <ul style="list-style-type: none"> <li>• how production, distribution and exhibition operate in relation to digital media and/or film production</li> <li>• how different digital media and/or film production companies based in Wales produce, distribute and exhibit their media content</li> <li>• the value of production, distribution and exhibition.</li> </ul>	<p>The guided learning hours for this unit is 36 hours. 18 hours should be allocated to teaching and learning and 18 hours for learners to complete their non-examination assessment (NEA). This section provides information about the content for teaching and learning before learners start their independent investigation.</p> <p>Before starting the NEA, teachers should ensure that learners understand the production cycle of digital media and film products, building a secure foundation of knowledge and understanding that will allow them to investigate and create independently. Clear distinctions should be made between the terms production, distribution and exhibition. Definitions of each term are provided in the glossary below.</p> <p>Learners should understand how different digital media and film production companies in Wales produce, distribute and exhibit content. The strategies used in the production cycle will depend on various factors including product type, target audience, budget etc. For example, video games are far more likely to be released on multiple digital platforms at once whereas a television series will be available on one platform or channel and may be released on a weekly schedule. Many production companies in Wales are independent studios and will therefore rely on other companies/sources to fund, promote and distribute their products.</p> <p>It can be useful to explore an example case study before learners begin their own investigation. In the non-examination assessment, learners are not permitted to use the set films from Unit 1 as most of the films are not produced by companies in Wales. Teachers may wish to use <i>Patagonia</i> or <i>Y Sŵn</i> to explore how different production companies in Wales produce, distribute and</p>

		<p>exhibit their media content. Teachers may also decide to use products that are not produced by a production company based in Wales (but celebrate Welsh culture and society) to demonstrate the value of production, distribution and exhibition. For example, the documentary <i>Welcome to Wrexham</i> offers the opportunity to explore the impact of co-productions, Welsh representation and the use of streaming services for exhibition. <a href="#">Creative Wales</a> website offers information about the different creative sectors in Wales including links to websites of media production companies and articles about the latest Welsh releases.</p> <p>It is worth ensuring that learners are introduced to and aware of the distribution and exhibition options outlined in task 2 of the static brief to help them make informed choices. It would be worthwhile for learners to explore examples of these strategies and to discuss their benefits. For example, teachers could explore a video game website encouraging learners to explore design and layout features and the types of content used on the webpage.</p> <p><b>Suggested approaches to teaching:</b></p> <ul style="list-style-type: none"><li>• Providing learners with a map of Wales (or their region) showcasing different media production companies could be a useful starting point. <a href="#">Creative Economy Atlas Cymru</a> is an ongoing interactive bilingual resource providing information about the creative sectors in different regions of Wales. Learners could be asked to make predictions about their region before using the online tool. This could also be a useful tool for exploring career opportunities.</li><li>• Ask learners to consider what they think is important to Welsh production companies. Encourage them to consider how these companies might differ to companies elsewhere in the UK or globally?</li><li>• Explore company mission statements and taglines – ask learners to consider what this information implies about the company's values.</li><li>• Explore examples of how companies use genre codes and conventions to appeal to audiences.</li><li>• Use screenshots from company websites and social media platforms – ask learners to decipher who the company's target audience might be based on</li></ul>
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		<p>the content they produce.</p> <ul style="list-style-type: none"><li>● Provide learners with contextual information about the Welsh media landscape. For example, where is media production happening in Wales? What type of digital media and film content is popular for Welsh consumers? What are the viewing trends for Welsh audiences? How are Welsh audiences consuming digital media and film content? Ofcom publishes specific <a href="#">nation reports</a> which could be used as a discussion point for introducing this context.</li><li>● Ask learners to create a visual representation of the media production cycle including sub-stages of production e.g. pre- and post-production, the key roles involved in the stages of the development of a media product and example tasks that might be undertaken.</li><li>● Provide learners with job role definitions and ask them to predict which job role is being described and where this role might feature in the production cycle. For example, this person is responsible for building game mechanics.</li><li>● Learners could investigate career pathways in their local area and create a development plan for their future in the media industry. Learners could present their findings using a format less familiar to them e.g. audio-visual.</li><li>● Scenario based activities can be useful in preparing learners for the non-examination assessment. Provide learners with hypothetical scenarios and ask them to produce a written or visual response. For example, you are a set designer for a new fantasy-drama produced by ITV. Research and select three locations in your area that you might use. This activity can be adapted to include group work where each person is given a different role and must contribute to the success of the production. This could help learners appreciate the benefits of collaboration and the importance of individual roles.</li><li>● Learners could be given hypothetical products e.g. a new crime drama based in their local area and asked to consider how they would promote this production.</li></ul> <p><b>Useful resources</b></p> <ul style="list-style-type: none"><li>● <a href="#">WJEC resources</a> - resources to support the teaching of GCSE Digital Media and Film can be found on our education resources site.</li></ul>
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		<ul style="list-style-type: none"> <li>• <a href="#">Senedd Research on the video games sector in Wales</a></li> <li>• <a href="#">Creative Wales website</a></li> <li>• <a href="#">Media Cymru website</a></li> <li>• <a href="#">Film Hub Wales website</a></li> <li>• <a href="#">Ofcom Media Nations Report Wales 2025</a></li> <li>• <a href="#">University of South Wales Games Survey Wales</a></li> <li>• <a href="https://canolfanffilmcymru.org/en/finding-welsh-film-data-2022-23/">Welsh film data findings - https://canolfanffilmcymru.org/en/finding-welsh-film-data-2022-23/</a></li> </ul>
<p><b>2.1.2</b> Investigating digital media and film production</p>	<p>Learners should be able to analyse and evaluate how production companies based in Wales:</p> <ul style="list-style-type: none"> <li>• use genre codes and conventions to appeal to audiences</li> <li>• produce products, considering aspects such as:             <ul style="list-style-type: none"> <li>• who the production originated with</li> <li>• who financed the production</li> <li>• development stages: pre-production, production and post-production.</li> </ul> </li> </ul> <p>Learners should be able to analyse and evaluate how key job roles contribute to the success of products, for example:</p> <ul style="list-style-type: none"> <li>• in film and television programmes:             <ul style="list-style-type: none"> <li>• producer</li> <li>• set designer</li> <li>• actor.</li> </ul> </li> <li>• in video games:             <ul style="list-style-type: none"> <li>• gameplay programmer</li> </ul> </li> </ul>	<p>The non-examination assessment for Unit 2 consists of a static brief where learners must complete two tasks as part of a digital portfolio. Assessment may be undertaken at any time during the qualification. However, centres should ensure that assessment is completed only when candidates have undertaken the necessary teaching and learning, and developed the required skills and knowledge.</p> <p>Information for teachers can be found in the Non-Examination Assessment Pack on the WJEC Public Website. The pack includes information about how to manage the assessment. These include conditions, controls, resource, mark schemes and declaration forms. Teachers must provide each candidate with a copy of the complete candidate assessment pack. Teachers may provide guidance and support to ensure that learners have a clear understanding of the requirements of the tasks. However, once the work is underway, feedback must be limited to general advice on what needs to be improved for <b>one draft only</b>. Teachers must <b>not</b> provide specific guidance on how to achieve these improvements.</p> <p>The first part of the digital portfolio requires learners to research and produce a case study. The focus of the investigation is exploring the success of <b>two products</b> produced by <b>one</b> production company based in Wales. Example production companies have been provided in the specification; however, this is not an exhaustive list, and centres are encouraged to explore media production companies in their locality. Some Welsh productions are not necessarily produced by Welsh production companies, so it is recommended that learners select an appropriate company with a studio based in Wales before selecting</p>

