edexcel

Pearson Edexcel Level 3 Advanced Subsidiary GCE in Media: Communication and Production (Single Award) (8771)

Pearson Edexcel Level 3 Advanced GCE in Media: Communication and Production (Single Award) (9771)

Specification

Applied GCE

First Examination 2014

Issue 4

This specification is Issue 4. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on the Edexcel website: www.edexcel.com

Pearson Edexcel Level 3 Advanced Subsidiary GCE in Media: Communication and Production (Single Award) (8771)

Pearson Edexcel Level 3 Advanced GCE in Media: Communication and Production (Single Award) (9771)

Contents

Introduction

This suite of nine qualifications comprises General Certificates of Education in:

- Applied Art and Design
- Applied Business
- Applied ICT
- Engineering
- Health and Social Care
- Leisure Studies
- Media
- Performing Arts
- Travel and Tourism.

The qualifications are designed to give learners a broad introduction to a vocational sector.

Edexcel GCE in Media: Communication and Production

These qualifications have been developed to provide a broad educational basis for further training, further education or for moving into appropriate employment within the media sector. They have been designed to be delivered in a work-related context and to allow learners to develop an understanding of the media sector.

Qualification codes

Each qualification title is allocated a National Qualifications Framework (NQF) code.

The National Qualifications Framework (NQF) code is known as a Qualification Number (QN).
This is the code that features in the DfE Section 96, and on the LARA as being eligible for 16–18 and 19+ funding, and is to be used for all qualification funding purposes. The QN is the number that will appear on the student's final certification documentation.

The QNs for the qualifications in this publication are:

Pearson Edexcel Level 3 Advanced Subsidiary GCE in Media: Communication and Production: 100/4279/9

Pearson Edexcel Level 3 Advanced GCE in Media: Communication and Production: 100/4280/5

Qualification overview

Structure

Advanced Subsidiary/Advanced GCE (Single Award)

All Single Award Advanced GCE qualifications in this suite comprise six equally-weighted units and contain an Advanced Subsidiary subset of three AS units. The AS is the first half of a GCE course and contributes 50 per cent of the total Advanced GCE marks. The A2, the second half of the Advanced GCE, comprises the other 50 per cent of the total Advanced GCE marks.

Advanced Subsidiary/Advanced GCE (Double Award)*

All Advanced GCE (Double Award) qualifications in this suite comprise 12 equally-weighted units and contain an Advanced Subsidiary (Double Award) subset of six AS units. The Advanced Subsidiary (Double Award) is the first half of an Advanced GCE (Double Award) course and contributes 50 per cent of the total Advanced GCE (Double Award) marks. The A2, the second half of the Advanced GCE (Double Award), comprises the other 50 per cent of the total Advanced GCE (Double Award) marks.

Advanced GCE with Advanced Subsidiary (Additional)

All Advanced GCE with Advanced Subsidiary (Additional) qualifications in this suite comprise nine equally-weighted units.

*The Pearson Edexcel Level 3 GCE in Media: Communication and Production is not available as an Advanced Subsidiary (Double Award), an Advanced GCE (Double Award), or as an Advanced GCE with Advanced Subsidiary (Additional) qualification.

Guided learning hours

The number of guided learning hours for the three-unit Advanced Subsidiary GCE (Single Award) qualification is 180.

The number of guided learning hours for the six-unit Advanced GCE (Single Award) qualification is 360.

Overview of units

Unit	Title	Unit code	Level	AS	GCE	Assessment mode	Assessment availability
1	Industries, Texts and Audiences	6973	AS	Compulsory	Compulsory	Internal	June
2	Skills for Media Production	6974	AS	Compulsory	Compulsory	Internal	June
3	Media Production Brief	6975	AS	Compulsory	Compulsory	External	June
4	Research and Development for Media Production	6976	A2	N/A	Compulsory	Internal	June
5	Media Production Project	6977	A2	N/A	Compulsory	Internal	June
6	Professional Practice in the Media Industries	6978	A2	N/A	Compulsory	External	June

Rationale

This suite of nine General Certificates of Education is part of the Level 3 provision of the National Qualifications Framework (NQF).

These GCEs aim to:

- widen participation in vocationally-related learning

- allow learners to experience vocationally-related learning to see if it is suitable for them

- enable learners to make valid personal choices on completion of the qualification

- raise attainment at Level 3/Advanced level of the NQF.

The broad objectives of the GCEs are to:

- introduce learners to work-related learning

- give learners a broad introduction to a vocational sector

- give learners the technical knowledge, skills and understanding associated with the subject at this level

- equip learners with some of skills they will need in the workplace or in further education or training

- empower learners to take charge of their own learning and development

- provide a range of teaching, learning and assessment styles to motivate learners to achieve their full potential.

The Applied GCE suite of qualifications contributes to the quality and coherence of national provision, as shown by their place in the Government's Green Paper '14–19 Extending Opportunities, Raising Standards'.

The GCE in Media: Communication and Production has been designed to provide a broad educational basis for further education or for moving into employment within the media sector. This is achieved by ensuring that learners develop the general skills, knowledge and understanding needed within the sector. This qualification conforms to the General Qualification Criteria for GCEs and to the subject criteria for GCE qualifications in Media: Communication and Production, which set out the knowledge, understanding, skills and schemes of assessment common to all GCE qualifications in the subject. Subject criteria help ensure consistent and comparable standards in the same subject area across awarding bodies and help further and higher education institutions and employers know what has been studied and assessed.

In particular, the aims of the GCE qualifications in Media: Communication and Production are to:

- encourage learners to develop a broad understanding and knowledge of, and skills in media applied within a work-related, client-orientated context, through learning approaches and activities that reflect working practices of, and constraints on, professionals working in the media industries

- develop practical media skills, techniques and processes

- study the working methods used by professional media practitioners as both individual and team workers

- explore media practice in terms of products, services and audiences

- develop ways of working that emphasise practical independence, self-directed learning and improving practice over time

- explore how meaning is created and communicated through experimentation in a range of media

- support progression to courses that might be either general or multi-disciplinary throughout, start general or multi-disciplinary and become more specialist, or be specialist throughout.

Recommended prior learning

Learners who would benefit most from a GCE in Media: Communication and Production are likely to have one or more of the following:

- four GCSEs at grade A*–C (these might include a GCSE at grade A*–C in Media Studies or English, or both)

- a Level 2 BTEC First Certificate or First Diploma in Media

- a Level 2 BTEC First Certificate or First Diploma in Art and Design.

Progression

This qualification supports progression into further education, training or possibly into employment. Appropriate further education would include the Edexcel Level 4 BTEC Higher National Certificate or Diplomas in Media or a degree in media. Appropriate training would include Modern Apprenticeships where available.

Before progressing to higher education, some learners may wish to extend their skills, knowledge and understanding of a particular specialism by taking a further Level 3 qualification such as a BTEC National Award, Certificate or Diploma in Media or other related subject.

Classification code

Every qualification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this qualification is 0012.

Centres should be aware that learners who enter for more than one Level 3 qualification with the same classification code will have only one grade (the highest) counted for the purpose of the school and college performance tables.

Links with other qualifications

Some of the content of this qualification is also covered in Advanced Subsidiary and Advanced GCE Media Studies, and in the Edexcel Level 3 BTEC National Awards, Certificates and Diplomas in Media.

Specification content

The guidance for learners sections are *Introduction, Recommended prior learning* and *What you need to learn* and, for internally assessed units only, *Assessment evidence*. The other sections give guidance for teachers.

Index of units

Unit 1: Industries, Texts and Audiences

Internally assessed

Introduction

In order to work successfully in the media you need to understand what that industry consists of, how media organisations work, how they construct their products around specific audiences, and how those audiences understand and use the products that are offered to them.

The work of this unit therefore focuses on: the industry, its products (also called texts), and the audiences that receive and use those products or texts.

The term 'media industry' covers a very wide range of activity. The press, cinema, broadcasting, advertising and interactive media are perhaps the most visible, and each of these break down into other more specific areas. The press, for example, subdivides into national and local newspapers, the free press, magazines, in-house and corporate journals etc. Magazines could be further sub-divided into those that deal with news, leisure, specialist interests etc.

The industry also, of course, includes cinema distribution and exhibition, marketing, sales and other such activities.

In this unit you will gain both a broad and a detailed understanding of the way the media industry operates, from the huge multinational conglomerates to the individual freelance worker. You will do this by studying a major area of the media industry (such as cinema, television, the press) looking at the way this area of the industry is structured, who does what, how the individuals in an organisation help to shape the products they work on, how they think about their audiences — which includes you — and how those audiences think about and understand the media products that they read, watch and listen to.

In looking at the way media companies work, you will also learn about work opportunities, career structures and forms of employment in the industry.

At the end of your work on this unit you should be able to think about the wider issues concerning media organisations and their audiences — who is really in control of the mass-communication process, who determines what is produced, and whose interests are really served by the ways in which media industries work.

Recommended prior learning

There is no specific prior learning recommended for this unit.

What you need to learn

1.1	**How the media industry is structured**	You need to be aware of the range of different organisations that make up one major area of the media industry, how they are structured and how they are related to one another. You also need to understand how the ways in which organisations are structured affect what they produce.

You need to be aware of developments in media ownership. You should keep up to date with developments by reading the specialist press and through any contacts you make with people in the media industry.

When considering questions of structure and ownership you need to learn about:

- different types of media organisations within the area chosen for study and the scope and objectives of their operations

- patterns of ownership — who owns what, how and why the patterns change, and why it matters

- regulations governing ownership within the chosen area of the media industry.

When considering how these factors affect what media organisations produce you need to consider:

- the range of products within a company and how products relate to other products within and across organisations

how well audiences are served by the way the industry is currently organised.

1.2	**How a media company is internally organised**	You need to be aware of how media companies are structured in terms of production processes and job roles. In relation to a chosen media company or organisation, you need to learn about:

- the process of production

- who does what, who is responsible to whom, and what for

- the various types of jobs (creative and non-creative)

- conditions of employment — how people are paid for what they do and the kind of contracts they might be working on

what the career structures or pathways are in the chosen organisation.

1.3	**How media texts are constructed in relation to their audiences**	You need to be aware of the ways in which media organisations construct texts in relation to the audiences they are aimed at. You need to learn about:

- how the industry thinks about its audiences

- how products are tailored to audiences

how the industry represents its audience, other social groups, or social issues of interest to its audience.

| 1.4 | How audiences use media products | You need to be aware of how people make sense of media texts and how they understand them. You should also consider the differences between how the industry thinks about its audiences, and how those audiences relate to the media. |

You need to be able to identify the technical and symbolic devices (that is to say, the media languages and the codes and conventions) that professionals use when constructing media texts, and be able to explore the ways in which audiences use these devices in order to 'read' texts and make the texts meaningful to themselves — sometimes in rather surprising ways. You need to learn about:

- signification — you should be able to show how meaning is created in a text and how it might be interpreted

- codes and conventions of the medium studied

- genre — the ways in which texts of similar content and structure are grouped together (this will require the study of the codes and conventions of a specific genre).

You must demonstrate that you have undertaken careful and well-organised work. You must be able to use correct language and terminology, presenting your written work considering spelling, punctuation and grammar.

Assessment evidence

Assessment evidence must take a variety of forms, including written or recorded statements, and observation records. At least one piece of your evidence for A04(d) must be written.

For all the criteria from (a) to (d) your evidence is likely to consist of appropriate individual research, case studies, or presentations. (Presentations, whether they form all or part of the assessment evidence, must be recorded in some form and made available, if required, to the moderator.)

Your work must include evidence of:

(a) knowledge and understanding of the large-scale structuring (or macro-organisation) of a major area of the media industry and the impact of this on products

(b) knowledge and understanding of the organisation of a media company (micro-organisation), roles and responsibilities within the company, terms and conditions of employment, and career pathways

(c) knowledge of how media industries think about their audiences, understanding of how they construct texts to appeal to their target audiences, and how they represent those audiences, other social groups or social issues of interest to the target audience

(d*) understanding of how audiences interpret media products.

*Opportunities for learners to be assessed on Quality of Written Communication QWC (i-iii).

Assessment criteria

		Mark band 1	Mark band 2	Mark band 3	Mark awarded
(a) **(AO1)**	Demonstrates limited knowledge and understanding of the macro-organisation of an area of the media industry and makes some attempt to show how this affects the industry's products. **(0-5)**	Demonstrates adequate knowledge and understanding of the macro-organisation of an area of the media industry and makes an adequate attempt to show how this affects the industry's products. **(6-10)**	Demonstrates good knowledge and understanding of the macro-organisation of an area of the media industry and shows with examples how this affects the industry's products. **(11-15)**	Demonstrates a thorough knowledge and understanding of the macro-organisation of an area of the media industry and demonstrates through analysis of well-chosen examples how this affects the industry's products. **(16-20)**	**20**
(b) **(AO1)**	Demonstrates limited knowledge of a media company, with brief descriptions of only some of the following: what kind of work is done; the job roles; conditions of employment; and possible career pathways within that company. **(0-4)**	Demonstrates adequate knowledge of a media company, with adequate descriptions of: what kind of work is done; the job roles; conditions of employment; and possible career pathways within that company. **(5-8)**	Demonstrates good knowledge of a media company, describing clearly what kind of work is done, job roles and responsibilities, conditions of employment, and possible career pathways within that company. **(9-12)**	Demonstrates a thorough knowledge of a media company, defining roles and responsibilities and describing their inter-relationship. Shows a thorough understanding of conditions of employment, and of possible career pathways within that company. **(13-16)**	**16**

	Mark band 1	Mark band 2	Mark band 3	Mark awarded
(c) **(AO4)**	Demonstrates limited knowledge and understanding of how media industries think about their audiences and of how they construct their products in order to appeal to their target audiences. Demonstrates understanding of how they represent their audience, other social groups, or social issues. **(0-3)**	Demonstrates adequate knowledge and understanding of how media industries think about their audiences and of how they construct their products in order to appeal to their target audiences. Demonstrates an adequate understanding of how they represent their audience, other social groups, or social issues. **(4-6)**	Demonstrates, with examples, good knowledge and understanding of how media industries think about their audiences and of how they construct their products in order to appeal to their target audiences. Demonstrates, with examples, how they represent their audience, other social groups, or social issues. **(7-9)**	Demonstrates, through analysis of well-chosen examples, a thorough knowledge and a sophisticated understanding of how media industries think about their audiences and of how they construct their products in order to appeal to their target audiences. Demonstrates, through analysis of well-chosen examples, how they represent their audience, other social groups, or social issues. **(10-12)**	**12**
(d) **(AO4)** **QWC** **(i-iii)**	Demonstrates limited understanding of how media texts can be understood and interpreted. Uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy. **(0-3)**	Demonstrates adequate understanding of how media texts can be understood and interpreted. Uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy. **(4-6)**	Demonstrates, with examples, good understanding of how media texts can be understood and interpreted. Uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy. **(7-9)**	Demonstrates, through analysis of well-chosen examples, a sophisticated understanding of how media texts can be understood and interpreted. Uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy. **(10-12)**	**12**

Total marks **60**

(For description of AOs see *Appendix B.*)

Assessment guidance

Mark band 1

Work in this mark band for assessment criterion (a) will be generally characterised by the sense that the candidate is just beginning to cover the ground. Knowledge of the industry will be sketchy and examples, when given, are likely to be obvious and simply stated without any elaboration. At the bottom end of the band there will be a limited sense of the range and complexity of the chosen area of media industry, and there will be some understanding of what individual companies produce. At the top end of the band there will be some recognition that these products are related to one another. However, there will be a limited sense of the impact that the multi-national structuring of the industry has on what is produced. To achieve marks at the top end of this band, work must address the issue of the impact of structure on production.

Work for assessment criterion (b) will likewise be sketchy, showing little evidence of research. At the bottom of the mark band the candidate will provide only some evidence of coverage of all the assessment evidence. At the top end of the mark band the learner provides adequate descriptions of all the assessment evidence. Some job roles will be named. Discussion of what these jobs involve will range from simple descriptions which are variants of the job title (eg 'the manager manages everything') at the bottom of this mark range, to correct but rather bare descriptions (eg 'the manager's job is to see that everything gets done properly and people do what they are told') at the top of the mark band. There will be little on conditions of employment at the bottom end of the mark band to adequate understanding at the top end. Career pathways are likely to be provided, at the bottom end of this range, as a couple of named jobs to, at the upper end, a series of named jobs but with no sense of how one might move from one to the other.

