

Distinction Requirements: Multimedia & Narrative

The Multimedia & Narrative panel encompasses Audio Visual, Moving Image and Multimedia. While these are discrete areas of personal and professional practice they also allow for a wider interpretation of multi-platform work and this is encouraged.

Multimedia & Narrative can be defined for the purposes of the Panel and will be viewed as *a considered object or objects that need/s to be seen over a period of time*. It will use both new and established tools of visual literacy. Evidence will include a structured statement of intent at Associate and Fellowship levels.

The name 'Multimedia & Narrative', shows a combination of process / delivery as well as content. 'Narrative' in the title is important as it emphasises the universal storytelling element of all sectors under this umbrella.

Within the umbrella of Multimedia & Narrative, an application will consist predominantly of the candidate's own images, alongside the potential use of third party images. Sometimes there appears to be a culture that places too great an emphasis on looking at the quality of individual images rather than considering a body of work as a whole: there is a need to acquire a new understanding and to embrace new ideas and ways of looking at work. Candidates should navigate meaning and concentrate on the interpretation of images within their context. This could provide a new interpretation of previous work, a creative reworking, or a repurposing of content – not just copying photographs but bringing new and different value to original photography.

At Licentiate level there is no requirement for a statement of intent. However, copyright ownership, target audience and the nature of any collaboration should be stated on the application form. (See sections 2 to 4 in the following 'Statement of Intent' for guidance.)

The statement at Associate and Fellowship level will include a clear explanation of how the project was conceived, an indication of the work's intellectual content and creative input and decisions made in the formation of the work. The identification of a target audience should be an element of the statement. Where copyright ownership belongs to others, full attribution should be part of the process. There is a moral responsibility and duty of care as well as the need to follow legal procedures that applicants at all levels should be aware of and reference should be made to this in the statement. The anticipation is that this would normally not exceed one A4 page of text though this could be expanded to fulfil requirements if necessary.

The anticipation is that Multimedia & Narrative will require only one distinction panel in the foreseeable future and the membership of that panel should be broad enough to encompass the global scope of possible submissions. Because of the nature of this particular distinction these requirements are possibly more flexible than in other areas. Interpretation of these recommendations is normally the responsibility of the Chair.

STATEMENT OF INTENT

1. The structured statement of intent for Associateship and Fellowship will state the intention of the artist/photographer in producing the body of work and provide a platform on which to assess the work. While the statement will probably be minimal, it should nevertheless provide an outline/script/storyboard and show the order in which things happen, and how the applicant developed the work and arrived at the finished outcome. The Panel will be looking for evidence of the way in which the project was conceived. The applicant will demonstrate and describe their own creative input, not just rely on equipment to do this for them. This attention to good practice will provide a coherent and focused view of the work.
2. Where copyright ownership belongs to others full attribution and moral integrity should be part of the process. There is a moral responsibility and duty of care to those represented in the work as well as a need to follow legal procedures. Candidates at all levels should be aware of this requirement and refer to it in the statement. Candidates should approach this positively and explain briefly how this has been achieved.
3. The candidate should indicate the target audience.
4. Where there is a collaborative presentation, the extent of any collaboration should be outlined.
5. In line with all other distinction panels, the candidate will remain anonymous. The candidate will not be identified at any level and will not be present at Fellowship level. Although there will be no debriefing on the day, the process of feedback will be in common with other distinction sectors. This could include personal contact with an appropriate panel member.

AUDIO VISUAL

Audio Visual remains a still image medium within which animation and the moving image are welcomed but are not a requirement.

It is recognised in principle that some applicants use photographs and others create them. Applications can be wholly the work of the individual, or may include third-party images as long as the photography is predominantly the work of the individual. If third-party images have been used, this must be stated in the application and all associated copyright clearances referenced. If copyrighted music has been used, appropriate licences must also be referenced. Where applications are the work of a team, the application must state precisely what has been contributed by the applicant and what was contributed by others.

The application will be projected on RPS equipment at 1400 x 1050 pixels (*or 1920 x 1080 pixels amend as appropriate*), and submitted either as an executable file or in a media format compatible with Quicktime or Windows Media Player.

Audio Visual Licentiate

The requirement is for one or more sequences with a maximum total running time of 10 minutes. The Licentiate is awarded for competence in preparing and presenting the audio-visual programme(s). This must be demonstrated by effective mixing and editing of



the soundtrack, the presentation of high quality images and/or video, and an underlying concept that unifies the audio and visual components.

Audio Visual Associateship

The requirement is for one or more sequences with a maximum total running time of 15 minutes. A Statement of Intent should outline the creative intention of the work. The statement should not describe the sequence or give technical details unless there are specific or unusual techniques that need to be highlighted. The statement should indicate the environment in which the work would normally be seen as an aid to interpretation.

The Panel is looking for excellence in both image quality and the recording, mixing and editing of the soundtrack, and the Associateship is awarded for a high standard in bringing these elements together within the structure of an interesting concept.

Audio Visual Fellowship

The requirement is for one or more sequences with a maximum total running time of 20 minutes. A Statement of Intent should define the creative intention of the work. The statement should not describe the sequence or give technical details unless there are specific or unusual techniques that need to be highlighted. The statement should indicate the environment in which the work would normally be seen as an aid to interpretation.