	<ul style="list-style-type: none"> <li>• animator.</li> </ul> <p>Learners should understand how the above contribute to the success of the products.</p> <p>Learners should be able to analyse and evaluate how production companies based in Wales distribute, market and exhibit products to promote to target audiences, including:</p> <ul style="list-style-type: none"> <li>• use of distribution strategies such as: <ul style="list-style-type: none"> <li>• interviews with key personnel (for example, magazines, newspapers, television and podcasts)</li> <li>• release strategy</li> <li>• social media accounts, appearances and partnerships</li> <li>• trailers and posters.</li> </ul> </li> <li>• use of exhibition strategies that are specific to the medium, such as: <ul style="list-style-type: none"> <li>• film (for example; cinema release, streaming and/or physical media releases)</li> <li>• video games (for example; live streaming, free demos)</li> <li>• television/streaming (for example; adverts, posters).</li> </ul> </li> </ul>	<p>their products. Websites such as <a href="#">Ffilm Cymru Wales</a> and <a href="#">Film Hub Wales</a> feature information on a variety of media production companies based in Wales. Learners are permitted to select <b>two</b> television programmes, films or video games produced by the company. Advertising, radio and magazine products are not permitted.</p> <p><b>Suggested approaches to teaching:</b> The key skills involved in the investigation are analysis and evaluation. It can be beneficial to explain to learners that a research task is not simply selecting information but synthesising and thinking critically about the texts and the impact of their findings.</p> <p>Learners can choose a suitable format to present their findings but should be reminded of the word limit and time restrictions for this task. Learners should be encouraged to strike a balance between breadth and depth of analysis to maximise the use of the word count or time limit. Synthesising information, summarising and selecting relevant evidence are skills that should be encouraged to help learners achieve this. Any additional information that exceeds the maximum length set out in the brief should not be assessed. Only the first 1000 words or 8 minutes should be assessed.</p> <p>Learners will be familiar with genre codes and conventions from their study of digital media and film products in Unit 1. As a reminder, it can be a useful starting point to ask learners to consider the genre codes and conventions they might expect to find in the two products they have chosen for their investigation. Learners could also spend some time considering or building a profile of their chosen company's target audience. Teachers should encourage learners to look at creative decisions, such as the overall message of a product, as well as evaluating technical aspects such as lighting or graphics.</p> <p>Encourage learners to explore the credits of their chosen digital media or film production to gain an awareness of key talents involved. Learners should be encouraged to be selective and avoid simply listing all the people/roles involved. It is key that learners focus on how these roles</p>
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		<p>shape the success of the chosen products. For example, many Welsh productions champion Welsh talent therefore learners should consider how the representation and visibility of Welsh talent impact audiences. Alternatively, if the producer of a video game has previously won awards for their work, this may impact the success of their next production as they already have a fan base and platform to showcase their work. Learners can engage with interviews and content produced by industry professionals when investigating their selected products.</p> <p>Success will look different for products produced by mainstream companies such as BBC Cymru Wales and ITV Cymru Wales as opposed to more independent companies such as TriogI or Wales Interactive. Learners should be encouraged to think about the various factors that could signify a product's success. This could include, but is not limited to:</p> <ul style="list-style-type: none"><li>● Positive reviews on podcasts, blogs, streaming sites</li><li>● Ratings on sites like IMBD, IGN, Metacritic</li><li>● Viewing/streaming figures/downloads/sales</li><li>● Awards/industry accolades</li><li>● International appeal</li><li>● Festival performances</li><li>● Media coverage</li><li>● Collaborations/partnerships</li><li>● Community growth e.g. forums, fan art etc.</li></ul> <p>Learners should understand that typically production companies have marketing teams that use specific strategies to reach audiences. For example, the BBC installed a bus wrapped in a bright yellow evidence bag in Queen Street, Cardiff to advertise series two of crime drama, <i>Hinterland</i>. Learners should be encouraged to explore how the distribution and exhibition strategies used in their selected products help to promote them to their target audience.</p> <p>Access to the internet is permitted so learners should be encouraged to use various sites and sources to gather information including production company websites, news websites, social media sites and education platforms such as</p>
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		<p><a href="#">Ffilm Cymru</a>. Learners are permitted to use images in their findings as evidence. AI can be used as a tool to aid research but <b>must not</b> be used to produce the final work on the candidate’s behalf.</p>
<p><b>2.1.3</b> Creating distribution and exhibition strategies</p>	<p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>● propose products for a new production company by:             <ul style="list-style-type: none"> <li>● creating a mission statement</li> <li>● creating a tagline</li> <li>● stating a target audience.</li> </ul> </li> <li>● create a distribution strategy and an exhibition strategy that includes:             <ul style="list-style-type: none"> <li>● an outline for two examples of a digitally produced visual and/or audio element of a distribution strategy for a new production company from one of the following strategies:                 <ul style="list-style-type: none"> <li>● planning a social media campaign</li> <li>● planning a collaboration and/or partnership strategy</li> <li>● planning a page of a website</li> <li>● planning a merchandise package.</li> </ul> </li> <li>● one example of a digitally produced visual and/or audio element of an exhibition strategy for a new production company from one of the following strategies:                 <ul style="list-style-type: none"> <li>● planning a festival</li> <li>● planning a local event</li> <li>● planning a release schedule</li> <li>● planning an immersive experience.</li> </ul> </li> </ul> </li> </ul>	<p>The second part of the digital portfolio requires learners to use their creative skills to produce original concepts and ideas. The task is structured to reflect real-world industry practice, mirroring the steps digital media and film companies take when designing, developing and marketing new products.</p> <p>Learners are not expected to make any direct references to their investigation in task 1; however, they should choose the same media product and use the findings of their investigation to inform their creative decisions. For example, if learners found that a television programme benefitted from a collaboration with a famous brand, they may choose this option for their distribution strategy for their product. Although research is not a compulsory task outlined in the brief, it may be helpful for learners to research real-world examples of their chosen strategies for inspiration. Collaborations and/or partnerships should involve real-world companies or people.</p> <p><b>Suggested approaches to teaching:</b> As this task focuses on creative choices and decision making, learners should be encouraged to spend time planning and generating ideas for their production company and product. When creating a mission statement and tagline, learners should be encouraged to consider the purpose, values and target audience of their company.</p> <p>When selecting the options for their distribution and exhibition strategy, learners should be encouraged to choose a strategy that aligns with their production. Learners are required to justify why the strategy is appropriate so should consider how the strategy aligns with their company’s values and the intended outcome.</p> <p>Learners should ensure that their final outcomes fully meet the requirements of the distribution and exhibition options they have selected. Each option involves developing a plan for a strategy to distribute/exhibit their original production.</p>