For assessment criterion (c) candidates in this mark band are likely to describe audiences in terms of the more simple methods employed in the industry, and with little discrimination. In discussing how texts are constructed around audiences the candidate's response at the bottom end, is likely to be restricted to generalisations which provide little detail of the audience being interpellated, followed by unsupported assertions about the means by which the text has been constructed to interpellate them. At the top end the learner will provide adequate understanding of target audiences and how media producers consider representation, social groups or social issues. Questions of representation will most likely be restricted to a single group or issue and learners at the top end of the mark band will demonstrate adequate knowledge and understanding.

Under assessment criterion (d) there will be a limited sense of the theory of analysis, and the level of analysis attained will probably be little more than unsupported assertion. In the top half of the mark band these assertions will, at least, be plausible.

The learner uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Under assessment criterion (a) candidates at this level will be able to show how the activities of several different companies within one major sector are related to one another — how, for instance, they might cover a market in one area of operation, or make use of each others' services. A number of relevant examples will be given. There is likely to be some variety in the types of organisation discussed, though not, at this level, a sense of the alternatives possible. However, discussion of the impact of macro-organisation on what is produced should be supported with relevant examples.

Work for assessment criterion (b) will show evidence of research, from which a sound, if perhaps generalised, picture of the organisation studied will be constructed. The candidate will be able to name and describe job roles and responsibilities clearly and accurately (eg 'the manager's job in an organisation such as Ennicompany Ltd is to do x, y and z, and she or he must take responsibility for a, b and c …'). Conditions of employment and career pathways will both be described accurately.

For assessment criteria (c) and (d) the audience will be described accurately and with some detail using appropriate terminology, either applying one method with some discrimination or drawing from a range of the methods employed in the industry. This discussion will be supported by examples from the texts studied. Similarly, the further analysis of how that audience is interpellated, of issues of representation, and of how audiences might interpret and make sense of these texts is likely to cover a range of material and be supported by examples at all points, though these examples will be left to speak for themselves and will not be elaborated in such a way as to elucidate the point they are illustrating. There might, at the top end of this mark band, be some sense of possible alternative interpretations.

The learner uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Work in this mark band will typically show for assessment criterion (a) a substantial and detailed understanding, supported by well-chosen and well-described examples, of a wide range of media companies at the macro-organisational level, of the complexities of multi-company industry structures, and of the possibilities created by such structuring — such as, for instance, synergies made possible through cross-company tie-ups. There might also be an awareness of other possibilities or types of structuring (public service as against commercial, for instance) and of the implications of the differences for both the companies and their audiences, so that discussion of the impact of structures on products will move beyond description to critical evaluation.

For assessment criterion (b) there will be evidence of substantial research, resulting in a thorough study of the chosen organisation. Job roles will be fully described and their relationship to one another clearly shown through the discussion of individual and reciprocal responsibilities. Conditions of employment are likely to be fully covered and clearly understood. Career pathways will be described with a clear recognition of how progression from one job to another might be achieved.

All analysis offered under assessment criteria (c) and (d) will cover a full range of methods, issues and ideas, and will be fully supported by pertinent examples which are elucidated in such a way as to show how they support the arguments advanced. Discussion of audiences will be sophisticated, identifying them in considerable detail, and exploring comprehensively the ways in which they are interpellated. There will be a clear understanding and application of appropriate analytical methodologies. There will be an awareness of alternative readings.

The learner uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

General

The aim of this unit is to enable learners to develop an understanding of the three elements involved in mass-media communications — the sender, the message, and the receiver. Whilst it might be thought that the obvious place to start considering this process is with the sender, teachers might prefer to approach this unit from, as it were, the middle — with the texts — and work outwards from them to the industry and the audiences.

However it is done, it is recommended that, as this is a qualification concerned with media production, the unit is tied in to what learners are doing in the other two units by focusing on texts and industries relevant to their production activity.

**Teaching analysis —
the texts**

Early lessons might introduce learners to basic elements of construction such as selection, composition, and combination. Looking at what is chosen and how it is combined could lead into a study of codes and conventions and what, for the relevant medium, these codes and conventions might consist of. Obviously codes and conventions will very much depend upon the medium being studied (they would include, for television and film, shot, angle, lighting, sound, costume etc and for print such things as typeface, linguistic register, layout etc).

Teaching analysis of media texts will inevitably mean some involvement with semiotics. However, no particular semiotic methodology needs to be employed. The vital thing is that learners are given the tools to enable them to think about how meaning is created and how it can be interpreted. Learners might therefore be introduced to the distinction between denotation and connotation and, depending on the medium studied, the concept of anchorage (fixing or restricting meanings by the combination of images and words — a caption to a photograph, the voice-over in a documentary, the slogan in an advertisement).

Learners might then be given the opportunity, possibly in small groups, to apply these methodologies to a specific genre, reporting back to the rest of the class on their findings. Choice of a genre or genres relevant to their own production activity should make this analysis work more engaging and will have the added benefit of informing the production activity.

**Teaching about
audiences — the
receivers**

Critical analysis of a text or a group of texts should lead easily into consideration of the audiences for those texts. Learners should be introduced to the methods employed for categorising audiences that are relevant to the sector of the industry that they are studying (this might include Standard Occupational Classification, psychographic profiling, geographical or postcode profiling, audience or readership profiling etc). They could then apply these methods to determine the audience for the texts they have studied.

They should then link this to their textual analysis work by looking at how the texts are constructed in order to appeal to that audience, taking into consideration such matters as styles, codes and conventions, media languages, product packaging, genre etc. This could be reinforced by some reception study work, using research skills derived from Unit 2 to gather such information.

Teaching about the industry — the senders

Study of the industry in this unit can be broken down into two parts:

- the structure of a major area of the industry as a whole,

- the structure of an individual company or organisation within that larger area of the industry.

The first of these parts deals with what could be called the macro-organisation of the industry (ie the overall, global and inter-company structure, and the kind of external relationships that obtain between companies). The second part deals with what could be called the micro-organisation of the industry (ie the internal structure of a specific company or section of a multi-national company, and the roles of individual workers).

Each of these two parts could be taught through a case-study approach. In each part the final aim should be to enable learners to think about how these structures, both macro and micro, affect the products being created as a result of the way they operate, whether this be through the commercial imperatives of a massive organisation like News International as compared to the BBC, or through the individual responsibilities of a programmer working for a video-game development company.

In terms of the macro-organisation of the industry, learners should be aware that media organisations range from the huge multinational or conglomerate corporation through smaller-scale independent companies to single-person businesses. They should have some understanding of how different types and sizes of organisation relate to one another in the chosen sector. They should also — depending of course on the medium studied — be aware of differences between commercial and public service media organisations. They should have some understanding of patterns of ownership (this would include vertical and horizontal integration, cross-media ownership, and concentration of ownership) and of the regulations governing ownership and operation of the media industry (these will depend very much on the sector of the industry they are studying). They should be able to discuss the implications of such structuring for the media industry and for its audiences. They should also know about current developments in ownership in the area of the industry they are studying, and changes in media activity brought about by technological developments in communications (this would more than likely include the internet, cable, satellite and mobile technology, and, depending on the focus of their study, might cover such things as software developments or the shift from analogue to digital technologies).

In terms of how the structure of an organisation affects what is produced, learners should study a range of products created in the area they are studying. They should look at commercial objectives and, depending on the area of the industry under consideration, public service responsibilities. They should look at issues such as market coverage, synergies, tie-ups and other cross-company or cross-media relationships. Study of distribution and availability of products (local or global outlets, concentrated or fragmented audiences, syndication of products, programming strategies etc) will be linked with questions about how well audiences are served by the way the industry is currently organised. Learners should deepen their understanding of the relationship between companies, their products and their audiences through theories and critiques of free market capitalism, hegemony, and pluralism. It might also be relevant in this context to consider the public service ethos, and questions about whether we (the readers, viewers, listeners) are best defined as audiences or markets, citizens or consumers, or even just another type of commodity.

All this is generally acknowledged to be difficult to teach, mainly because of the rather dry and — to young people — distant nature of the topic, and also because the overall scene is continually and rapidly shifting, so that it is difficult to keep up to date.

As has already been noted, it might be felt that this aspect of the unit is best not tackled first, but is allowed to derive from some other element of the unit — for example, a case study of a text or group of texts that are being looked at from the analysis point of view, which in turn might be derived from the learners' own production activity.

Thus, learners doing a moving image course who have chosen to look at the sci-fi action movie genre might then be led to consider questions of production in relation to one of the texts studied: who put up the money, who owned the company that made it, were they owned in turn by a larger company, did the films betray any such connections? (For example, the appearance of Sky News on TV sets in the White House in *Independence Day* — a film financed by Twentieth Century Fox, owned by News Corporation, owner also of Sky TV.) Was the distribution company also involved in the production? Did the marketing strategy involve companies related in some way to the distribution company? Were there any relationships between the exhibition company and the distribution and production arms? Are there any rules governing such relationships? All these questions are well within the capacity of learners to find answers to and report back on.

Study of what we have called the micro-organisation of the industry would, ideally, be approached through a case study of a local media company. If a local company is willing to participate, it would be sensible to arrange visits to their premises in order to give learners an insight into how the process of production is organised, and to arrange visits from employees in order to enable learners to quiz them about such things as their individual roles, their contractual relations and obligations to the company, how they got the job and where they might expect to move next.

If an individual learner has access to a particular organisation or company there is no reason why that learner should not do an individual research project. Learners should be warned, however, (as indeed should teachers themselves) against working on too small a company (a high street photographer, for example) as a very small business might not provide them with the scope needed to cover this topic adequately.

Links

Other units

This unit can be linked with *Unit 2: Skills for Media Production* and *Unit 3: Media Production Brief*. It will make use of research skills developed in Unit 2 and will also help learners to understand the professional context for the work they do in Unit 3.

The AS GCE in Media has been designed so that centres can take an integrated approach to teaching the course if they wish to do so.

This unit also links strongly with all the A2 units.

Industry

Visits from people working in the industry, especially those in the early stages of a career (to whom learners might be able to relate more easily) will be extremely valuable in developing understanding of roles, career structures, how to obtain employment, and the ways in which media products are tailored to the audiences for which they are intended.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks

Baylis P, Holmes P and Starkey G — *GCE AS Media: Communication and Production* (Heinemann, 2006) ISBN 0435471570

Baylis P, Holmes P and Starkey G — *GCE A2 Media: Communication and Production* (Heinemann, 2006) ISBN 0435463640

Berger J — *Ways of Seeing* (Penguin Classics, 2008) ISBN 014103579X

Branston G and Stafford R — *The Media Student's Book, Fourth Edition* (Routledge, 2006) ISBN 0415371430

Crisell A — *Understanding Radio, 2nd Edition* (Routledge, 1994) ISBN 0415103150

DiZazzo R — *Corporate Media Production, Second Edition* (Focal Press, 2003) ISBN 0240805143

Doyle G — *Media Ownership* (Sage Publications, 2002) ISBN 0761966811

Ellis J — *Visible Fictions: Cinema, Television and Video, Second Edition* (Routledge, 1992) ISBN 0415075130

Geraghty C and Lusted D — *The Television Studies Book* (Bloomsbury Academic, 1997) ISBN 034066231X

Lewis P and Booth J (editors) — *The Invisible Medium* (Palgrave Macmillan, 1989) ISBN 0333423666

McNair B — *News and Journalism in the UK, Fifth Edition* (Routledge, 2009) ISBN 041541072X

Monaco J — *How to Read a Film, Third Edition* (Oxford University Press, 2000) ISBN 019513981X

Nelmes J — *An Introduction to Film Studies, Fourth Edition* (Routledge, 2007) ISBN 0415409292

Nicholas J and Price J — *Advanced Studies in Media* (Nelson Thornes, 1999) ISBN 0174900473

Pavlik J V — *Journalism and New Media* (Columbia University Press, 2001) ISBN 0231114834

Seymour-Ure C — *The British Press and Broadcasting Since 1945* (Blackwell Publishing, 1996) ISBN 0631198830

Starkey G — *Radio in Context* (Palgrave Macmillan, 2004) ISBN 140390023X

Stewart C, Lavelle M and Kowaltzke A — *Media and Meaning: An Introduction* (BFI Publishing, 2001) ISBN 0851708439

Stokes J — *How to Do Media and Cultural Studies* (Sage, 2002) ISBN 076197329X

Stokes J and Reading A (editors) — *The Media in Britain* (Palgrave Macmillan, 2003) ISBN 0312225288

Websites	The following websites, correct at time of publication, may be of interest.

www.britmovie.co.uk	Archive of British movies
www.dandad.org	Design and advertising website, with information about the industry. Also a source of annual show reels of commercials that are in line for awards
www.englishandmedia.co.uk	The website of the English and Media Centre, has resources and publications of interest to both learners and teachers
www.hospitalradio.co.uk	Extensive links to regional hospital radio organisations, training and the radio industry

Other resources

Media news sections in the national broadsheets are an invaluable source of up-to-date information about the industry.

The Guardian covers media issues in its tabloid supplement to the Monday edition of the paper, and there are also regular articles on media business activities in the business news section of the daily paper.

The Guardian Media Guide (The Guardian Media Group, published annually)

The Times covers media issues in the main section of the paper on Fridays.

The Independent covers media issues on Tuesdays in the *Review* section.

Trade papers, such as *Campaign* (for the advertising industry), are also a useful source of inside information.

Internally assessed

Introduction

In this unit you will develop two of the fundamental skills needed for the successful creation of media products. Although they are quite different types of activity, both are basic to all media production. The first is research and the second is production.

Research is carried out for various reasons. It might be to:

- gather materials for the content of a new production
- investigate or analyse an already existing production
- assess the technical and logistical requirements for a proposed production
- establish the commercial viability of a proposed production.

In each case, the basic methods employed are much the same. In this unit you will concentrate on the first two purposes. If you continue to the A2 you will use the skills you have developed in this unit to carry out research for the third and fourth purposes.

Production skills are also clearly fundamental. In this unit you will learn about and experiment with the equipment used for media production in order to develop your knowledge and understanding of the technology, and skills in the techniques required to create a media product in the medium in which you are working.

Your technical production skills will be assessed in terms of the progress you have made in developing them by the end of the course, rather than on your ability to demonstrate any particular skills. To put it another way, it is not where you arrive that matters but how far you have travelled. For this reason you must take care to keep examples of all the work you do for this unit from the very beginning through to the end of the course.

Recommended prior learning

There is no recommended prior learning for this unit.

What you need to learn

2.1 Research methods and techniques

You need to understand the different types of research methods that are used and be able to employ the various techniques for obtaining information that are associated with them. You need to understand when to use which method and technique, and what their strengths and limitations are. The methods are:

- primary research — this is original research that you have sourced and gathered yourself through techniques such as:

  - interviews (face-to-face or by telephone)

  - questionnaires

  - focus groups

  - photography

  - filming

  - recording and other forms of observation

  information obtained will be presented in a variety of forms both verbal and graphical

- secondary research — this is pre-existing information that other people or organisations have gathered and which you make use of; it might be:

  - ratings

  - circulation figures

  - audience and market profiles

  - information about events, places and people

  techniques include:

  - identifying and trawling through likely sources (reports, books, videos, magazines, audiotapes and discs, CD-Roms) in libraries, archives, or on the internet

  - identifying and following-up leads

  - sifting, collating and storing the information obtained

- quantitative research — this is measurable data and information (such as programme ratings, or hits on a website); both primary and secondary research techniques can be used to gather this type of information; an additional primary research technique for obtaining quantitative data is content analysis, which uses ways of quantifying data that are specific to certain media (such as the space given to the same story in different newspapers, measured in 'column centimetres')

- qualitative research — this is information about opinions, views or the feelings of individuals and groups (such as the way people respond to a new advertising campaign, or their feelings about an event); both primary and secondary research techniques can be used to gather this type of information.

| 2.2 | The different purposes of research | You will need to learn how to carry out research in order to: |

- provide content for a production
- find out about already existing media products.
- establish the commercial viability of a media product.