The Panel is looking for outstanding ability and originality. Photographic and audio components must be of excellent quality, and the concept of each sequence must demonstrate creative flair. The successful unity of images, audio and concept will elevate the sequence into a final product that is on an appreciably higher level than its individual components. The work may include original research (in a documentary production) or the applicant's own poetry or music (in an artistic production). By using the special qualities of the medium, the application will enable the Panel to see the world in a new and exciting way.

MOVING IMAGE

The Panel is seeking moving images that enact a story through a sequence of images with sound eliciting a progressive response from the viewer as opposed to the reactionary response evoked by a still photograph. Films demanding emotional and intellectual input from the viewer will be welcomed, as will films combining the use of moving and still images.

Exploration of the subject addressed must be thought provoking and worthwhile; the viewer must learn something even if the subject matter is already familiar. The Panel is seeking films that challenge stereotyping: social, political and economic preconceptions; or examine perceptions of spatial awareness and the relativity of time.

Submissions should demonstrate not only that you understand how to operate a camera, light a scene, or edit film, but also how all the aspects of filmmaking relate to, interact with, and depend upon each other. The panel is seeking creative elements of looking and seeing, of meaning and critical debate, as well as careful balance between words, sound and pictures.

Your images must tell the story you are narrating: the function of words and sound should be to augment the impact of those images. Your finished product must be more than simply a collection of images to music.

Both general locations and specific backgrounds should inform the viewer with regard to the subject matter of the film.

While treatment of images using filters, colour grading etc., and digital manipulation of images and sound may be used; please bear in mind that manipulation techniques, if overdone, can prove counter-productive. Such techniques should never detract from the integrity of an individual image or the complete film, and should be carefully matched to the narrative you are communicating at relevant points within that narrative.

Both original music and the skilful editing of recorded music will be taken into account.

Where used, music must be carefully chosen and appropriate to visual elements, script and sound recording in both style and content. Music and images copyrighted to others must be referenced.

The convergence of still and moving imagery – the bringing together of otherwise separated areas of reality and of fundamentally different methods of observation – offers candidates the opportunity to involve third party images and provide a new interpretation, creative reworking or repurposing of content by providing new value to original photography. Where third party images are used, applications must still consist predominantly of the candidates' own images.

The Panel is seeking original and innovative use of lighting techniques and aesthetics; for example background, cameo, flood, high key, low key, soft, mood and Rembrandt lighting; editing and transitional devices such as cross, jump and fast cutting, dissolve, flashback, split screen and cutaway; and film techniques such as forced perspective, freeze frame, birds eye, high and low angle, close up, panning, tracking and long take.

Primary emphasis will be placed on a candidate's Statement of Intent. This should include an outline/script/storyboard of the order in which action takes place. It should also describe how the project was conceived, its intellectual content, how you developed the work and arrived at the finished outcome, your own creative input, and identify your target audience other than the distinction panel. It should also provide evidence of distinctive personal practice and commitment. You should not describe images or give technical details, unless you wish to highlight any special or unusual technique employed. Where copyright ownership for sounds or images belongs to others full attribution must be made and referenced.

Except where the work is of a specialist nature, the two entries required at Associateship and Fellowship level should deal with quite different subjects in order to demonstrate your versatility and the ability to handle lighting effectively.

There are no technical barriers to production format in the Moving Image category and delivery platforms can vary from large screen to television screen, from tablet to personal device and in any chosen aspect ratio. However, if submissions form part of a larger performance, for instance a feature film in a cinema or a gallery installation, they must be assessed within that context and applicants should seek advice at an early stage from the Panel Chair and the Distinctions Department so that suitable arrangements for assessment can be made.

Moving Image Licentiateship

Applications require one example of work with a maximum total running time of 10 minutes. You need to deliver clear narrative – the ability to communicate a subject to an audience – and creative looking and seeing. Any voice recording must be clear in the mix from music and sound effects. The panel is primarily concerned with your photography, but bad editing or poor soundtrack are unacceptable, however good the photography.

Moving Image Associateship

Applications require two examples of work with a maximum total running time of 20 minutes. You need to demonstrate a good working technique producing a consistently good standard of photography and mastery of camera movements and the conventions governing them. The Panel is seeking excellence in both image quality and sound recording, mixing and editing. Applications will also be considered on the basis of the combination of still and moving image making. Associateship is awarded for a high standard in bringing these elements together.

Moving Image Fellowship

Applications require two examples of work with a maximum total running time of 30 minutes. The qualities the Panel are seeking are originality in subject matter and its presentation, and creative flair. Over and above technical skill you need to demonstrate outstanding ability and overall excellence: a successful unity of sound and imagery that elevates your film to an appreciably higher level than its individual components. Applications will also be considered on the basis of contributions to the field of the moving image in the form of writing: the development of technical innovations including new equipment and laboratory processes: the combination of still and moving image making; challenges to the conventions of the moving image, and the examination of its changing role in visual culture.

MULTIMEDIA (outline)

This category places importance upon the challenges for photography and narration engendered and sustained by the new ecologies of the web. Work submitted here will explore the emergence of new story-telling methodologies and narrative practices that explore the dynamics presented to us by the digital world, as well as reflecting on historical precedents.

Submissions in this category would consider the audience, the story and the form of the artefact as integral components in the production of the work, for some this could be a digital representation on the web, a multiplatform presentation or for others it could be a printed book.

Submissions could also investigate collaborative and trans-media approaches to storytelling, these could include mediated authorship of images and devising new means of photo distribution and dissemination in an attempt to bring new audiences and communities of interest to the work.