	<ul style="list-style-type: none"> <li>• justify the chosen strategies, including the intended impact of the strategies</li> <li>• consider how the strategies communicate meaning to target audiences.</li> </ul>	<p>The second bullet point of the distribution strategy asks learners to create an outline. This means that learners are not required to create the fully finished product as they are in Unit 3. Learners are expected to create digital mock ups to communicate the ideas of their strategies. Learners must use original footage, images or text for the majority of their exhibition product. It is worth reminding learners that the focus of the mark scheme is on creative skill, appropriateness to target audience, innovation and originality. Their plans should demonstrate thoughtful planning and a clear understanding of the impact of their chosen strategy.</p> <p>Learners are not permitted to work collaboratively in any elements of the non-examination assessment. The work must be their own and learners must submit an authentication document for their work. This can be found in Appendix A of the assessment pack. Learners are permitted to have unassessed participants feature in their work, for example, to appear in photographs for a digital poster. Any unassessed participants must sign Section C of the Candidate Declaration Form.</p> <p><b>Submission guidance</b></p> <p>Learner evidence is designed to be submitted as a portfolio. The final portfolio should include:</p> <ul style="list-style-type: none"> <li>• Research – candidates must present evidence in line with the requirements outlined in the task.</li> <li>• Distribution strategy and exhibition strategy – candidates must present evidence in line with the requirements outlined in the task.</li> <li>• Candidate declaration form</li> </ul> <p>Teachers must see candidates' ideas in progress at least three times at different stages during the process to be able to authenticate the work as the candidate's own. A teacher/assessor checklist can be found in Appendix A of this document that can be used throughout the process and before the submission of work for external moderation.</p>
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## Learning Experiences

Learners should be encouraged to consider the following learning experiences and skills to further develop their understanding, appreciation and awareness of the subject content. Information in the table below provides opportunities for teachers to integrate the learning experiences into delivery.