In researching the content for a production you need to be able to:

- identify accurately what you need to find out
- identify how and where you are likely to get the necessary information
- recognise and follow-up information trails when they present themselves and keep records of this activity
- record the information obtained accurately
- collate (that is, sift through, analyse, evaluate and organise) the information obtained
- store the information so that it is easily accessed (this might include cross-referencing).

In researching a media product you might be asked to find out:

- what the audience (or market) is for the product
- how large that audience (or market) is
- what an audience thinks of a product
- how the product compares to other similar products (the basis of comparison could be all sorts of things — the differing composition of the audiences, the relative success of this product as against others, its content compared to similar products etc).

You must demonstrate that you have undertaken careful and well-organised research work. You must be able to use correct research language and present your written work considering spelling, punctuation and grammar.

| 2.3 | The production technology available | It is important for you to understand the production technology and equipment relevant to the medium you are working in and be able to operate it. |

- You need to find out:
- what the equipment is
- what it does
- how to operate it
- the different types or versions of the equipment that are available
- the differences between them
- the advantages and disadvantages, abilities and limitations of the different types or versions of any given type of equipment.

| 2.4 | Production techniques and skills | Understanding the technology goes hand in hand with understanding the techniques available to you through that technology. You need to learn what these techniques are and to gain sufficient skills with them to be able to create an appropriate media product. In order to do this you should take an experimental approach, and use the fullest possible range of opportunities to practise the relevant techniques. |

For the purposes of the assessment of this unit you do not have to produce finished products, though you may do so if you wish. You may, in particular, wish to use the product you create in Unit 3 to demonstrate the level of your skills at the end of the course.

As you will be assessed on the progress you make in developing technical skills and production techniques throughout the AS course, you should keep the work you produce — or copies of it — and build up a portfolio, sketchbook or showreel of this material. You should find a way to make comments on this work which show what you were trying to do, what you might have learnt from doing it, where you think you have improved, what you need to do to develop your skills further, how a piece of work fits into any programme of skills development which you might be following etc. These notes can be written alongside the material if that is possible, on sheets which you add to the portfolio, in a separate diary or log, or added as a soundtrack to audio-visual material. So long as it is easy for someone else to follow and see how the comments relate to the work, you are free to use your imagination in the way you create this commentary.

Assessment evidence

Assessment evidence must take a variety of forms, including written or recorded statements, and observation records. At least one piece of your evidence for A02 (b) must be written.

Your evidence for criteria (a) and (b) is likely to be presented in the form of research files (containing summaries of information gathered, conclusions, information about procedures, materials gathered during the research process, data, research logs or archive trails). Your evidence for (c) and (d) is likely to be presented in the form of skills assessments (such as SWOT analyses), and portfolios of experimental, trial and (possibly) finished material ranging across the time-span of the course. You should provide commentaries upon this material so that assessors can see clearly what you are trying to do, how and where any given piece of work fits in to your skills development objectives, and what you might have learnt from doing it.

Your work must include evidence of:

(a) understanding of research methods, techniques and procedures

(b)* research carried out for a media production and into a media product

(c) understanding of and ability to operate the technology of production

(d) progress in developing technical skills.

*Opportunity for learners to be assessed on Quality of Written Communication (QWC) — (i-iii).

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark awarded
(a) **(AO2)**	Identifies a limited range of research methods. Has employed a limited range of techniques and procedures. **(0-3)**	Identifies a range of different research methods. Has employed an adequate range of techniques and procedures. **(4-6)**	Has a clear understanding of a good range of different types of research techniques including an understanding of the differing purposes of these methods. Has employed a range of techniques and procedures. **(7-9)**	Has a thorough understanding of a wide range of the different types of research techniques including an understanding of the different purposes, strengths and limitations of each. Has employed a wide range of techniques and procedures. **(10-12)**	**12**
(b) **(AO2)** **QWC (i-iii)**	Employs limited research skills to gather some information for the content of a proposed media production. Produces a limited investigation into a media product. Is likely to require support and guidance at all stages. Uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy. **(0-4)**	Employs appropriate research skills to gather some information for the content of a proposed media production. Produces an adequate investigation into a media product. Is likely to require supported guidance at some stages. Uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy. **(5-8)**	Employs competent research skills to gather a considerable amount of relevant information for the content of a proposed media production. Produces an effective investigation into a media product. Is likely to require only limited support and guidance. Uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy. **(9-13)**	Employs sophisticated research skills to gather a substantial amount of highly focused information for the content of a proposed media production. Produces a thorough and well presented investigation into a media product. Is likely to work with increasing independence. Uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy. **(14-18)**	**18**

	Mark band 1	Mark band 2	Mark band 3	Mark awarded
(c) **(AO2)**	Shows some understanding in a range of areas of production equipment and technology. Is generally able to operate it within the limits of that understanding. Is likely to require support and guidance at some stages. **(4-6)**	Shows a competent understanding of production equipment and technology, including knowledge of different versions of that equipment and technology. Is able to operate it competently. Is likely to require only limited support and guidance. **(7-9)**	Shows a thorough understanding of production equipment and technology, including an understanding of advantages and disadvantages of different versions of that equipment and technology. Is able to operate it with confidence and proficiency. Is likely to work with increasing independence. **(10-12)**	12
	Shows some understanding in limited areas of production equipment and technology. Is generally able to operate it within the limits of that understanding. Is likely to require support and guidance at all stages. **(0-3)**			
(d) **(AO2)**	Has, throughout the period of the course, made adequate progress in improving skills levels. Has developed skills in an appropriate range of techniques. **(5-8)**	Has, throughout the period of the course, made recognisable progress in improving skills levels. Has developed skills in a wide range of techniques. **(9-13)**	Has, throughout the period of the course, made extensive progress in improving skills levels. Has developed skills in a substantial range of techniques, using them with confidence and creativity. **(14-18)**	18
	Has, throughout the period of the course, made limited progress in improving skills levels. Has developed skills in a limited range of techniques. **(0-4)**			
			Total marks	**60**

(For description of AOs see *Appendix B*.)

Assessment guidance

Mark band 1

Assessment criterion (a) requires that the learner is able to at least identify different types of research method and to show, through some results, that they have made some attempt to use them. A mark at the lower end of the band may be awarded to a learner who is able to identify one method and demonstrate that at least one of the techniques appropriate to this or another method has been employed to gather some information or data.

At the upper end of the band the learner is likely to be able to provide a description of a range of some of the methods and will have produced some adequate information or data derived from applying some of the techniques appropriate to them.

Assessment of the quality of the material gathered, and hence also of the skill with which the methods have been employed, is done through assessment criterion (b). At the bottom end of the band, this material will be very limited in either quantity or relevance, or possibly even both; it is likely to be derived from limited sources, and the application of limited methods and techniques. At the top end of the band the sources, methods and techniques may be more varied and extensive. The material produced will be adequate though it will contain some useful or appropriate material.

The learner uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy.

At this level the data is likely to be in a fairly raw state, and will not have been collated. At the top end of the band some basic organisation of the material or data gathered will be evident, though it will not have been subjected, as it should have been, to analysis or evaluation.

Under assessment criterion (c) learners within this mark band will show a limited understanding of the technology of production and are likely to be restricted to the more simple aspects of the equipment. They will be able to use it within those limits, but will do so with some hesitancy and will more than likely need considerable or some guidance or support. As it is perfectly feasible to assess this criterion by means of teacher observation and witness reports, the level of support required may well be used as one of the indicators of where the learner should be placed within the band.

Generally speaking, the distinction to be made in assessing criterion (c) as against (d) is that between knowledge about equipment and the learner's progress in learning to use that equipment to achieve a desired end. However, like the two criteria for assessing research skills, criteria (c) and (d) are linked: what learners produce will be indicative of their understanding of technology as well as of the standard of skills they have achieved.

Learners working within this mark band for assessment criterion (d) will have learnt few skills and will have made only limited progress in developing them. For example, a learner working in the medium of stills photography may have learnt at the beginning of the course the basic procedure for making a print but persistently maintain a reluctance to use test strips or to experiment with paper grades with the result that a comparison of prints from the beginning of the course and the end shows that little or no progress has been made in the standard of printing skills throughout the year. If this was the pattern for all the other skills areas that a learner working in the medium of stills photography could be expected to develop throughout the AS course, this learner would fall within the middle of the mark band. Adjustments up or down would be made according to whether things were better or worse in the other skills areas in which such a learner might be expected to make progress.

It should also be noted that, for learners working at this level of achievement, their limited grasp of the technology may well mean that results are dependent upon good luck as much as on good understanding. For example, a learner using an SLR camera may understand the focus control but not its relationship to the aperture. The result of this could be that the main subjects of photographs are sharp and there are interesting effects of variation in the depth of field. In this case, however, the depth of field effects will be accidentally achieved — they are not the result of a true understanding and conscious manipulation of the equipment. Only the learner's teachers can be aware of whether this is the case or not, and care must be taken to record these factors when undertaking assessment.

In assessing criterion (d) it must be constantly borne in mind that what is being assessed is the learner's *progress* in developing skills throughout the duration of the course (that is, from the point at which they start their AS to the point at which they have their summative assessment against this criterion), and not their final position in relation to any specified standard of achievement. It is therefore quite possible for a learner to start the course with a very high standard of technical skills but to make little progress in moving on from that starting point. Such a learner must be judged as having, *throughout the period of the course*, 'developed skills in a limited range of techniques' and to have done little more than achieved, *throughout the period of the course*, only 'some progress in improving skills levels'.

That said, it is recognised that this will be a fairly rare type of learner, and also that, at the upper end of skills development, progress might be less obvious or be confined to a narrowing range of achievement, and this needs to be taken into account when making a judgement in this type of situation. Generally speaking, it is more likely that learners working within this mark band for criterion (d) will be starting from a low level of skills and will remain near that level throughout the period of the course.

Typically, the learner working at this level will require support and guidance at all points.

Teachers should undertake an audit of learners' initial skills at the start of the course. This will provide a clear indication of the learners progress throughout the AS qualification. This teacher must provide comprehensive evidence of the learners skills development. This could be in the form of on-going skills audits completed by the learner and witnessed by the teacher.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Under assessment criterion (a), learners must not only be able to describe accurately the majority of the different types of research methods, but also be able to demonstrate understanding of the different reasons why these methods might be used — that is, what type of research might employ which method, and what kind of information might be obtained through using them. Work will show that a good number — though not all — of the techniques employed in these methods have been used.

For assessment criterion (b) in this mark band, material must be relevant. The selection process will have sifted out the relevant from the irrelevant, so that what is presented in the results of the research may well be limited in quantity but it will be fit for the given purpose. Information and data will be derived from a number of different sources, and from the application of several different methods and techniques. Overall, research work in this mark band will be competent and effective.

The learner uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.

Work for assessment criterion (c) within this mark band will show a good understanding of the technology of production and will extend to different versions of the relevant equipment. Learners working at this level will be able to use varied technology with some confidence if not always with complete success; they may need occasional guidance if they get out of their depth.

In terms of skills development, under assessment criterion (d), they could be expected to have developed some skills in all the appropriate areas of their chosen medium (for example, if the chosen medium is photography, for film based stills photography this would include camera work, developing, printing and finishing, and for digital stills photography, camera work, transference of data, and image manipulation) and to have made sound, recognisable improvements in the standards of all or most of those skills throughout the course.

Typically, the learner working at this level will require only limited support and guidance.

Teachers should undertake an audit of learners' initial skills at the start of the course. This will provide a clear indication of the learners' progress throughout the AS qualification. This teacher must provide comprehensive evidence of the learners' skills development. This could be in the form of on-going skills audits completed by the learner and witnessed by the teacher.

Teachers should undertake an audit of learners' initial skills at the start of the course. This will provide a clear indication of the learners' progress throughout the AS qualification. This teacher must provide comprehensive evidence of the learners' skills development. This could be in the form of on-going skills audits completed by the learner and witnessed by the teacher.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Work for assessment criterion (a) in this mark band will show a thorough understanding of the different types of research techniques — what they are, when and why each of the methods might be used, and the strengths and limitations of each.

Learners who achieve this mark band for assessment criterion (b) are likely to have used nearly all of the techniques and procedures appropriate to the methods, and to have used them thoughtfully and purposefully. Research skills will thus be sophisticated and results will consist of clearly-presented, substantial, highly focused information and data.

The learner uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy.

Under assessment criterion (c), they will demonstrate a thorough understanding of a wide range of the technology of production, including an understanding of advantages and disadvantages associated with different types of equipment. They will be able to operate it with ease, confidence and a high level of efficiency, and by the end of the course — if not before — with autonomy.

In terms of skills development, under assessment criterion (d), they will have developed a very wide range of skills in all the appropriate areas of their chosen medium and will have made substantial improvements in the standards of all or most of those skills throughout the course.

Typically, the learner working at this level will have worked with increasing independence and autonomy.

Teachers should undertake an audit of learners' initial skills at the start of the course. This will provide a clear indication of the learners' progress throughout the AS qualification. This teacher must provide comprehensive evidence of the learners' skills development. This could be in the form of on-going skills audits completed by the learner and witnessed by the teacher.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Introducing media production skills

Production processes vary according to the medium, but most break down into three stages: pre-production, production and post-production. How these stages are distinguished from one another and what is done in each one will also vary from medium to medium. Before embarking on this unit, learners should have some understanding of the various phases of the production process appropriate to the medium in which they are working.

For the purposes of Unit 2 this introduction need be no more than is necessary for them to understand the way in which research and technical skills fit into the overall process. Further attention will be given to other aspects of pre-production and post-production in Unit 3. Teaching these aspects of Unit 2 can, of course, be combined with the teaching for Unit 3.

SWOT type analyses could be used to determine the skills levels of individual learners at the beginning of the course and to identify the specific skills they need to develop.

Research skills	Learners can be introduced to research procedures and skills through short, limited exercises which concentrate on specific aspects of the process — for example, a competition to find a particular bit of information within half an hour, writing a questionnaire and collating the information derived from it, setting up a focus group and writing up the results, establishing and following a specific story etc.

Broader-based activity around research for a media production can be integrated with the work for Unit 3, but at this level — and for this unit — it is not necessary for learners to do a complete research project in order to be able to demonstrate their understanding of the research process and their research skills.

Research on a media product could be combined with the investigation of a media company or organisation in Unit 1, by making one of the products of the chosen company or organisation the object of research for this unit.

When they are undertaking a research project or exercise it is important that learners are encouraged not to rely entirely on the internet. Also, when they do use this undoubtedly powerful resource, they need to learn to sift, sort, digest and annotate the information they obtain, as they would if using any other type of resource. Reams of print-out in a file do not, in themselves, constitute research.

Production technology, techniques and skills

The ways in which learners are introduced to the equipment, techniques and skills relevant to their chosen medium will depend very much on that medium. It is recommended that teachers use demonstrations followed by practical exercises wherever possible to do this. In the early stages of the course, brief and highly-focused exercises may be more appropriate than large-scale, full-production type assignments.

So, at the beginning of a moving image course, learners might be introduced to the camera controls, then do a simple exercise in framing different types of shot, followed by a similar exercise in camera movements. This could then be followed by a five-shot sequence using an establishing shot, a medium-long shot, two shot-reverse-shots in close-up and an extreme close-up. This would lead on to an introduction to the editing equipment, with a straightforward exercise in continuity editing.

Witness reports and teacher observation may be used in assessment of learners' understanding of production technology, equipment and techniques, provided that they are subject to rigorous internal standardisation.

Links

Other units

This unit can be linked with *Unit 1: Industries, Texts and Audiences*, which will make use of the research skills developed in this unit, and with *Unit 3: Media Production Brief*, which will make use of and develop further technical understanding and skills.

The AS GCE in Media has been designed so that centres can take an integrated approach to teaching the course if they wish to do so.

This unit also links strongly with all the A2 units.

Industry	The GCE in Media provides a broad framework of understanding which, depending on the medium(s) through which a centre chooses to run the course, will prepare learners for the acquisition of industry-specific skills through placements, work experience or work shadowing.
	Centres are strongly encouraged to develop links with appropriate local industries in order to provide opportunities for work experience. They should also bring media practitioners into the classroom, and take learners out to workplaces.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Texbooks — research	Berger A — *Media Research Techniques* (Sage Publications, 1998) ISBN 0761914544
	Chater K — *Research for Media Production, Second Edition* (Focal Press, 2001) ISBN 0240516486
	Emm A — *Researching for Television and Radio* (Routledge, 2001) ISBN 0415243882
	Field M — *Researching for Writers* (How To Books, 1998) ISBN 1857032365
	Flint M — A *User's Guide to Copyright* (Tottel, 2006) ISBN 1845920686
	Mishler E — *Research Interviewing, Second Edition* (Harvard University Press, 1991) ISBN 0674764617
	Stokes J — *How to Do Media and Cultural Studies* (Sage, 2002) ISBN 076197329X
Textbooks — production	Alkin G — *Sound Recording and Reproduction, Third Edition* (Focal Press, 1996) ISBN 024051467X
	Andrews P — *Adobe Photoshop Elements* (Focal Press, 2001) ISBN 0240516869
	Baylis P, Holmes P and Starkey G — *GCE AS Media: Communication and Production* (Heinemann, 2006) ISBN 0435471570
	Boyd A — *Broadcast Journalism: Techniques of Radio and TV News* (Focal Press, 2000) ISBN 0240515714
	Butterfield L — *Excellence in Advertising* (Butterworth Heinemann, 1999) ISBN 0750644796
	Calder J — *The 35 mm Photographer's Handbook, Revised Edition* (Pan Books, 1999) ISBN 0330390139
	Croton G — *From Script to Screen* (BBC Television Training, 1986) ISBN 0948694106
	Culhane S — *Animation: From Script To Screen* (St Martin's Press, 1990) ISBN 0312050526
	Dalley T — *The Complete Guide to Illustration and Design* (Phaidon, 1984) ISBN 0714823473

Davies A and Fennessy P — *Digital Imaging for Photographers, Fourth Revised Edition* (Focal Press, 2002) ISBN 0240515900

Eastman Kodak Company Staff — *Basic Developing and Printing in Black and White* (Kodak Books, 1995) ISBN 0879857552

Eggers R — *Basic Digital Photography* (Amherst Media, 2001) ISBN 1584280360

Evans R — *Practical DV Filmmaking* (Focal Press, 2005) ISBN 0240807383

Faux I — *Printing by Lithography* (Emblem Books, 1983) ISBN 0946513007

Feldman T — *Introduction to Digital Media* (Routledge, 1996) ISBN 0415154235

Heller S and Drennan D — *The Digital Designer: The Graphic Artist's Guide to the New Media* (Watson Guptill Publications, 1997) ISBN 0823013464

Holman T — *Sound for Film and Television, Second Edition* (Focal Press, 2002) ISBN 0240804538

Kindem G — *Introduction to Media Production, Fourth Edition* (Focal Press, 2009) ISBN 0240810821

Langford M — *Basic Photography, Eighth Edition* (Focal Press, 2007) ISBN 0240520351

Laybourne K — *The Animation Book: A Complete Guide to Animated Filmmaking* (Crown Publications, 1998) ISBN 0517886022

Lessing P — *My New Digital Camera: A Very Basic Guide to Understanding, Editing and Saving Digital Photographs* (Capital Books, 2004) ISBN 1931868174

Lord P and Sibley B — *Creating 3-D Animation: The Aardman Book of Filmmaking* (ABRAMS, 2004) ISBN 0810949717

McLeish R — *Radio Production, Fifth Edition* (Focal Press, 2005) ISBN 0240519728

Millerson G — *Video Production Handbook, Fourth Edition* (Focal Press, 2008) ISBN 0240520807

Musburger R — *Single Camera Video Production, Fourth Edition* (Focal Press, 2005) ISBN 0240807065

Nisbett A — *The Sound Studio, Seventh Edition* (Focal Press, 2003) ISBN 0240519116

Noake R — *Animation Techniques* (Chartwell, 1989) ISBN 1555213316

Peacock J — *The Print and Production Manual, Eighth Revised Edition* (PIRA International, 1998) ISBN 185802238X

Riley R — *Audio Editing with Cool Edit* (PC Publishing, 2001) ISBN 1870775740

Speirs H — *Introduction to Printing Technology, Fourth Revised Edition* (Routledge, 1992) ISBN 0851681832

Talbot-Smith M — *Sound Assistance, 2nd Edition* (Focal Press, 1999) ISBN 0240515722

Vince J — *The Language of Computer Graphics* (Phaidon, 1990) ISBN 1854541471

Vineyard J and Cruz J — *Setting up Your Shots, Second Revised Edition* (Michael Wiese Productions, 2008) ISBN 1932907424

White A — *The Animator's Workbook* (Watson-Guptill Publications,1988) ISBN 0823002292

Williams R — *The Animator's Survival Kit* (Faber & Faber, 2001) ISBN 0571202284

Wilmshurst J — *Fundamentals of Advertising, 2nd Edition* (Butterworth-Heinemann, 1999) ISBN 0750615621

Windows Multimedia Authoring Guide (Microsoft Press International, 1991) ISBN 1556153910

Websites

The following websites, correct at time of publication, may be of interest.

www.adobe.com/designcenter	Adobe Design Center
www.awn.com	'an electronic monthly publication devoted to the art, craft and industry of animation, featuring intelligent news, reviews, commentary and opinion written by the leading minds in the field today'
www.computerarts.co.uk	*Computer Arts* magazine
www.pixar.com	the company responsible for the films Monsters Inc and Toy Story. This site offers, amongst other things, information on the stages of production
www.soundonsound.com	*Sound on Sound* magazine
www.synthzone.com	links to sites related to sound and vision

Introduction

This unit is externally assessed.

This unit will allow you to put into practice the skills you have developed in Unit 2 by creating a media product in response to a brief. Every September Edexcel will publish on our website (www.edexcel.com) a number of briefs, from which you will choose one. You must work to one of the briefs published in the September immediately preceding the year in which you take your AS exam.

Through working on the brief you will learn about pre-production, production and post-production techniques and the appropriate documentation which supports these activities. You will be able to experiment with the technology of the medium in which you have chosen to work and further develop your skills in the techniques required to create your product.

Recommended prior learning

Unit 2 : Skills for Media Production.

What you need to learn

3.1	**Pre-production skills and techniques**	Pre-production is a vital stage in the development of any media product. Following careful thought about the brief you have been given, and before you begin the production stage, you will need to undertake preparations for production. This will involve carrying out research for your content, and the careful planning of logistics, resources and time. You might also need to organise other people to help you. If you do this you should make sure that everyone in your team knows what they are doing, and when you will be asking them to help you. It is unlikely that you would make a successful media product without a thorough and well-organised pre-production phase.

There is a range of pre-production techniques that you will need to understand and demonstrate knowledge of. These may include (depending on the medium you have chosen to work in):

- researching content

- initial outlines

- scripts

- storyboards

- layouts

- mood boards

- thumbnails.

This will ensure that you have a really good idea of what you want to produce and that you have clear ideas about the production. It is not uncommon for major films, for example, to be storyboarded in full before a single frame is shot. It is essential that the layout of a print product is produced in order for the development of text and images to take place.

It is vital for the smooth running of the production that careful planning of the process takes place. In order for this to happen you should:

- organise help if you need it and identify roles

- produce production schedules for

  – personnel

  – resources (equipment, materials, props)

  – time management

- make a contingency plan in case things change.

It is important to maintain communication with your team and your client in order to ensure that any changes that need to be made can be carried out at an appropriate stage.

| 3.2 | **Production skills and techniques** | In order to produce your media product you will need to link the work you undertook in pre-production to the process of producing material for your product. All the planning you undertook will now allow you to produce the material you need for your product. |

In Unit 2 you will have learnt about the range of production equipment and techniques available to you when producing your product. You will have experimented with equipment and techniques in order to gain sufficient skills to develop your media product. You should now think carefully about the equipment, skills and techniques that you will need to use in order to complete your production.

Once you have identified the equipment and skills you need, you should consider how you will use these in practice. Whatever the product you choose to produce you will need to:

- use techniques and equipment appropriately to achieve your intentions and address your intended audience

- undertake safe working practices

- produce material (eg rushes, page layouts, text, graphics, photographs)

- maintain records of the production process.

| 3.3 | **Post-production skills and techniques** | Post-production is the process of taking the material produced in the production stage and transforming it into a finished product. This might mean removing some of the material or adding from other sources. |

Through Unit 2 you will have practised, experimented with and developed skills in using post-production equipment and techniques and you can now put these skills into practice.

In order to undertake effective post-production you must understand and demonstrate:

- safe storage of source material

- logging of source material

- shaping of source material (eg editing, cutting, ordering, resizing, manipulating)

- reviewing and making necessary changes.

Once you have completed the post-production work on your product you should ensure that you undertake careful labelling and storage of finished material.

| 3.4 | How to evaluate your production | In order to evaluate your production you must consider how well you worked and the quality of the final product. It is important to keep clear records of the process and you should make relevant comments on how you developed the product. This might include : |

- a diary or log of the work you undertake

- appropriate comments on the ways that you developed the product and why you took the decisions that you took

- your teacher's comments on your work

- an evaluation of the media product you have produced including a judgement on whether it is fit for the purpose and the audience intended.

Your evaluation work should be presented in an appropriate format. You must demonstrate that you have considered your spelling, punctuation and grammar in your evaluation work. Your evaluation must be well-organised and focused on your work.

Assessment evidence

You must hand in your pre-production, production and post-production paper work as evidence for criterion (a) and the product you have made in response to the brief provided as evidence for criteria (b) and (c). You must also hand in an evaluation of that work as evidence for criterion (d).

At least one piece of your evidence for A04 (d) must be written.

Your work must include evidence of:

(a)   understanding of production processes

(b)   application of production techniques and skills to the creation of a media product

(c)   ability to work creatively to a brief

(d)*   evaluation of the media product.

*Opportunity for learners to be assessed on Quality of Written Communication (QWC) — (i-iii).

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark awarded
(a) (AO2)	Shows a limited understanding of pre-production, production and post-production techniques through documentation which is lacking in detail. **(0-4)**	Shows an adequate understanding of pre-production, production and post-production techniques through documentation which is limited in detail. **(5-8)**	Shows a clear understanding of pre-production, production and post-production techniques through documentation which is produced with care and covers the necessary categories. **(9-12)**	Shows an excellent understanding of pre-production, production and post-production techniques through documentation which is very well organised and fully covers all aspects of the process. **(13-16)**
				16
(b) (AO3)	Demonstrates a limited range of production and technical skills which are applied to a media product which achieves only some of its intentions. **(0-5)**	Demonstrates an adequate limited range of production and technical skills which are applied to a media product which achieves its intentions. **(6-10)**	Demonstrates a good range of production and technical skills which are applied to a media product which mainly achieves its intentions. **(11-15)**	Demonstrates an extensive range of production and technical skills which are applied to a media product which successfully achieves its intentions. **(16-20)**
				20
(c) AO3	Produces a media product which addresses only some of the brief and the intended audience. **(0-4)**	Produces a media product which addresses the brief and the intended audience. **(5-8)**	Produces a media product which demonstrates some imagination, addresses the brief in most aspects and addresses the intended audience appropriately. **(9-12)**	Produces a media product which demonstrates creativity, fully addresses the brief and successfully engages the intended audience. **(13-16)**
				16

	Mark band 1	Mark band 2	Mark band 3	Mark awarded
(d) (AO4) QWC (i-iii)	Provides a basic evaluation of own work and of the product's fitness for purpose. Uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy. (0-2)	Provides an adequate evaluation of own work and of the product's fitness for purpose. Uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy. (3-4)	Provides, with appropriate illustration, a clear evaluation of own work and of the product's fitness for purpose. Uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy. (5-6)	Provides, with analysis of well-chosen illustrations, a critical evaluation of own work and of the product's fitness for purpose. Uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy. (7-8)	8
			Total marks		**60**

(For description of AOs see *Appendix B.*)

Assessment guidance

Mark band 1

Assessment criterion (a) requires the learner to demonstrate some understanding of pre-production techniques. At the lower end of the mark range this will mean that planning and the accompanying documentation will be lacking in detail. There may well be gaps in the documentation. Liaison with other people (where appropriate) is likely to be infrequent and not always result in the desired effects. At the higher end of the range a learner is likely to produce documentation that is limited in details but covers the requirements and they make more attempts to liaise with other relevant people.

Assessment criterion (b) requires the learner to demonstrate a limited range of production and technical skills at the bottom end to an adequate range at the top end of mark band 1. Candidates will demonstrate understanding and application of production and technical skills to the making of a media product. The production and post-production skills of learners achieving at this level will not permit the full realisation of their desired objectives. A limited range of technical skills will be deployed and it is likely that they will be used with little confidence. At the bottom end of the mark band the product will achieve only some of the intentions identified by the brief. At the top end the learners will be able to demonstrate partial achievement of the intentions required for the brief.

The media product developed for assessment criterion (c) will partially address the brief and the intended audience at the bottom end of the mark band. At the top end the candidate will produce a product that adequately addresses the brief and intended audience. The candidate work will demonstrate a limited understanding of the production process. It is likely that, whilst it lacks technical polish, it will conform to some of the conventions of the chosen genre or form.

The evaluation for assessment criterion (d) will, at the lower end of the mark range, show a tendency towards a historical account of events rather than focusing on the product's fitness for purpose. It will make some reference to individual and team work. At the upper end of the band there will be some adequate detail and the work will begin to address the quality of the product and its fitness for purpose rather than only the history of its production, but this is likely to be at the level of unsupported assertion. Limited conclusions will be drawn.

Typically, the learner working at this level will require support and guidance at all points.

The learner uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Under assessment criterion (a) the learner will demonstrate a clear understanding of pre-production techniques. Planning and the accompanying documentation will be competently produced and cover the necessary categories. Liaison with others (where appropriate) will be efficient.

For assessment criterion (b), production and technical skills will be good and will be employed with some confidence. Technical skills in particular will show a considerable range.

These skills will enable the learner to realise intentions effectively, and to create a product with some technical polish. The media product developed for assessment criterion (c) will thus address the brief well. There will be evidence of some imagination in that the product has moved beyond the purely conventional. It will address the intended audience appropriately.

The evaluation for assessment criterion (d) will provide a discussion of the product's fitness for purpose which is illustrated with reference to the product. It will make detailed reference to individual and team work.

Typically, the learner working at this level will require only limited support and guidance.

The learner uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Under assessment criterion (a) the learner will demonstrate an excellent understanding of pre-production techniques. Planning and the accompanying documentation will be full and proficiently produced. Liaison with others (where appropriate) will be very effective. Learners working at this level will show a marked capacity to work well with others.

For assessment criterion (b), production and technical skills will be excellent, extensive, and will be employed with confidence. They will enable the learner to realise their intentions successfully.

The media product developed for assessment criterion (c) will fully address the brief and is likely to show creativity. This work will show an awareness of the context from which it arises, but will move well beyond the conventional. The high level of technical skills will enable the creation of a very polished product. It will clearly address and engage the intended audience.

The evaluation for assessment criterion (d) will provide a critical discussion of the product's fitness for purpose which is illustrated throughout with reference to the product. Points made will be fully justified. Individual and team work will be honestly and carefully evaluated.

Typically, the learner working at this level will have worked with increasing independence and autonomy.

The learner uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Pre-production techniques

Learners should be introduced to pre-production techniques at the start of this unit. They should be able to develop appropriate skills in other units such as *Unit 2: Media Research Skills* in order to undertake the necessary research for their media product. They should understand the requirements for proposal and treatment writing and produce appropriate ideas for development. The teacher should take the role of a client and decide the suitability of the proposal and treatment before the production stage starts. This would allow for quality control to take place and allow learners to modify their proposal and treatment work in a non-threatening environment.

If they are going to need help with their production, the teacher should ensure that they are doing this, and that they are liaising properly with the people they have asked to help them.

The next stage of pre-production will require learners to develop skills in producing a range of paperwork that might include (depending on the medium in which they are working):

- an appropriate production schedule

- a script/initial outline

- storyboards/mood boards/thumbnails

- a budget

- a contingency plan.