Learning Experience	Exemplification of Learning Experience
<p>Opportunities to undertake professional film and digital media experiences, such as studio visits, visiting professionals, or masterclasses – either in person or on-screen.</p>	<p><b>2.1.1</b> - Due to the practical and creative nature of Unit 2, centres are encouraged to offer learners experiences that reflect real-life industry practice. Many media production companies offer in-person and/or virtual workshops for schools and educational settings. Centres could reach out to local media production studios to request a tour or visit. <a href="#">Screen Alliance Wales</a> offer a range of educational resources, creative workshops and talks to schools around Wales. <a href="#">IntoFilm</a> also have an extensive library of classroom resources including exhibition and distribution and careers in film. <a href="#">Speakers for schools</a> offer inspirational talks and signpost work experience opportunities in the UK for learners ages 11-19. <a href="#">ScreenSkills</a> offer free e-learning modules for film, television and video games.</p> <p><b>2.1.2</b> - Learners can engage with interviews and content produced by industry professionals when investigating their selected products. Exploring the distribution and exhibition strategies used in the context of Wales gives them a greater insight into the digital media industry in Wales.</p>
<p>Confidence in giving and receiving feedback, promoting independent thinking, originality and creative resilience.</p>	<p><b>2.1.3</b> - In justifying their chosen strategies, learners will be required to think independently and critically about their ideas and outcomes. Proposing an idea for a new production company and hypothetical product requires originality and creative resilience. Teachers could emphasise the idea generation process, encouraging learners to reflect and evaluate their ideas before moving forward to strategy development.</p>

<p>Opportunities to investigate, take risks and overcome creative challenges.</p>	<p><b>2.1.2</b> - Learners can investigate how the media industry operates in Wales through their research into two digital media products. Learners could investigate career pathways in their local area and create a development plan for their future in the media industry. Learners could present their findings using a format less familiar to them e.g. audio-visual.</p> <p><b>2.1.3</b> - Task 2 requires learners to overcome creative challenges through the generation of original and imaginative ideas for a new production company and product. The options provided for distribution and exhibition strategies provide choice and range for learners to take risks and experiment with creative outputs.</p>
<p>Experience some form of collaborative work.</p>	<p><b>2.1.1</b> - Introducing the key concepts of Unit 2 could be an appropriate time for group work and collaboration. Learners could work together to investigate the different stages of media development (production, distribution and exhibition). Learners could be tasked with planning a marketing strategy for an existing product to explore distribution.</p>

## Opportunities for embedding elements of the Curriculum for Wales

Curriculum for Wales Strands			
Cross-cutting Themes			
Local, National & International Contexts	<p>There are many opportunities to include Local, National and International Contexts in GCSE Digital Media and Film. These opportunities are important to learners because the exploration and creation of digital media and film products provide learners with alternative perspectives on their own communities and the wider world. Exploring the media landscape of Wales encourages learners to explore diverse representations of Wales and to consider their own identity and 'cynefin'.</p> <p>Below are some examples of how Local, National &amp; International Contexts can be embedded into teaching and learning:</p>		
	<i>Specification Reference</i>	<i>Amplification</i>	<i>Example</i>
	<b>2.1.1</b>	How different digital media and/or film production companies based in Wales produce, distribute and exhibit their media content.	<ul style="list-style-type: none"> <li>Teachers can explore local production companies based on their locality</li> <li>Teachers can explore how local and national landscapes have been used in productions</li> <li>Teachers can invite local media professionals to give talks/deliver workshops for learners</li> <li>Teachers can explore the impact of media industries on the Welsh economy and reputation</li> </ul>
<b>2.1.3</b>	Propose products for a new production company by: <ul style="list-style-type: none"> <li>Stating a target audience.</li> </ul>	<ul style="list-style-type: none"> <li>Teachers could encourage learners to consider how audience profiles in Wales differ in relation to other countries/areas</li> <li>Learners could conduct market research into their target audience to evaluate the demand for their proposed product.</li> </ul>	

Relationships and Sexuality Education	<p><b>There are many opportunities to include Relationships and Sexuality Education (RSE) in GCSE Digital Media and Film. because media products often offer us a window on the world. Exploring representations of identity, culture, religion, sexuality and gender helps learners navigate the rapidly changing world around them.</b></p> <p><b>Below are some examples of how RSE can be embedded into teaching and learning:</b></p>		
	<p><b><i>Specification Reference</i></b></p> <p><b>2.1.2</b></p>	<p><b><i>Amplification</i></b></p> <p>Learners should be able to analyse and evaluate how key job roles contribute to the success of products.</p>	<p><b><i>Example</i></b></p> <ul style="list-style-type: none"> <li>Learners can learn about how professional relationships and collaboration foster healthy working environments.</li> <li>Learners can gain awareness of job roles and career pathways that may inspire their future choices.</li> </ul>
	<p><b>2.1.3</b></p>	<p>Create a distribution strategy and an exhibition strategy.</p>	<ul style="list-style-type: none"> <li>Learners can consider representations are constructed in digital media products, particularly if using images/photographs in their marketing materials.</li> </ul>