Production should not start until the pre-production paperwork has been completed.

Production techniques

In Unit 2 learners will have been introduced to the technology and techniques of media production through exercises that allow them to experiment with equipment and materials. In this unit they need to think about which of these techniques they will require in order to realise their intended product, how they might need to develop further their skills in using these techniques, and what additional skills they might need to develop.

They may well be working with a group in this sort of activity for the first time, so may need guidance in organising and managing other people.

Post-production techniques

Again, learners will have been introduced to the technology and techniques of post-production through exercises that allow them to experiment with appropriate equipment and the resources needed to shape their product effectively. There should be an opportunity to work with a range of material that will give them the skills needed to produce their own finished media products. Learners should develop good working practices through the labelling, proper storage and logging of both raw and finished material.

How to evaluate your skills

Evaluation of skills should be undertaken on a continuous basis as learners develop their skills. This may be in the form of a skill-development diary where they can record skills as they undertake them and comment on their achievement. Learners should be encouraged to review both individual skills and the skills of working in a team. They should also evaluate their media products and be able to identify the fitness of their product for its purpose. Evaluations should be recorded in the most appropriate format.

Assessment of *Unit 3: Media Production Brief*

This unit constitutes the external assessment element of the AS. It is externally set, internally marked and externally moderated.

For the assessment of this unit, learners must create a media product by working to one of the briefs which will be published on the Edexcel website (www.edexcel.com) in the September preceding the year of examination.

Work handed in for assessment must be based on one of the briefs published in the September immediately preceding the June in which that work is presented for assessment.

Work can be produced in any medium.

Centres must ensure that there is sufficient supervision of learners to enable their teachers to be confident that the work submitted is the learner's own work and that they can, therefore, sign the authentication statement provided in *Appendix D*.

The work will be internally marked, using the assessment criteria provided, and externally moderated. If more than one teacher is involved in the assessment, the centre's marking must be internally standardised.

External moderation will take place in the June examination series only.

Links

Other units

This unit links with *Unit 1: Industries, Texts and Audiences*. You will also be able to use the skills developed in *Unit 2: Media Research Skills*.

The Applied AS GCE in Media has been designed so that centres can take an integrated approach to teaching the course if they wish to do so.

This unit also links strongly with all the A2 units.

Industry

Visits either to or from practitioners who are able to talk about working to briefs, especially within the medium in which learners are working, would be extremely useful. Learners could be encouraged to seek work experience in the medium in which they are working.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks

Alkin G — *Sound Recording and Reproduction, Third Edition* (Focal Press, 1996) ISBN 024051467X

Andrews P — *Adobe Photoshop Elements* (Focal Press, 2001) ISBN 0240516869

Baylis P, Holmes P and Starkey G — *GCE AS Media: Communication and Production* (Heinemann, 2006) ISBN 0435471570

Boyd A — *Broadcast Journalism: Techniques of Radio and TV News* (Focal Press, 2000) ISBN 0240515714

Butterfield L — *Excellence in Advertising* (Butterworth Heinemann, 1999) ISBN 0750644796

Calder J — *The 35 mm Photographer's Handbook, Revised Edition* (Pan Books, 1999) ISBN 0330390139

Croton G — *From Script to Screen* (BBC Television Training, 1986) ISBN 0948694106

Culhane S — *Animation: From Script To Screen* (St Martin's Press, 1990) ISBN 0312050526

Dalley T — *The Complete Guide to Illustration and Design* (Phaidon, 1984) ISBN 0714823473

Davies A and Fennessy P — *Digital Imaging for Photographers, Fourth Revised Edition* (Focal Press, 2002) ISBN 0240515900

Eastman Kodak Company Staff — *Basic Developing and Printing in Black and White* (Kodak Books, 1995) ISBN 0879857552

Eggers R — *Basic Digital Photography* (Amherst Media, 2001) ISBN 1584280360

Evans R — *Practical DV Filmmaking* (Focal Press, 2005) ISBN 0240807383

Faux I — *Printing by Lithography* (Emblem Books, 1983) ISBN 0946513007

Feldman T — *Introduction to Digital Media* (Routledge, 1996) ISBN 0415154235

Heller S and Drennan D — *The Digital Designer: The Graphic Artist's Guide to the New Media* (Watson Guptill Publications, 1997) ISBN 0823013464

Holman T — *Sound for Film and Television, Second Edition* (Focal Press, 2002) ISBN 0240804538

Honthaner E L — *The Complete Film Production Handbook, Third Edition* (Focal Press, 2001) ISBN 0240804198

Kindem G — *Introduction to Media Production, Fourth Edition* (Focal Press, 2009) ISBN 0240810821

Langford M — *Basic Photography, Eighth Edition* (Focal Press, 2007) ISBN 0240520351

Laybourne K — *The Animation Book: A Complete Guide to Animated Filmmaking* (Crown Publications, 1998) ISBN 0517886022

Lessing P — *My New Digital Camera: A Very Basic Guide to Understanding, Editing and Saving Digital Photographs* (Capital Books, 2004) ISBN 1931868174

Lord P and Sibley B — *Creating 3-D Animation: The Aardman Book of Filmmaking* (ABRAMS, 2004) ISBN 0810949717

McLeish R — *Radio Production, Fifth Edition* (Focal Press, 2005) ISBN 0240519728

Millerson G — *Video Production Handbook, Fourth Edition* (Focal Press, 2008) ISBN 0240520807

Musburger R — *Single Camera Video Production, Fourth Edition* (Focal Press, 2005) ISBN 0240807065

Nisbett A — *The Sound Studio, Seventh Edition* (Focal Press, 2003) ISBN 0240519116

Noake R — *Animation Techniques* (Chartwell, 1989) ISBN 1555213316

Patz D — *Film Production Management 101* (Michael Wiese Productions, 2002) ISBN 0941188450

Peacock J — *The Print and Production Manual, Eighth Revised Edition* (PIRA International, 1998) ISBN 185802238X

Riley R — *Audio Editing with Cool Edit* (PC Publishing, 2001) ISBN 1870775740

Speirs H — *Introduction to Printing Technology, Fourth Revised Edition* (Routledge, 1992) ISBN 0851681832

Talbot-Smith M — *Sound Assistance, 2nd Edition* (Focal Press, 1999) ISBN 0240515722

Vince J — *The Language of Computer Graphics* (Phaidon, 1990) ISBN 1854541471

Vineyard J and Cruz J — *Setting up Your Shots, Second Revised Edition* (Michael Wiese Productions, 2008) ISBN 1932907424

White A — *The Animator's Workbook* (Watson-Guptill Publications,1988) ISBN 0823002292

Williams R — *The Animator's Survival Kit* (Faber & Faber, 2001) ISBN 0571202284

Wilmshurst J — *Fundamentals of Advertising, 2nd Edition* (Butterworth-Heinemann, 1999) ISBN 0750615621

Windows Multimedia Authoring Guide (Microsoft Press International, 1991) ISBN 1556153910

Websites

The following websites, correct at time of publication, may be of interest.

www.adobe.com/designcenter	Adobe Design Center
www.awn.com	'an electronic monthly publication devoted to the art, craft and industry of animation, featuring intelligent news, reviews, commentary and opinion written by the leading minds in the field today'
www.computerarts.co.uk	*Computer Arts* magazine
www.pixar.com	the company responsible for the films Monsters Inc and Toy Story. This site offers, amongst other things, information on the stages of production
www.soundonsound.com	*Sound on Sound* magazine
www.synthzone.com	links to sites related to sound and vision

Unit 4: Research and Development for Media Production

Internally assessed

Introduction

This unit builds upon the knowledge, understanding and skills you have already gained in gathering, selecting and using information in Unit 2. It will also further extend the technical skills in your chosen medium which you developed in Units 2 and 3.

Through this unit you will demonstrate your ability to originate ideas and then research the various aspects of producing a media product based on one of those ideas. You will research the content, audience and viability of your chosen idea and apply that research to its development. You will also experiment with some of the technical and creative elements of the proposed production.

Finally, you will present your idea to a hypothetical commissioner through a 'pitch' and a 'treatment'.

You will carry this idea through into production in Unit 5, and relate it to professional practice in Unit 6, where you will also evaluate your product and your production management. Units 4, 5 and 6 are designed to link together concepts, skills, knowledge and understanding across the entire A2, so that synoptic assessment occurs at A2 across all three units.

Recommended prior learning

Unit 1: Industries, Texts and Audiences, Unit 2: Media Research Skills, Unit 3: Media Production Brief.

What you need to learn

4.1	**How to originate and research ideas for a production**	You will need to originate and explore a range of ideas for a product suitable to the medium in which you have chosen to work.

You should first explore the output in the medium you have chosen to work in to see what you think works well and what does not, or where there are gaps in what is on offer at present.

Having come up with some ideas, you should do some basic research into each of these ideas to see which might be worth developing further.

Once you have decided which idea you want to see through to production, you need to devise plans that will enable this idea to be researched fully and effectively.

Your work must demonstrate that you have well-organised research that is focused on your proposed product. You will need to consider using correct language and terminology and use spelling, punctuation and grammar in your work.

4.2	**How to research audience and viability of a production**	You will need to identify and show a need for your idea. This will involve demonstrating that there is an audience or market for your final product, what precisely that audience or market is, and where and how the product will fit into the output of the media sector or industry in which you are working.

You will need to assess the costs of the production. This is necessary whether you are producing it yourself or trying to raise money for the production. It is also needed so that you can work out how much you need to get back from your production in order to show a profit, or how much someone purchasing your product or putting up money for it will need to make for them to see a profit.

4.3	**How to develop a production**	There are three aspects to the development work you need to do.

(1)   Using the knowledge and skills you developed in Unit 2 you will need to select and apply appropriate research methods that will produce information, material and contributors (whichever might be relevant) for your final production idea.

(2)   Your audience research may have suggested that certain changes may need to be made to the idea to make it more interesting to that audience. This research work will also, therefore, feed into the development process.

(3)   You need to explore the technical and creative aspects of your idea by doing exploratory and experimental work on it. This could involve drafting and redrafting scripts, pages or storyboards, experimenting with camera angles or sound effects, doing rough edits to see how to link shots or sound sequences, playing with layouts or page sequences etc.

By doing this you will learn a lot about the practicability of your idea, be able to give a clearer account of it when you do your pitch, and be in a much better position to achieve your desired aims when you go into production.

| 4.4 | How to present ideas and findings | Once you have done your research and development, you must present — or 'pitch' — your idea in such a way as to persuade your audience that this is a good idea and worth backing. In reality, this audience might be an employer, a commissioning editor, a producer, exhibitor, publisher, broadcaster, or purchaser of your proposed product. For the purposes of this qualification, your audience will more than likely be your teacher(s) and class. |

You will also produce a treatment. This is a summary of the idea which would be sent to people from whom you are seeking either production money or who you hope might buy, publish, exhibit or broadcast your finished product.

In the pitch you need to:

- clearly describe your proposed idea and its purpose
- present the results of your research into audience and market
- demonstrate the viability of your proposed idea
- set out and explain the costs
- show how your research and development has informed your creative decisions
- justify your creative decisions.

The treatment must also persuade the people it is sent to that your idea is a good one. It will:

- describe the proposed product
- describe its audience or market
- show how and where the proposed product will fit into the output of the organisation it is being offered to
- set out resources, costs, and time scale of production.

Assessment evidence

Assessment evidence for criterion (a) will be provided through a portfolio of your initial ideas and the research you did on them. Evidence for criteria (b), (c) and (d) will be provided in your verbal presentation (or 'pitch') supported by appropriate documentation. Your treatment for the proposed production will also form part of the evidence for criterion (d).

At least one piece of your evidence for A02 (a) must be written.

Your work must include evidence of the ability to:

(a)* originate and research ideas for a production

(b) research the commercial viability of the chosen idea and its proposed audience

(c) develop the chosen idea through research and experimentation

(d) present the chosen idea through a pitch and a treatment.

*Opportunity for learners to be assessed on Quality of Written Communication (QWC) — (i-iii).

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark awarded
(a) **(AO2)** **QWC** **(i-iii)**	Has produced a limited range of conventional ideas of possible practicability, which have been the subject of limited research. Uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy. **(0-3)**	Has produced a range of ideas of possible practicability, which have been the subject of adequate research. Uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy. **(4-6)**	Has produced a good range of ideas which are imaginative and practicable, and which have been researched with some care. Uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy. **(7-9)**	Has produced a wide range of ideas which are highly imaginative and practicable, and which have been evaluated on the basis of thorough research. Uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy. **(10-12)**	**12**
(b) **(AO2)**	Has produced limited research into the commercial viability of the proposed production and its audience, which lacks clear definition. **(0-4)**	Has produced adequate research into the commercial viability of the proposed production and its audience, which has some definition. **(5-8)**	Has produced careful research into the commercial viability of the proposed production and its audience, which has been defined in some detail. **(9-12)**	Has produced thorough research into the commercial viability of the proposed production and its audience, which has been fully defined. **(13-16)**	**16**
(c) **(AO2)**	Has done some research of variable quality and relevance for the content of the product and has produced limited exploratory material, only some of which has advanced development of the chosen idea. **(0-4)**	Has done some research of good quality and adequate relevance for the content of the product and has produced appropriate exploratory material, most of which has advanced development of the chosen idea. **(5-8)**	Has done careful, relevant research for the content of the product and has produced thoughtful exploratory material which has advanced development of the chosen idea. **(9-12)**	Has done thorough, highly focused research for the content of the product and has produced highly imaginative exploratory material, which has clearly advanced development of the chosen idea. **(13-16)**	**16**

	Mark band 1	Mark band 2	Mark band 3	Mark awarded
(d) **(AO3)**	Has produced a pitch and treatment which provide a limited indication of the proposed production, its purpose, audience and viability. (0-4)	Has produced a pitch and treatment which provide an adequate indication of the proposed production, its purpose, audience and viability. (5-8)	Has produced a confident pitch and detailed treatment which provide a clear account of the proposed production, its purpose, audience and viability. (9-12)	Has produced a persuasive pitch and thorough treatment which provide a full description of the proposed production, its purpose, audience and viability. (13-16)	16

Total marks   **60**

(For description of AOs see *Appendix B.*)

Assessment guidance

Mark band 1

Work presented under assessment criterion (a) is likely to be characterised, at the bottom end of the mark band, by a limited number of ideas, ideas that show limited imagination and are highly conventional, or ideas that are impracticable. The work will lack in-depth research. At the top of this mark band candidates will have produced a range of ideas that are potentially practical and have been adequately researched. Care should be taken, however, when considering the number of ideas, as mere quantity should not be the over-riding consideration. One basic idea with a range of interesting variations upon the theme could be as credit-worthy as an equal number of entirely different ideas. The Big Brother 'reality TV' format, with all its consequent variations, might be taken as an industrial example of this principle.

Research carried out on these ideas will range from the minimal to the adequate.

The learner uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy.

Assessment criterion (b) requires the learner to demonstrate a basic understanding of how research informs the content and organisation of a media product, and how it helps to support a proposal to put the idea into production. At the lower end of this mark band, learners might be able to identify what needs to be researched but produce minimal material. They may rely on a single technique or source for their information about each type of material they need to gather. At the top end of the band the learner will have made some attempt to use more than one method or technique to gather research on a particular topic (for example, both qualitative and quantitative research to gather information about the target audience) and will have produced adequate material.

The target audience will be defined in broad and sweeping terms, and the research on its responses to the proposed product will lack clarity. Estimates of size will not be closely supported by research.

Research on the viability of the proposed product will, at the bottom end of the mark band, demonstrate limited understanding of the link between sales and production costs. At the top end candidates will demonstrate adequate understanding of the links between sales and production costs. Research will generally lack a grounding in an investigation of the current output, interests and objectives of a likely publisher, exhibitor, broadcaster or other purchaser or commissioner of the finished product. Costings are likely to range from the purely speculative and unrealistic to the basic.

Under assessment criterion (c) work within this band is likely to reveal that the learner's research findings have done little to inform development of the idea, either in terms of the audience research or of the content research. In terms of the latter, learners working at the upper end of this mark band will have shown some curiosity and a willingness to look, even if their efforts went unrewarded.

At the bottom end of the mark band learners' research work will be variable and only some of which helps the development of their ideas. At the top end of the mark band there will be evidence of good quality research with most of this research being relevant and appropriate to the development of their ideas.

For assessment criterion (d) the pitch will give some indication of the proposed production, its purpose and its audience but will lack persuasiveness. There is likely to be little structure to the presentation. Arguments will be subjective and generalised and will lack material (either research material or development work on the idea) to support them or to show why decisions were taken. At the bottom end of the mark band the learners pitch and treatment will lack detail, sufficient evidence to support commercial viability and is limited in content. At the top end of the mark band the pitch and treatment will provide adequate evidence to support the learners understanding of purpose, audience and viability. At the top end of the mark band, learners will attempt to explain how they arrived at their creative decisions and will demonstrate their understanding of the issue of the commercial viability of the proposed product.

There will be little sense of exploration of techniques or of creative possibilities, and there will be an unwillingness to rework material, experiment with alternative solutions or respond actively to suggestions.

Treatments will also be basic and give only a sketchy idea of the proposal.

Across all of the criteria, learners working at this level may have required frequent support and guidance.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Work presented under assessment criterion (a) within this mark band will show some imagination even if working with what are basically conventional formats. Ideas will, on the whole, be practicable and credible. As before, mere quantity should not be the over-riding consideration. Research carried out on these ideas will be careful and thoughtful, but will not be used as the basis for evaluating the ideas further.

The learner uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy

Assessment criterion (b) requires the learner to demonstrate a clear understanding of how research informs the content and organisation of a media product, and how it helps to support a proposal to put the idea into production. Learners working in this mark band will have used a number of techniques and sources for their information about each type of material they need to gather and they will have produced sufficient and relevant material for their purposes.

The target audience will be clearly defined, though justification for this definition may sometimes be lacking. The research on the audience's responses to the proposed product will be sound, and estimates of size will be supported by some research.

Research on the viability of the proposed product will be grounded in an investigation of the current output, interests and objectives of a likely publisher, exhibitor, broadcaster or other purchaser or commissioner of the finished product. At the top end of this band the learner will begin to address more sophisticated questions such as the technical viability of the proposed product. Costings will be realistic and well set out, though some elements of possible expenditure might be missing.

Under assessment criterion (c) the learner working within this band will demonstrate a detailed grasp and understanding of the techniques employed to develop a production. There will a clear sense of exploration of techniques and of creative possibilities. Storyboards, thumbnails, scripts etc will follow appropriate industry conventions and there will be a willingness to rework material, experiment with alternative solutions and to respond actively to suggestions. Research findings will have affected the production idea and it will be clear that the idea has been tweaked as a result of the learner's analysis and research.

For assessment criterion (d) the pitch will give a clear indication of the proposed production, its purpose and its audience. The question of the viability of the proposal will be addressed and the presentation will show how research findings informed creative decisions. It will be organised, have a clear structure, visual aids and other illustrative material, and will be easy to follow.

Treatments will give a clear picture of the proposed production and its purpose, and argue with some effectiveness for the proposal.

Across all of the criteria, learners working at this level will have required some support and guidance, though less towards the end of the course.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Work presented under assessment criterion (a) within this mark band will show a high level of imagination and considerable creativity, even if working with what are basically conventional formats. All ideas will be practicable and credible. As before, mere quantity should not be the over-riding consideration. Research done on these ideas will be thorough and will be used to evaluate them and support arguments for their possible further development as the chosen idea for Unit 5.

The learner uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy.

Assessment criterion (b) requires the learner to demonstrate a thorough understanding of how research informs the content and organisation of a media product, and how it helps to support a proposal to put the idea into production. Learners working in this mark band will have approached their research in a systematic manner and will have used a full range of techniques and sources for their information about each type of material they need to gather. They will have produced plenty of relevant material from which to select when producing their idea. All research will be well presented and clearly organised.

The target audience will be fully defined with thorough justification for the definition. The research on the audience's responses to the proposed product will be thorough, and estimates of size will be fully supported by careful research.

Research on the viability of the proposed product will be securely grounded in a thorough investigation of the current output, interests and objectives of a likely publisher, exhibitor, broadcaster or other purchaser or commissioner of the finished product. Learners in this mark band will fully address questions concerning the viability of the proposed product. Costings will be accurate, clearly presented, and will cover all appropriate elements of expenditure.

Under assessment criterion (c) the learner working within this band will demonstrate a sophisticated awareness of the research and development techniques employed to develop a production and their interdependence. The development of the product's content and structure will be clearly linked to extensive and appropriate research. There will a clear sense of exploration of techniques and of creative possibilities. All work (storyboards, thumbnails, scripts etc) will follow appropriate industry conventions, will be completed to a very high standard and have strong production values. Material will be frequently reworked, and there will be a strong commitment to experiment with alternative solutions, including those suggested by others.

For assessment criterion (d) the pitch will give a full indication of the proposed production, its purpose, its audience and its commercial viability. It will show clearly how research findings informed creative decisions. All points will be justified and backed up with appropriate material. The presentation will be professional in its organisation and structure. The learner will have considered who the audience is and will have created appropriate support material. It will be persuasive, and will inspire enthusiasm for the proposed production.

Treatments will fully cover all the relevant ground, giving a full picture of the proposed production and its purpose. They will present a persuasive argument for the proposal.

Across all of the criteria, learners working at this level will have developed increasing independence and autonomy.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Originating and researching ideas for a production

To be able to create a product learners must first have an idea. Coming up with ideas is fundamental to media production. If learners are to develop sensible and practicable ideas, they need to know what sort of texts are already in existence in the medium or form in which they are working. They should, therefore, be given opportunities to explore the relevant media and forms and to think about what works, for whom it works, why, and what are the production implications (technology, cost etc).

When doing the basic research on their own initial ideas learners should ask: what will be produced, why should it be produced, how will it be produced and what problems might arise in the production, and who is the product intended for? In other words, they should address four simple questions: what, why, how and who?

Researching the audience and viability of a production

Learners will already have been taught the skills involved in researching information for a media product in Unit 2. For this unit they need to learn how to use those skills to gather information about the audience for their proposed idea, how that audience might respond to the product, and what sort of size the audience might be.

Techniques such as questionnaires and focus groups might be employed, and information on ratings, circulation and viewing figures, audience profiles etc for similar products could be sought.

Gathering information about the costs of various types of media production will help them to understand costings. Bringing in people from relevant industry sectors would be invaluable here.

Developing idea for production

At A2 the teacher's role is very much that of a facilitator and a sounding board to bounce ideas off.

As a result of their work in Unit 2, learners should be comfortable with the idea of researching for the content of a production, so the teacher's role here will be very much a matter of keeping an eye on progress and giving the odd hint.

They will also have a grounding in production through their work in Unit 3 and they should understand that this cannot simply be a subjective process. They need to be aware of the constraints placed upon media productions, such as the requirements of the client/commissioner, and the varying expectations, likes and dislikes of different audiences. Information of this sort will have been gained through their research on the audience and the viability of their chosen idea and this research needs to be used in the process of developing that idea.

As this question of viability will be new territory for learners, they might well need more guidance in this aspect of the research, but again, as they will all be working on individual ideas, the teacher's role will be mainly to ensure that they are covering the relevant ground and are going in the right direction.

In helping learners to explore the creative and technical aspects of their ideas, one of the best things the teacher can do is to encourage them to constantly explore, experiment and, above all, re-work. The teacher will also, of course, give guidance to learners on how they can extend and further develop their technical skills.

Presenting ideas and findings	If presenting through an oral pitch, learners should be given an opportunity to develop their presentation skills. They should understand the requirements of presenting to an audience, be shown how to structure a presentation and how to translate what they have in written format in their production/development folders into a verbal and visual event. Advice should be given into the variety of visual aids that are available, and how to use visual aids to support what is being said.
	Alternatively, learners could present their pitch in written form.
	One of the best ways of helping them to prepare treatments to the appropriate industrial standard is to provide examples from the sector in which they are working. Industrial contacts are obviously the best source of such material.

Links

Other units	The A2 GCE in Media has been explicitly designed as an integrated course, so that Units 4, 5 and 6 constitute a series of interdependent activities.
	The A2 also links strongly with all the AS units, which provide the underpinning skills, knowledge and understanding for the A2.
Industry	Visits either to or from practitioners should be arranged if possible with a focus on the type of research done for proposed productions and on costing work.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks

Adams S — *Interviewing for Journalists, Second Edition* (Routledge, 2009) ISBN 0415477751

Baylis P, Holmes P and Starkey G — *GCE A2 Media: Communication and Production* (Heinemann, 2006) ISBN 0435463640

Baylis P, Holmes P and Starkey G — *GCE AS Media: Communication and Production* (Heinemann, 2006) ISBN 0435471570

Beaman J — *Interviewing for Radio* (Routledge, 2000) ISBN 0415229103

Berger A — *Media Analysis Techniques* (Sage Publications, 1998) ISBN 0761914544

Chater K — *Research for Media Production, Second Edition* (Focal Press, 2001) ISBN 0240516486

Emm A — *Researching for Television and Radio* (Routledge, 2001) ISBN 0415243882

Field M — *Researching for Writers* (How To Books, 1998) ISBN 1857032365

Flint M — A *User's Guide to Copyright* (Tottel, 2006) ISBN 1845920686

Mishler E — *Research Interviewing, Second Edition* (Harvard University Press, 1991) ISBN 0674764617

Stokes J — *How to Do Media and Cultural Studies* (Sage, 2002) ISBN 076197329X

Videos

The Ad Factor: The Pitching Process (The Open University) ISBN 9780749247355

Other resources

Media news sections in the national broadsheets are an invaluable source of up-to-date information about the industry.

The Guardian covers media issues in its tabloid supplement to the Monday edition of the paper and there are also regular articles on media business activities in the business news section of the daily paper.

The Times covers media issues in the main section of the paper on Fridays.

The Independent covers media issues on Tuesdays in the *Review* section.

Trade papers, such as *Campaign* (for the advertising industry), are also a useful source of inside information.

Unit 5: Media Production Project

Internally assessed

Introduction

This unit allows you to demonstrate, through completing a media project, the understanding and skills you have developed in media production. You will be able to demonstrate what you have learnt about pre-production, production and post-production techniques and the technology involved in media production. You will work from the treatment of the idea you developed in Unit 4 and produce your own media product.

This will be a major piece of work, and you will be able to demonstrate your organisational skills in a project extending over a long period of time.

You may use others to help you realise your product and you may also help others with theirs. In this way you will also develop your ability to work in a team, both as a leader and as a member of the team.

Units 4, 5 and 6 are designed to link together concepts, skills, knowledge and understanding across the entire A2. Synoptic assessment therefore occurs at A2 across all three units.

Recommended prior learning

Unit 2: Media Research Skills, Unit 3: Skills for Media Production, Unit 4: Research and Development for Media Production.

What you need to learn

| 5.1 | How to plan a production | It is vital in media production to be able to manage a project efficiently. This requires careful planning. If you do not plan the process then things will not run smoothly and you may not get your project finished on time or in the way you wanted to. In order to plan your project successfully you will need to take into account: |

- the technological requirements for production and post-production

- the personnel requirements for production and post-production

- the time available

- the budget available

- possible risks to health and safety of the production crew, actors, and the general public

- possible problems.

Having considered all these matters you will need to develop a range of appropriate paperwork so that you and anybody else can see how you intend to realise your project. This may consist of:

- resource and budgetary databases and spreadsheets

- resource planning documents

- production schedules

- risk assessments

- contingency plans

- communication paperwork for your team.

It is essential that you understand the need for using other people to support you in the production of your media product. You may consider that you can do all the work yourself but in the real world of media production this is extremely rare. You should consider using other people to support the production and post-production processes. You can, of course, help them in return with their projects. (If you do so, you may be able to provide additional evidence of your understanding and knowledge of the production process through your work on their project as well as through your own).

To work effectively with others you need to understand how to clarify roles and responsibilities, negotiate terms, and agree deadlines.

Your work must demonstrate that you have an understanding of production language and terminology. You must be able to demonstrate that you are well-organised and focused on your production work. Your written work should demonstrate your accurate use of spelling, punctuation and grammar.

| 5.2 | How to manage a production | Good project planning will enable you to concentrate your energies on, first, obtaining the right material in the production process and, second, shaping it in the post-production phase. |

In producing your project you should:

- use appropriate technology and techniques

- use the technology and techniques skilfully and creatively

- communicate effectively with others during the production and post-production processes

- work effectively as an individual and as a team member

- ensure the health and safety of yourself and others during production.

It is important that you monitor your production work on an continuous basis. This will allow you to make changes as required and will make sure that you are producing sufficient material for the post-production stage.

During post-production you should ensure that you have the means of accessing and tracking all your material. You should also keep records of what you have done and why you have done it.

Assessment evidence

Assessment evidence for criterion (a) will consist of production planning documentation (eg production schedules, props sheets, call sheets, clearances, resource bookings, production diaries or logs, minutes of production meetings, communications, contingency plans, risk assessment documentation etc) and for criteria (b) and (c) a finished media product with records of production and post-production work (eg field footage logs, sketches, notes, contact sheets, paper edits, trail pages, sample sheets, paste-ups, edit log sheets etc). At least one piece of your evidence for A03 (a) must be written.

Your work must include evidence of:

(a)* planning of the project set out in the treatment

(b) achievement of the intentions set out in the treatment

(c) understanding and use of production and post-production technology and techniques to create a media product.

*Opportunity for learners to be assessed on Quality of Written Communication (QWC) — (i-iii).

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark awarded
(a) (AO3) QWC (i-iii)	Demonstrate limited abilities in planning and project management, monitoring work occasionally and showing limited ability to keep to a schedule; utilise limited paperwork and show a limited ability to provide self-direction. Uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy. (0-5)	Demonstrate adequate abilities in planning and project management, monitoring work occasionally and showing some ability to keep to a schedule; utilise adequate paperwork and show some ability to provide self-direction. Uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy. (6-10)	Demonstrate competence in planning and project management, monitoring production activity and keeping close to schedules; utilise well-prepared and organised paperwork and demonstrate ability to maintain clear self-direction. Uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy. (11-15)	Demonstrate thoroughness and efficiency in planning and project management, monitoring production activity with close reference to objectives and schedules, and meeting deadlines with consistent accuracy; utilise thorough paperwork and work with initiative and independence at all stages. Uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy. (16-20)	20
(b) (AO3)	Provide a finished media product that matches, to a limited extent, the intentions set out in the treatment and which has limited relevance to the proposed audience. (0-5)	Provide a finished media product that matches, to an adequate extent, the intentions set out in the treatment and which has some relevance to the proposed audience. (6-10)	Provide a finished media product that achieves, for the most part, the intentions set out in the treatment and which is suitable for its proposed audience. (11-15)	Provide a finished media product that achieves successfully the intentions set out in the treatment and which has a clear relevance and appeal to its proposed audience. (16-20)	20

	Mark band 1	Mark band 2	Mark band 3	Mark awarded
(c) **(AO3)**	Provide a finished media product that shows limited thought in its realisation, using only some limited appropriate techniques and technology in production and post-production.	Provide a finished media product that shows adequate thought in its realisation, using appropriate techniques and technology in production and post-production.	Provide a finished media product that shows thoughtfulness and some imagination in its realisation, with competent and thoughtful use of appropriate techniques and technology in production and post-production.	Provide a finished media product that shows creativity and flair in its realisation, with sophisticated and creative use of appropriate techniques and technology in production and post-production.	
	(0-5)	**(6-10)**	**(11-15)**	**(16-20)**	**20**

Total marks | **60**

(For description of AOs see *Appendix B*.)

Assessment guidance

Mark band 1

Assessment criterion (a) requires the learner to demonstrate project-planning skills throughout the stages of pre-production, production and post-production. At the lower end of this mark band there will be limited material but it is likely to have been collected in a haphazard way. The candidate will have demonstrated a limited understanding of management with limited monitoring of progress. At the higher end of the mark band their project management file will show adequate understanding and skill. Their work will show some signs of formal organisation and they will have monitored the work occasionally, though with only limited reference to production plans. Learners achieving at the bottom end of this mark band will be likely to have difficulties in keeping to their schedules, and to need considerable support in monitoring their work flow and maintaining their sense of direction. Candidates working at the top end of the mark band will demonstrate adequate management skills using adequate paperwork and self direction.