Human Rights Education and Diversity	<p><b>There are many opportunities to include Human Rights Education and Diversity in GCSE Digital Media and Film. These opportunities are important to learners because digital media and film products can often address important human rights issues. Studying a range of stories and representations allows learners to encounter diverse ideologies and attitudes which, in turn, can help to shape their own values and identity.</b></p> <p><b>Below are some examples of how Human Rights Education and Diversity can be embedded into teaching and learning:</b></p>		
	<p><b><i>Specification Reference</i></b></p> <p><b>2.1.1</b></p>	<p><b><i>Amplification</i></b></p> <p>Learners should be aware of a range of different digital media and/or film production companies based in Wales.</p>	<p><b><i>Example</i></b></p> <ul style="list-style-type: none"> <li>Teachers could explore how production companies in Wales represent human rights issues and diversity.</li> </ul>
	<p><b>2.1.3</b></p>	<p>Propose products for a new production company.</p>	<ul style="list-style-type: none"> <li>Learners can use their own values and attitudes to help define their production company.</li> </ul>

Careers and Work-Related Experiences	<p>There are many opportunities to include Career and Work-Related Experiences (CWRE) in GCSE Digital Media and Film. These opportunities are important to learners because careers and opportunities in media sectors are constantly evolving as new and emerging technologies develop. It is important for learners to appreciate the relevance of the creative, technical and critical thinking skills developed in this subject and how these skills may support them in their career choices.</p> <p>Below are some examples of how CWRE can be embedded into teaching and learning:</p>		
	<p><b>Specification Reference</b></p> <p><b>2.1.1</b></p>	<p><b>Amplification</b></p> <p>How different digital media and/or film production companies based in Wales produce, distribute and exhibit their media content.</p>	<p><b>Example</b></p> <ul style="list-style-type: none"> <li>Teachers can use the online <a href="#">Creative Economy Atlas Cymru</a> to encourage learners to investigate job opportunities and leading creative sectors in their area.</li> <li>Teachers can introduce learners to the range of diverse roles involved in production, distribution and exhibition to make learners aware of career pathways in the media industry.</li> </ul>
	<p><b>2.1.2</b></p>	<p>Learners should be able to analyse and evaluate how key job roles contribute to the success of products.</p>	<ul style="list-style-type: none"> <li>Learners can research and investigate various roles in the media industry and learn about their purpose and contribution to the development of media products.</li> <li>Learners can contact Welsh production companies to ask questions about key job roles.</li> </ul>

**Cross-curricular Skills - Literacy**

There are many opportunities to include Literacy in GCSE Digital Media and Film. These opportunities are important to learners because language is a powerful tool in the media. Media literacy skills are imperative in supporting learners to decode media texts and understand how meaning is communicated. Effective communication skills can elevate creativity and expression.

Below are some examples of how Literacy can be embedded into teaching and learning:

	<b>Specification Reference</b>	<b>Amplification</b>	<b>Example</b>
Listening	<b>2.1.1</b>	How different digital media and/or film production companies based in Wales produce, distribute and exhibit their media content.	<ul style="list-style-type: none"> <li>Learners will need to listen to their teachers, masterclass presenters and any key figures on industry visits, consider the information heard and incorporate this into their case study research.</li> </ul>
	<b>2.1.2</b>	Learners should be able to analyse and evaluate how production companies based in Wales distribute, market and exhibit products to promote to target audiences, including: <ul style="list-style-type: none"> <li>use of distribution strategies such as:                             <ul style="list-style-type: none"> <li>interviews with key personnel (for example, magazines, newspapers, television and podcasts)</li> <li>release strategy</li> <li>social media accounts, appearances and partnerships</li> <li>trailers and posters.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>As well as exploring text-based research as part of their investigation, teachers should signpost where learners can listen to interviews with personnel involved in the development of their products.</li> </ul>

	<b>Specification Reference</b>	<b>Amplification</b>	<b>Example</b>
Reading	<b>2.1.2</b>	Learners should be able to analyse and evaluate how production companies based in Wales produce products.	<ul style="list-style-type: none"> <li>Learners will critically evaluate the strategies and outcomes of the media production companies they focus on, which may have been produced by a range of people with different perspectives and biases.</li> <li>Learners will read and consider a range of articles and documents in relation to their chosen media production companies and their strategies. They will also have the opportunity to critically evaluate what they are reading when building their case study.</li> <li>Learners can consider whether conflicting opinions arise in relation to marketing strategies and materials and to compare strategies and synthesis what they have read.</li> </ul>
	<b>2.1.3</b>	Create a distribution strategy and an exhibition strategy.	<ul style="list-style-type: none"> <li>Part of any production process involves editing and proofreading skills to ensure the product is accurate and suitable for the target audience. Once learners have created their distribution and exhibition strategies, they should engage with reviewing their work as industry professionals would.</li> </ul>

	<b>Specification Reference</b>	<b>Amplification</b>	<b>Example</b>
Speaking	<b>2.1.1</b>	How different digital media and/or film production companies based in Wales produce, distribute and exhibit their media content.  The value of production, distribution and exhibition.	<ul style="list-style-type: none"> <li>• In lessons, learners can respond to information, research, each other and to feedback.</li> <li>• Learners can debate and discuss the value of the stages of the media lifecycle.</li> </ul>
	<b>2.1.2</b>	Learners should be able to analyse and evaluate how production companies based in Wales distribute, market and exhibit products to promote to target audiences.	<ul style="list-style-type: none"> <li>• Learners will use discipline-specific language when engaged in debate and discussion pertaining to their chosen media production case studies in 2.1.2. They will also have opportunities to share and discuss their own opinions in relation to the strategies explored and to talk effectively about their research and respond to the viewpoints of others as part of this learning.</li> </ul>

	<b>Specification Reference</b>	<b>Amplification</b>	<b>Example</b>
Writing	<b>2.1.1</b>	Learners should understand: <ul style="list-style-type: none"> <li>• how production, distribution and exhibition operate in relation to digital media and/or film production.</li> </ul>	<ul style="list-style-type: none"> <li>• Learners can gain knowledge and understanding of industry-specific language and the meanings of these terms. Learners can then use these terms in their written responses.</li> </ul>
	<b>2.1.3</b>	Create a distribution strategy and an exhibition strategy.	<ul style="list-style-type: none"> <li>• Learners will specifically plan and write for different audiences and purposes as they create their digital NEA portfolio.</li> <li>• Learners should be encouraged to consider how the language they use can construct meaning for audiences.</li> </ul>

**Cross-curricular Skills - Numeracy**

There are many opportunities to include Numeracy in GCSE Digital Media and Film. These opportunities are important to learners because these skills can support with important media industry tasks such as budgeting, planning, analysing and interpreting data. Effective numeracy skills are required for the technical and practical elements of media production such as lighting and audio ratios and proportions.

Below are some examples of how Numeracy can be embedded into teaching and learning:

	<b>Specification Reference</b>	<b>Amplification</b>	<b>Example</b>
Developing Mathematical Proficiency	<b>2.1.1</b>	Learners should understand: <ul style="list-style-type: none"> <li>the value of production, distribution and exhibition.</li> </ul>	<ul style="list-style-type: none"> <li>To appreciate the value of distribution and exhibition, teachers can explore audience metrics such as viewing figures, ratings etc.</li> <li>Learners can explore Welsh-specific data from Welsh Government and Ofcom to explore how media in Wales is received.</li> </ul>
	<b>2.1.3</b>	Create a distribution strategy and an exhibition strategy.	<ul style="list-style-type: none"> <li>Learners will have to plan and create strategies in relation to the exhibiting of their media concept, meaning that they may need to create timelines, consider scheduling and financial elements of the production.</li> </ul>

Understanding the number system helps us to represent and compare relationships between numbers and quantities	<p><b>Specification Reference</b></p> <p><b>2.1.2</b></p>	<p><b>Amplification</b></p> <p>Learners should understand how the above contribute to the success of the products.</p>	<p><b>Example</b></p> <ul style="list-style-type: none"> <li>As part of their research into Wales and the Welsh media, it may be that learners consider where certain media products are most successful, or where certain media production companies are based in relation to their target audiences.</li> </ul>
	<p><b>Specification Reference</b></p> <p><b>2.1.2</b></p>	<p>Learners should be able to analyse and evaluate how production companies based in Wales:</p> <ul style="list-style-type: none"> <li>produce products, considering aspects such as who financed the production.</li> </ul>	<ul style="list-style-type: none"> <li>Learners can develop their understanding of financial literacy by investigating production budgets and funding.</li> </ul>
Learning about geometry helps us understand shape, space and position and learning about measurement helps us quantify in the real world	<p><b>Specification Reference</b></p> <p><b>2.1.3</b></p>	<p><b>Amplification</b></p> <p>Create a distribution strategy and an exhibition strategy.</p>	<p><b>Example</b></p> <ul style="list-style-type: none"> <li>In the planning and production of their distribution and exhibition strategies, learners will need to consider use of space e.g. on digital posters.</li> <li>They will also need to consider scaling of images, and the shape and design of their digital products.</li> </ul>

	<b>Specification Reference</b>	<b>Amplification</b>	<b>Example</b>
Learning that statistics represent data and that probability models chance help us make informed inferences and decisions	<b>2.1.3</b>	Create a distribution strategy and an exhibition strategy.	<ul style="list-style-type: none"><li>Learners will have to plan and create strategies in relation to the exhibiting of their media concept, meaning that they may need to make predictions in relation to - for example - cinema release strategy, which may involve mathematical calculations pertaining to the number of cinemas chosen to release, box office projections, production costs, projected gross and net profit, as well as considerations about television rating and audience figures.</li></ul>

**Cross-curricular Skills - Digital Competence**

There are many opportunities to include Digital Competence in GCSE Digital Media and Film. These opportunities are important to learners because they give learners the confidence to navigate the digital content and the online world. Through the study of digital communication and production, learners can develop transferrable skills to ensure that they become creative and critical consumers and producers.

Below are some examples of how Digital Competence can be embedded into teaching and learning:

<i>Specification Reference</i>	<i>Amplification</i>	<i>Example</i>
<p><b>2.1.2</b></p>	<p>Learners should be able to analyse and evaluate how production companies based in Wales:</p> <ul style="list-style-type: none"> <li>● produce products, considering aspects such as:                             <ul style="list-style-type: none"> <li>● who the production originated with</li> <li>● who financed the production</li> <li>● development stages: pre-production, production and post-production.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● Learners will learn about issues surrounding copyright and the creative work of others specifically when researching Welsh media companies.</li> <li>● Learners can cite sources for their research.</li> <li>● Learners will explore a range of digital resources in their research.</li> </ul>
<p><b>2.1.3</b></p>	<p>Create a distribution strategy and an exhibition strategy.</p>	<ul style="list-style-type: none"> <li>● As learners are required to become producers of digital content, they will need to consider copyright and legal frameworks when using images/content in their strategies.</li> </ul>