The learner uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy.

Assessment criterion (b) requires in this mark band that learners complete the proposed production within the terms they have set themselves in the treatment produced in Unit 4, albeit in a limited way. They will have produced basic material and will have attempted a basic post-production procedure, backed up by limited paperwork and records. The product will show some recognition of the requirements and expectations of the outlet it is intended for and of the audience aimed at though it will do so in an obvious or clichéd manner. At the bottom end of the mark band the work will demonstrate a limited match between the intentions and the finished product. At the top end of the mark band the work will demonstrate an adequate match between the intentions and the finished product.

For assessment criterion (c) in this mark band the learner is required to demonstrate basic understanding and creative use of techniques and technology in the production process in achieving their production. At the lower end of the scale for this mark band, the techniques and technology deployed may not always be appropriate to the intentions, or to the capabilities of the candidate. The techniques and technology used will be limited and will demonstrate a limited understanding of the techniques and technology used.

At the bottom end of the mark band the product will show a limited attempt to employ the appropriate technology and techniques. At the top end the learner will have shown that the technology and techniques allow them to produce a finished product although this may be in an obvious or clichéd manner.

Learners achieving within this mark band are likely to have required support and guidance at all stages.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Assessment criterion (a) in this mark band requires candidates to demonstrate competent project planning skills throughout the stages of pre-production, production and post-production. There will be a range of relevant paperwork (or other types of record) collected in a consistent way and candidates will have demonstrated a confident — if not always entirely efficient — approach to planning, with some monitoring of progress. All planning material will be formally organised and the production activity will have been monitored with reference to production plans. Schedules will be kept to on the whole and, when missed, not missed by large margins. Occasional support might be needed but learners achieving in this mark band will typically work with good self-direction and will respond positively to help when it is given.

The learner uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.

For assessment criterion (b) the media product developed will match well the intentions set out in the proposal. It will demonstrate a clear understanding of the production and post-production processes and the ability to operate those processes competently. Candidates will have produced good, usable material and will have given it a clear shape and structure. The post-production procedure will have been well organised. Both production and post-production will have been recorded in a way which can be easily followed and understood. The product will show a clear recognition of the requirements and expectations of the outlet it is intended for and of the audience aimed at, and will show that some care and thought has been given to how that audience can be addressed and appealed to, though it might not always be successful at every point.

Assessment criterion (c) requires candidates in this mark band to demonstrate a clear understanding and thoughtful, creative use of techniques and technology in the production process. They will have used technology with confidence and skill, and will have deployed techniques appropriate to their intentions and skills with some imagination. The product will show some ability to employ the technology and techniques creatively, avoiding the obvious and clichéd.

Learners achieving within this mark band are likely to have required limited support and guidance and to have shown increasing independence as the project progressed.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Assessment criterion (a) in this mark band requires candidates to demonstrate a high level of project planning skills throughout the stages of pre-production, production and post-production. Candidates will have demonstrated efficiency and autonomy at every stage of the process. The paperwork (or other types of record) produced will be thorough and complete and will be clearly organised to a near professional standard. The production activity will have been monitored continuously and comprehensively, with full reference to production plans. Deadlines set in schedules will be consistently met even when unforeseen circumstances have threatened the work flow. Learners achieving within this mark band will show independence and the ability to work successfully on their own initiative.

The learner uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy.

For assessment criterion (b) the media product will fully realise the intentions set out in the proposal. It will demonstrate a thorough understanding of the production and post-production processes and the ability to operate those processes successfully. Candidates will have produced excellent quality material and will have crafted it carefully in the post-production phase so as to produce a polished and accomplished piece of work. The post-production procedure will have been very efficiently organised. Both production and post-production will have been comprehensively recorded in an organised manner. The product will show a sophisticated recognition of the requirements and expectations of the outlet it is intended for and of the audience aimed at, and will have been successfully constructed so as to clearly address and appeal to that audience.

Assessment criterion (c) requires candidates in this band to demonstrate a creative use of techniques and technology in the production process. They will have used technology with complete confidence, and will have deployed techniques with sophistication and creativity to produce an engaging and individual product.

Learners working at this level may well show a capacity not just to work well with and for others, but an ability to get others to work well for them.

Learners achieving within this mark band are likely to have required very little support and guidance even at the early stages of the project, and to have moved rapidly towards independence, working with self-confidence and autonomy.

For all criteria at the top end of this mark band candidates' work can be expected to approach professional quality and standards.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Learners must undertake appropriate project-planning in order to complete their project successfully. They should be given guidance on planning techniques including management of time and resources. They should develop appropriate techniques to ensure the completion of their media product.

As the nature and focus of the work for this unit is determined by the learner, it follows that the teacher's role in Unit 5 will be mainly that of an enabler or facilitator. The teacher will perhaps be best employed once production is underway in ensuring that schedules are being kept to, and in providing a positively critical audience for what the learner is producing.

Learners should be encouraged to build on skills developed in Unit 3 in order to produce something that fully demonstrates their effective use of equipment and techniques, and their creativity.

Links

Other units

The A2 GCE in Media has been explicitly designed as an integrated course, so that Units 4, 5 and 6 constitute a series of interdependent activities.

The A2 also links strongly with all the AS units, which provide the underpinning skills, knowledge and understanding for the A2.

Industry

The individual nature of the work being done for this unit will make it difficult to organise appropriate visits either to or from practitioners though this should certainly be done if possible. Learners could be encouraged to seek work experience in the medium in which they are working.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks

Alkin G — *Sound Recording and Reproduction, Third Edition* (Focal Press, 1996) ISBN 024051467X

Andrews P — *Adobe Photoshop Elements* (Focal Press, 2001) ISBN 0240516869

Baylis P, Holmes P and Starkey G — *GCE A2 Media: Communication and Production* (Heinemann, 2006) ISBN 0435463640

Baylis P, Holmes P and Starkey G — *GCE AS Media: Communication and Production* (Heinemann, 2006) ISBN 0435471570

Boyd A — *Broadcast Journalism: Techniques of Radio and TV News* (Focal Press, 2000) ISBN 0240515714

Butterfield L — *Excellence in Advertising* (Butterworth Heinemann, 1999) ISBN 0750644796

Calder J — *The 35mm Photographer's Handbook, Revised Edition* (Pan Books, 1999) ISBN 0330390139

Croton G — *From Script to Screen* (BBC Television Training, 1986) ISBN 0948694106

Culhane S — *Animation: From Script To Screen* (St Martin's Press, 1990) ISBN 0312050526

Dalley T — *The Complete Guide to Illustration and Design* (Phaidon, 1984) ISBN 0714823473

Davies A and Fennessy P — *Digital Imaging for Photographers, Fourth Revised Edition* (Focal Press, 2002) ISBN 0240515900

Eastman Kodak Company Staff — *Basic Developing and Printing in Black and White* (Kodak Books, 1995) ISBN 0879857552

Eggers R — *Basic Digital Photography* (Amherst Media, 2001) ISBN 1584280360

Evans R — *Practical DV Filmmaking* (Focal Press, 2005) ISBN 0240807383

Faux I — *Printing by Lithography* (Emblem Books, 1983) ISBN 0946513007

Feldman T — *Introduction to Digital Media* (Routledge, 1996) ISBN 0415154235

Garrand T — *Writing for Multimedia and the Web, Third Edition* (Focal Press, 2006) ISBN 0240808223

Heller S and Drennan D — *The Digital Designer: The Graphic Artist's Guide to the New Media* (Watson Guptill Publications, 1997) ISBN 0823013464

Holman T — *Sound for Film and Television, Second Edition* (Focal Press, 2002) ISBN 0240804538

Kelsey G — *Writing for Television, Third Revised Edition* (A&C Black, 1999) ISBN 0713650923

Kindem G — *Introduction to Media Production, Fourth Edition* (Focal Press, 2009) ISBN 0240810821

Kindem G and Musburger R — *Introduction to Media Production: from Analog to Digital* (Focal Press, 2001) ISBN 0240804082

Langford M — *Basic Photography, Eighth Edition* (Focal Press, 2000) ISBN 0240520351

Laybourne K — *The Animation Book: A Complete Guide to Animated Filmmaking* (Crown Publications, 1998) ISBN 0517886022

Lessing P — *My New Digital Camera: A Very Basic Guide to Understanding, Editing and Saving Digital Photographs* (Capital Books, 2004) ISBN 1931868174

Lord P and Sibley B — *Creating 3-D Animation: The Aardman Book of Filmmaking* (ABRAMS, 2004) ISBN 0810949717

Maciuba-Koppel D — *The Web Writer's Guide* (Focal Press, 2003) ISBN 0240804813

McLeish R — *Radio Production, Fifth Edition* (Focal Press, 2005) ISBN 0240519728

Millerson G — *Video Production Handbook, Fourth Edition* (Focal Press, 2008) ISBN 0240520807

Musburger R — *Single Camera Video Production, Fourth Edition* (Focal Press, 2005) ISBN 0240807065

Nisbett A — *The Sound Studio, Seventh Edition* (Focal Press, 2003) ISBN 0240519116

Noake R — *Animation Techniques* (Chartwell, 1989) ISBN 1555213316

Peacock J — *The Print and Production Manual, Eighth Revised Edition* (PIRA International, 1998) ISBN 185802238X

Riley R — *Audio Editing with Cool Edit* (PC Publishing, 2001) ISBN 1870775740

Speirs H — *Introduction to Printing Technology, Fourth Revised Edition* (Routledge, 1992) ISBN 0851681832

Strauss R — *Developing Effective Web Sites: A Project Manager's Guide, Second Revised Edition* (Focal Press, 2001) ISBN 0240804430

Talbot-Smith M — *Sound Assistance, 2nd Edition* (Focal Press, 1999) ISBN 0240515722

Vince J — *The Language of Computer Graphics* (Phaidon, 1990) ISBN 1854541471

Vineyard J and Cruz J — *Setting up Your Shots, Second Revised Edition* (Michael Wiese Productions, 2008) ISBN 1932907424

White A — *The Animator's Workbook* (Watson-Guptill Publications,1988) ISBN 0823002292

Williams R — *The Animator's Survival Kit* (Faber & Faber, 2001) ISBN 0571202284

Wilmshurst J — *Fundamentals of Advertising, 2nd Edition* (Butterworth-Heinemann, 1999) ISBN 0750615621

Windows Multimedia Authoring Guide (Microsoft Press International, 1991) ISBN 1556153910

Unit 6: Professional Practice in the Media Industries

Externally assessed

Introduction

This unit is externally assessed.

The term 'professional practice' can mean various things. It can refer to

- the processes and procedures to be followed in order to complete a project

- the legal regulations, ethical considerations and other codes of practice governing professional activity and behaviour, which need to be taken into account when working in specific areas of the media industry

- your own activity as a professional, and what other professionals working in similar areas of the media industries do and produce.

In this unit you will consider all these things in relation to the work you produced for Units 4 and 5. You will put together a report on that work, looking at it from the point of view of the professional practices relevant to your chosen medium and genre. Your report can be in any format — written, oral, a programme on audio or videotape etc — but it **must** follow the structure given in *Appendix C* of this document.

The report you produce for this unit will be internally marked and then externally moderated.

Units 4, 5 and 6 are designed to link together concepts, skills, knowledge and understanding across the entire A2. Synoptic assessment therefore occurs at A2 across all three units.

Recommended prior learning

You will use the analytical skills developed in *Unit 1: Industries, Texts and Audiences*. You will also base the work for this unit on what you have done for *Unit 4: Research and Development for Media Production*, and *Unit 5: Media Production Project*.

What you need to learn

6.1 To take account of the relevant constraints on your production work

You will need to investigate the legal, ethical and industry specific codes of practice relevant to the kind of production you want to work on and consider how you are going to take them into account in your planning and production. You must report on how you took these matters into consideration in realising your production for Unit 5, and on how they affected the final product.

6.2 To evaluate your work in relation to past and current practice

In your early work for Unit 4 you will have investigated work produced in the medium in which you are working. As part of your later research you should have gathered examples of work in the same genre and format as your proposed project, including both current examples and examples from the past. You must now analyse that work, looking at such things as:

- content
- structure
- codes and conventions
- styles
- use of technology.

You will then compare your own work to this material, considering such things as:

- similarities and dissimilarities in content and structure
- whether you have followed or departed from the codes and conventions
- how you have used the technology to realise your intentions
- how you have adapted, followed or departed from the styles
- how your work fits into the development of this genre or form.

6.3 To assess how well you have managed the production process

Whether you worked in a group or on your own, you need to evaluate how well you organised your practical activity (your 'practice') and managed the production management process relevant to the medium in which you have worked — where things went well and where things went not so well.

Where things went well you should try to determine what the factors were which contributed to your success. Where things went wrong you should look at why, and what you did to recover the situation.

If you have done any work in a group you should get together with your team-mates and do an honest assessment of how well things went and how effectively you worked together.

In order to assess how well you have worked on your own you could ask your friends or your teachers to help you look objectively at your production management.

In either case, you need to look at such things as:

- time management
- whether things were done in the right order
- how productive working sessions were
- what factors affected how well you worked
- how you responded to unforeseen circumstances, difficulties and problems.

| 6.4 | To evaluate how successfully you achieved your intentions | Whilst your own thoughts about what you have achieved are important (so long as you are genuinely self-critical) what is far more important in the commercial world of the media is what other people think of your work. You must learn how to do this. |

You will need to get responses to your work from a variety of sources. Possible sources are:

- your teachers

- your client (if you had one)

- your classmates

- audience responses (obtained though focus groups, questionnaires, one-to-one interviews etc).

Having gathered these responses you must assess them as honestly and as objectively as possible.

You need to consider such matters as:

- the suitability of your product for its intended audience

- its technical quality

- its aesthetic quality — that is, whether it looks or sounds good.

Your evaluation work must demonstrate that you can use specialist terminology. You must be able to demonstrate that you have a well-organised and focused evaluation of your own work. You must ensure that you use accurate spelling, punctuation and grammar in your evaluation work.

Assessment evidence

Assessment evidence for all five criteria will typically consist of a written report, a structured statement in an audio-visual medium, a presentation, or a combination of some or all of these. (Presentations, whether they form all or part of the assessment evidence, must be recorded on video and made available, if required, to the moderator.) At least one piece of your evidence for A04 (e) must be written.

Your work must include evidence of:

(a) knowledge of the legal, ethical and industry specific codes relevant to the medium and genre or form in which the work for Unit 5 was produced

(b) understanding of the ways in which those constraints have affected the work produced for Unit 5

(c) understanding of how past and current professional work relates to the learner's own work for Unit 5

(d) evaluation of the production practice and management skills shown in the realisation of the Unit 5 project

(e)* evaluation of the product created for Unit 5.

*Opportunity for learners to be assessed on Quality of Written Communication (QWC) — (i-iii).