Citizenship

Interacting and Collaborating	<b>Specification Reference</b>  <b>2.1.1</b>	<b>Amplification</b>  Production, distribution and exhibition.	<b>Example</b> <ul style="list-style-type: none"> <li>Although the NEA brief does not permit learners to work collaboratively, there are opportunities to interact and participate in collaborative work when learning about production, distribution and exhibition. For example, learners could work in groups and each take responsibility to research one element of the media lifecycle.</li> </ul>
	<b>2.1.2</b>	Learners should be able to analyse and evaluate how production companies based in Wales distribute, market and exhibit products to promote to target audiences.	<ul style="list-style-type: none"> <li>Learners can use digital tools to aid their investigation exploring how collaboration and audience interaction with digital media products can contribute to its success.</li> </ul>
Producing	<b>Specification Reference</b>  <b>2.1.2</b>	<b>Amplification</b>  Learners should be able to analyse and evaluate how production companies based in Wales distribute, market and exhibit products to promote to target audiences.	<b>Example</b> <ul style="list-style-type: none"> <li>As part of their investigation, learners will need to produce evidence of their findings. Learners will need to consider the most effective way to present their findings which may include producing audio-visual content.</li> </ul>
	<b>2.1.3</b>	Create a distribution strategy and an exhibition strategy.	<ul style="list-style-type: none"> <li>As part of the creation of their distribution and exhibition strategies, learners will have to use digital tools to create marketing and promotional material, and therefore consider their appropriateness, limitations and benefits.</li> </ul>

	<b>Specification Reference</b>	<b>Amplification</b>	<b>Example</b>
Data and Computational Thinking	<b>2.1.1</b>	Learners should understand: How different digital media and/or film production companies based in Wales produce, distribute and exhibit their media content.	<ul style="list-style-type: none"> <li>Learners can explore the economic impact of the media industry in Wales which may lead them to exploring data and statistics to identify trends and patterns.</li> </ul>
	<b>2.1.2</b>	Learners should be able to analyse and evaluate how production companies based in Wales distribute, market and exhibit products to promote to target audiences.	<ul style="list-style-type: none"> <li>Learners will undertake research into distribution and exhibition, which may entail the exploring and dissecting of relevant economic information, data and statistics to identify trends, patterns, successes and failures.</li> </ul>

## Integral Skills

There are many opportunities to include Creativity and Innovation in GCSE Digital Media and Film. These opportunities are important to learners because they are given the opportunity to express themselves and to experiment with different creative tools and media forms. The creative process is integral to digital media and film and through engaging with this, learners can develop innovative and original ideas that ignite imagination.

Below are some examples of how Creativity and Innovation can be embedded into teaching and learning:

	<i>Specification Reference</i>	<i>Amplification</i>	<i>Example</i>
Creativity and Innovation	<b>2.1.2</b>	Learners should be able to analyse and evaluate how production companies based in Wales distribute, market and exhibit products to promote to target audiences.	<ul style="list-style-type: none"> <li>Learners are required to be curious and inquisitive as they research their case studies. Learners should be encouraged to explore a range of sources and follow their curiosity to develop a deeper understanding of the way the chosen production company operates.</li> </ul>
	<b>2.1.3</b>	Create a distribution strategy and an exhibition strategy.  Consider how the strategies communicate meaning to target audiences.	<ul style="list-style-type: none"> <li>Learners get the opportunity to link together a range of experiences, knowledge and skills acquired across 2.1.1 and 2.1.2 to use in their portfolio creation and design.</li> </ul>

Critical Thinking and Problem Solving	<p>There are many opportunities to include <b>Critical Thinking and Problem Solving in GCSE Digital Media and Film</b>. These opportunities are important to learners because the skills required to question, evaluate and refine content are vital to the creative process. Learners should be encouraged to reflect on their own work and the work of others to gain confidence in identifying strengths and areas for improvement.</p> <p>Below are some examples of how <b>Critical Thinking and Problem Solving</b> can be embedded into teaching and learning:</p>		
	<p><b>Specification Reference</b></p> <p><b>2.1.2</b></p>	<p><b>Amplification</b></p> <p>Learners should be able to analyse and evaluate how production companies based in Wales distribute, market and exhibit products to promote to target audiences.</p>	<p><b>Example</b></p> <ul style="list-style-type: none"> <li>Learners will explore, research and respond to their study of Welsh media production companies and the corresponding digital landscape. This will involve them asking questions and evaluating information in relation to these companies, the industry and the landscape, as well as identifying issues and problems in the marketing, distribution and exhibition strategies they have researched.</li> </ul>
	<p><b>2.1.3</b></p>	<p>Create a distribution strategy and an exhibition strategy.</p>	<ul style="list-style-type: none"> <li>When creating their portfolio, learners will engage with objective decision making, as well providing arguments and justification for their decisions.</li> </ul>

Planning and Organisation	<p>There are many opportunities to include <b>Planning and Organisation</b> in <b>GCSE Digital Media and Film</b>. These opportunities are important to learners because they are given the opportunity to develop skills such as time management, project management and creative decision-making. These essential and transferrable skills are not only valued in creative and media industries but by a range of employers.</p> <p>Below are some examples of how <b>Planning and Organisation</b> can be embedded into teaching and learning:</p>		
	<i><b>Specification Reference</b></i>	<i><b>Amplification</b></i>	<i><b>Example</b></i>
	<b>2.1.2</b>	Learners should be able to analyse and evaluate how production companies based in Wales distribute, market and exhibit products to promote to target audiences.	<ul style="list-style-type: none"> <li>● Learners should be encouraged to plan questions and key areas of research to investigate their chosen production company.</li> <li>● Learners will need to undertake some element of planning to decide how they will present and organise their findings.</li> </ul>
<b>2.1.3</b>	Creating distribution and exhibition strategies.	<ul style="list-style-type: none"> <li>● Learners will take control of their own individual product, meaning they will need to plan, prepare, make decisions and set goals to achieve their desired outcome.</li> <li>● Learners will have to respond to feedback across the process of this portfolio creation, as well as manage their time as they head towards centre-set deadlines and possible interim submissions.</li> </ul>	

Personal Effectiveness	<p>There are many opportunities to include <b>Personal Effectiveness in GCSE Digital Media and Film</b>. These opportunities are important to learners because developing skills such as organisation, communication and self-management will help learners improve their confidence and self-esteem to be prepared for life and work.</p> <p>Below are some examples of how <b>Personal Effectiveness</b> can be embedded into teaching and learning:</p>		
	<p><b>Specification Reference</b></p> <p><b>2.1.3</b></p>	<p><b>Amplification</b></p> <p>Creating distribution and exhibition strategies.</p>	<p><b>Example</b></p> <ul style="list-style-type: none"> <li>Learners will need to be aware of and refer to their decision making for each element of their distribution and exhibition materials and strategies. This will require them to have emotional awareness and intelligence as they explain why they have designed and created certain components in relation to specific audiences, as well as an awareness of how their strategies intersect with any social, cultural, ethical and legal considerations especially in relation to audiences, copywrite material, paid crew and cast, etc. The portfolio requires evaluation of their decision making, the feedback they receive as they develop the portfolio allows them to evaluate mistakes and identify areas for development.</li> </ul>

## Glossary for Unit 2

Term	Definition
Codes	The systems of signs used within media to create meaning - e.g. technical codes.
Conventions	Devices used by the media that meet the expectations of the audience. Conventions can include devices like camera shots, props, characters etc.
Cultural context	The values, beliefs, customs and traditions that impact media production and how media products are understood and interpreted.
Distribution	The process of delivering media products to audiences, including the marketing campaign.
Exhibition	The public display or presentation of a media product, such as a screening in a film festival.
Genre	<p>The type or category of a media product.</p> <p>In relation to <b>film</b>, a genre is a category or classification that identifies films based on their narrative elements, themes, tone, setting and stylistic approach. It helps audiences set expectations about the kind of story and emotional experience a film will deliver.</p> <p>In relation to <b>video games</b>, a genre is a classification that groups games based on their gameplay mechanics, objectives and player interactions, rather than just narrative or setting (as in film). It helps define how a game is played, what skills are required, and what kind of experience the player can expect.</p>
Historical context	The time period and events in which a media product is created and/or set and how this impacts how media products are understood and interpreted.
Historical production context	How the production of the video game reflects the time period in which it was produced.
Institutional context	The structures and organisations (e.g. media companies) that affect how a media product is created and interpreted.
Marketing	The process of promoting and selling a product, brand or service to an audience.
Media production cycle	The development of a media product including the stages of planning, production, distribution and exhibition.
Mission Statement	A description of a company that outlines its purpose and values.
Production	The creation of a media product.
Social context	The social environment or situation, including political and economic factors, that impact media production and how media products are understood and interpreted.

Strategy	A plan to reach an objective/goal.
Tagline	A memorable phrase or slogan used to promote a company, brand or product.

## Appendix A – Unit 2 NEA Teacher Checklist

### **Distribution and exhibition strategies of digital media and film industries in Wales**

*This checklist is designed to be used internally by centres before NEA is submitted for external moderation.*

#### *Administration and delivery of assessment:*

- All candidates have been provided with a copy of the complete candidate assessment pack
- Internal deadlines have been set to ensure work is completed and assessed well before the moderation deadline
- Candidates have been given the correct amount of time to complete the NEA (Unit 2 is 18 hours)
- NEA work is securely stored in the centre
- Limited/general advice has been provided to learners on only **one** draft of their work
- Candidates' work has been authenticated **at least three times** at different stages of the process
- Candidates have not been permitted to collaborate during the assessment
- Candidates have used digital tools and online resources in line with WJEC guidelines.

#### *Assessment and marking:*

- Candidates' work meets the requirements of the NEA brief and tasks
- Word counts and time limits have been adhered to (information on what to do if work exceeds this is included in the mark schemes)
- Marks have been allocated using the task-specific marking scheme provided in the assessment pack
- Marks and justifications have been recorded by assessors on the Unit 2 Candidate Mark Record Form
- Any concerns around authenticity and plagiarism have been addressed and documented by the centre.

#### *Submission:*

- Any marks amended during the centre's internal moderation process have been submitted to WJEC
- Assessors have completed all sections of the Unit 2 Candidate Mark Record Form
- Relevant candidates have signed **parts A, B and C** of the Candidate Declaration Form
- All work is clearly labelled with the **centre number, candidate number and name**
- All required components are included in the sample upload:
  - Task 1: Research
  - Task 2: Distribution Strategy and Exhibition Strategy
  - Candidate Declaration Form
  - Unit 2 Candidate Mark Record Form.