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark awarded
(a) **(AO1)**	Demonstrates limited knowledge of constraints on professional practices in media production. (0-3)	Demonstrates adequate knowledge of constraints on professional practices in media production. (4-6)	Demonstrates a good knowledge of constraints on professional practices in media production. (7-9)	Demonstrates a thorough and well-developed knowledge of constraints on professional practices in media production. (10-12)	12
(b) **(AO1)**	Makes limited or unclear comments on how constraints have affected own work. (0-2)	Makes adequate comments on how constraints have affected own work. (3-4)	Comments in detail, and with illustrative examples, on how constraints have affected own work. (5-6)	Makes full and well-supported comments, with analysis of well chosen illustration, on how constraints have affected own work. (7-8)	8
(c) **(AO4)**	Demonstrates limited understanding of how own work relates to past and current practice within the relevant medium and genre (or form) with reference to a limited range of examples. (0-4)	Demonstrates some understanding of how own work relates to past and current practice within the relevant medium and genre (or form) with reference to a adequate range of examples. (5-8)	Demonstrates a clear understanding of how own work relates to past and current practice within the relevant medium and genre (or form) through a good range of illustrative examples which have been chosen with care. (9-12)	Demonstrates a sophisticated critical understanding of how own work relates to past and current practice within the relevant medium and genre (or form) through a fully-supported analysis of a wide range of fully relevant examples. (13-16)	16
(d) **(AO1)**	Makes limited evaluative comments upon own practice and management of the production process. (0-3)	Makes adequate evaluative comments upon own practice and management of the production process. (4-6)	Provides a detailed and illustrated evaluation of own practice and management of the production process. (7-9)	Provides a fully-supported critical evaluation, with analysis of well-chosen illustration, of own practice and management of the production process. (10-12)	12

	Mark band 1	Mark band 2	Mark band 3	Mark awarded
(e)	Makes relevant but limited judgements on own work using appropriate language and terminology, with limited reference to the opinions of others.	Makes relevant and adequate judgements on own work using appropriate language and terminology, with appropriate reference to the opinions of others.	Critically evaluates own work with full and well-supported comments and analysis of well-chosen illustration, communicating fluently and confidently, using accurate terminology and making positive critical use of a wide range of opinions of others.	
(AO4) **QWC** **(i-iii)**	Uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.	Uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.	Uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy.	
	Uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy.			
	(0-3)	**(4-6)** **(7-9)**	**(10-12)**	**12**

Total marks | **60**

(For description of AOs see *Appendix B.*)

Assessment guidance

Mark band 1

The work within this mark band will vary widely, from the thin — and possibly even incomplete — at the bottom end of the mark band, to work which shows some grasp of the knowledge required and the beginnings of an understanding of the conceptual areas covered by this unit at the top of the mark band.

Learners working at this level may well require more support and guidance than more confident learners, and that, too, should be taken into account when considering a mark within this band.

Under assessment criteria (a) and (b) knowledge and understanding of constraints is likely to be limited at the bottom of the mark band to one or perhaps two pertinent areas (obviously some aspects of media activity are more heavily regulated than others — advertising is the area which springs mostly immediately to mind — so judgements made here need to be tempered by this fact). The focus will probably be on the more obvious aspects of constraint — legal rather than ethical, for example. Relation of these constraints to learners' own work will not always be clear and will lack exemplification. It is also possible that either only the medium or the genre (or form) concerned will be covered. At the top of the mark band the candidate will demonstrate adequate knowledge and provide adequate comments.

Candidates' work at the bottom end of the mark band will demonstrate limited understanding and evaluation whilst at the top end the candidate will provide adequate understanding and evaluation.

For assessment criterion (c) knowledge of past and current practice within the medium and genre (or form) of the work done for Unit 5 will be limited to a very small range of examples. Again, as so much depends on the precise nature of the learner's area of work, it is impossible to specify minimum or maximum numbers of examples but clearly at least one is required for even the lowest mark to be awarded, and at the top end of this mark range it might be expected that three or four have been considered. However, the quality of the discussion of these examples must be the main focus of this criterion, and a good description of one or two examples of past and present professional practice in the area with some indication of how they relate to the learner's own work should score more highly than half a dozen examples that are merely listed. At this level, discussion will be more a matter of assertion than of detailed reference — more description than analysis.

At the bottom end of the mark band the candidate will provide a limited range of examples that demonstrate limited comparison with their own work. At the top end of the mark band the candidate will provide some relevant examples of professional practice. They will be able to comment adequately on how the range of professional work they have selected relates to their own work.

For assessment criterion (d) obvious areas of professional practice might be noted (the need, for example, for pre-production documentation) at the bottom end of the mark band. At the top end of the mark band an attempt will be made to show that the learner followed these practices, but it will be mostly at the level of assertion with little or no reference to the specific activities engaged in to produce the actual work done for Unit 5. Alternatively, there might be quite good awareness shown of the practices, but no attempt to relate them to the learner's own work.

Evaluation of the production management process will range from, at the lower end of the band, the historical type of account which lacks evaluative content, to those which, at the upper end, make some attempt to evaluate but which merely make statements and assertions without any justification.

The self-evaluation covered by assessment criterion (e) will also, even at the top end of the mark band , be predominantly a matter of assertion rather than analysis. Responses within this band will range from, at the bottom end, mere histories of the production process , through work which makes accurate self-derived judgements but fails to exemplify or to justify them, to, at the top end of the mark band, work which has made a clear attempt to gather appropriate responses from a variety of useful sources but which merely notes those responses with limited elaboration or relation to the work under review.

The learner uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy.

Across all of the criteria, learners working at this level may have required frequent support and guidance.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

In order to enter this band, work must show a more substantial presentation of ideas than is expected in the first band, and the links between professional practice and the learner's own work must be clearly present at all points. Learners will have worked with greater independence, though they may well have needed some guidance in the early stages of the unit to focus their attention in appropriate and fruitful directions. Ideas will be more fully developed, with reference to examples being provided to support them. At the upper end of the range exemplification will be detailed, but ideas will fall short of being fully justified through the elucidation of these examples.

Under assessment criteria (a) and (b), the consideration of constraints upon production practice will typically show an awareness of the ethical as well as the legal (though there is no hierarchy here — it is more a matter of breadth of coverage). The fact that these constraints have affected the learner's own practice will be considered with some care, and examples will be given (in some detail at the top end of the mark range) but without further explanation. At this level both medium and genre (or form) must be given some consideration.

For assessment criterion (c) knowledge of past and current practice within the medium and genre (or form) of the work carried out for Unit 5 will be fuller — though again it has to be stressed that this is not merely a matter of greater numbers, but of an improvement in the quality of the discussion offered. This improvement will be evidenced by a clearer focus on the relevant areas for discussion — codes and conventions, styles, and use of technology — and a shift from straight description of texts to the illustration of points made by means of examples. The link between the professional practice and the learner's own work will be clearly indicated by the provision of comparative examples, again in some detail at the top end of the band. At the upper end of this mark band some understanding might be shown of how the learner's own work fits into the development of the chosen genre or form.

For assessment criterion (d) a fuller discussion of relevant practice will be present, and there will be some clear indications of how these practices have applied to the learner's own work. There may be considerable detail at the upper end of the range for this band, but it will be distinguished from mark band 3 by not articulating an understanding of the purpose of these practices (that is, 'I did this, this and this…' rather than, 'I did this because, and this because…'). Discussion of the production process will focus on the relevant, picking out pertinent illustrative examples rather than engaging in a chronological account, and will begin to show some ability to engage in self-reflection.

The same provision of illustrative examples will characterise the evaluation of the learner's own work under assessment criterion (e). Judgements will be made and illustrations offered to support them, but it will stop short of justification — again, the 'because' stage will be lacking. There will be clear evidence of the gathering of responses from other sources, and this material will be well incorporated into the discussion.

The learner uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.

Across all of the criteria, learners working at this level will have required some support and guidance, though less towards the end of the course.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Work in this band will be substantial, considering a full range of relevant material at all points and making clear and coherent connections between the professional practice under discussion and the learner's own work. Ideas will be very well developed, supported with detailed exemplification and clearly justified. The learner will have worked with confidence and autonomy.

Discussion of knowledge and understanding of constraints under assessment criteria (a) and (b) will cover the full range, from the obvious ones such as legal constraints through to the more subtle industry-specific ones such as those contained within the codes of practice of the major organisations. It should go without saying that both medium specific and genre (or form) specific matters must be considered at this level.

For assessment criterion (c) relationship of the learner's own work to past and current practice within the medium and genre (or form) of the work done for Unit 5 will be clearly based on substantial research. At this level there will more than likely be an awareness of how the learner's own work fits into the development of the genre or form. Analysis of texts and own work will be thorough, being based on well-chosen and detailed examples which are discussed in such a way as to justify any points made and readings offered.

Under assessment criterion (d) the relevant professional practices will be fully considered, and at this level an awareness of the raison d'être of these practices will be demonstrated through the detailed application of these practices to the learner's own work. The assessment of the production process will be focused and will be based on a full range of evidence. This evidence will be employed to construct a detailed, self-reflective and balanced evaluation, which is fully supported by well-chosen and fully-elaborated illustrative examples.

There will be clear justification of all points made in the evaluation of the learner's own production work under assessment criterion (e). Similarly, research carried out to gather responses from other sources will be clearly evident, and this will form a sound basis for a balanced and objective self-appraisal.

The learner uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy.

Across all of the criteria, learners working at this level will have developed increasing independence and autonomy.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

As a good deal of the work for this unit derives from work done in Units 4 and 5 and develops into a self-assessment of that activity, and as the nature and focus of the work for those units is determined by the learner, it follows that the teacher's role in Unit 6 should very much be that of an enabler or facilitator.

Clearly, the planning and timing of this activity is important. Much of the work for Unit 6 will run alongside the work for the other two units, with, for example, questions about constraints on practice being asked quite early in the research process followed under Unit 4, whilst logs or diaries of the production process should be kept during the work done for Unit 5. The final evaluation of the project, of course, cannot be done until Unit 5 is completed.

It is recommended that teachers should organise regular 'Unit 6' meetings throughout the year with learners. These meetings should focus on the progress being made on the various aspects of the unit, checking that research is going in the right directions, that schedules are being adhered to and, where other learners are being 'employed' for part of the work on a production, that notes are being kept on the group work.

In order to provide both a focus for their activity and to gain feedback, learners could be required to give regular presentations on each stage of the unit using the evidence headings in the Assessment evidence section to determine the topics of the presentations. In this way they should be guided towards the collection of appropriate material.

Because a substantial part of the work for Unit 6 is the analysis of past and current practice, teachers may find it helpful to provide lessons that focus on comparative analysis. This will also help to provide the 'change in gear' in development of analysis skills from AS to A2.

Assessment of *Unit 6: Professional Practice in the Media Industries*

This unit constitutes the external assessment element of the A2. It is externally set, internally marked and externally moderated. Responses must draw on learning in Units 4 and 5.

Learners must provide for assessment a response to the headings given in the evaluation brief provided in *Appendix C*. This response may be provided in any format — for example, in writing, through an oral presentation, through an audio, a visual, or an audio-visual recorded statement, or a combination of these formats.

There are no specific time constraints on the work. Centres may prefer to do the entire assessment at the end of the course, or they may prefer to give learners the opportunity to produce their response to each section of the evaluation brief as and when they have done the relevant work. If the work is spread over a period of time, centres must take care to ensure that work is not lost. It is strongly recommended that the centre keep a copy as well as the learner.

The response must be produced under conditions which enable the centre to be confident that the work submitted is the learner's own work. Centres must ensure that they are able to sign the authentication statement provided in *Appendix D*.

The work will be internally marked using the assessment criteria provided, and externally moderated. If more than one teacher is involved in the assessment, the centre's marking must be internally standardised.

External moderation will take place in the June examination series only.

Links

Other units

The A2 GCE in Media has been explicitly designed as an integrated course, so that Units 4, 5 and 6 constitute a series of interdependent activities.

The A2 also links strongly with all the AS units, which provide the underpinning skills, knowledge and understanding for the A2.

Industry

The individual nature of the work being done for this unit will make it difficult to organise appropriate visits either to or from practitioners though this should certainly be done if possible. Learners could be encouraged to seek work experience in the medium in which they are working.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks

Banks D and Hanna M — *McNae's Essential Law for Journalists* (OUP, Oxford, 2009) ISBN 0199556458

Baylis P, Holmes P and Starkey G — *GCE A2 Media: Communication and Production* (Heinemann, 2006) ISBN 0435463640

Baylis P, Holmes P and Starkey G — *GCE AS Media: Communication and Production* (Heinemann, 2006) ISBN 0435471570

Berger J — *Ways of Seeing* (Penguin Classics, 2008) ISBN 014103579X

Branston G and Stafford R — *The Media Student's Book, Fourth Edition* (Routledge, 2006) ISBN 0415371430

Carey P — *Media Law, Fourth Edition* (Sweet and Maxwell, 2007) ISBN 1847030165

Crisell A — *Understanding Radio, 2nd Edition* (Routledge, 1994) ISBN 0415103150

DiZazzo R — *Corporate Media Production, Second Edition* (Focal Press, 2003) ISBN 0240805143

Ellis J — *Visible Fictions: Cinema, Television and Video, Second Edition* (Routledge, 1992) ISBN 0415075130

Geraghty C and Lusted D — *The Television Studies Book* (Bloomsbury Academic, 1997) ISBN 034066231X

Lewis P and Booth J (editors) — *The Invisible Medium* (Palgrave Macmillan, 1989) ISBN 0333423666

McNair B — *News and Journalism in the UK, Fifth Edition* (Routledge, 2009) ISBN 041541072X

Monaco J — *How to Read a Film, Third Edition* (Oxford University Press, 2000) ISBN 019513981X

Nelmes J — *An Introduction to Film Studies, Fourth Edition* (Routledge, 2007) ISBN 0415409292

Nicholas J and Price J — *Advanced Studies in Media* (Nelson Thornes, 1999) ISBN 0174900473

Pavlik J V — *Journalism and New Media* (Columbia University Press, 2001) ISBN 0231114834

Seymour-Ure C — *The British Press and Broadcasting Since 1945* (Blackwell Publishing, 1996) ISBN 0631198830

Starkey G — *Radio in Context* (Palgrave Macmillan, 2004) ISBN 140390023X

Stewart C, Lavelle M and Kowaltzke A — *Media and Meaning: An Introduction* (BFI Publishing, 2001) ISBN 0851708439

Stokes J — *How to Do Media and Cultural Studies* (Sage, 2002) ISBN 076197329X

Stokes J and Reading A (editors) — *The Media in Britain* (Palgrave Macmillan, 2003) ISBN 0312225288

Websites

The following websites, correct at time of publication, may be of interest.

www.asa.org.uk	the Advertising Standards Authority website, containing Code of Practice and other information such as adjudications
www.bbfc.co.uk	the British Board of Film Classification website, containing the film and video classifications
www.britmovie.co.uk	archive of British movies
www.dandad.org	design and advertising website, containing information about the industry and annual showreels of commercials that are in line for awards
www.englishandmedia.co.uk	the English and Media Centre website, containing resources and publications of interest to both learners and teachers
	the broadcasting regulator's website, containing codes and policies
www.wiredshire.org.uk/professional/support/media-unit/radiolinks.html	links to stations, regulatory bodies and the industry

Other resources

Advertising Standards Authority Code of Practice

BBC Producers' Guidelines

Ofcom codes and policies

Media news sections in the national broadsheets are an invaluable source of up to date information about the industry.

The Guardian covers media issues in its tabloid supplement to the Monday edition of the paper, and there are also regular articles on media business activities in the business news section of the daily paper.

The Guardian Media Guide (The Guardian Media Group, published annually)

The Independent covers media issues on Tuesdays, in its *Review* section.

The Times covers media issues in the main section of the paper on Fridays.

Trade papers, such as *Campaign* (for the advertising industry), are also a useful source of inside information.

Assessment information

Assessment Objectives (AO) and weightings

There are four Assessment Objectives for GCEs in Media: Communication and Production. They detail the knowledge, skills and understanding that learners are required to demonstrate.

For this qualification, the weightings for each Assessment Objective are given below.

Assessment Objectives		Weighting		
		AS	A2	Advanced Subsidiary GCE and Advanced GCE
AO1	Demonstrate knowledge and understanding of media industries, what they produce, employment and working practices.	20%	18%	19%
AO2	Demonstrate practical skills and techniques in media production processes.	42%	24%	33%
AO3	Create media products by applying skills and techniques through the realisation and presentation of work in institutional contexts.	20%	42%	31%
AO4	Apply skills of critical analysis to show how meanings are created in media texts, evaluate their own or others' practice and products to draw conclusions and make judgements about working practice.	18%	16%	17%

Relationship of Assessment Objectives to units

Unit	AO1	AO2	AO3	AO4
1	60%	0%	0%	40%
2	0%	100%	0%	0%
3	0%	27%	60%	13%
4	0%	73%	27%	0%
5	0%	0%	100%	0%
6	53%	0%	0%	47%

External assessment

Unit 3 constitutes the external assessment element of the AS. It is externally set, internally marked and externally moderated.

Unit 6 constitutes the external assessment element of the A2. It is externally set, internally marked and externally moderated.

Advanced Subsidiary

For the assessment of *Unit 3: Media Production Brief*, learners must create a media product by following one of the briefs which will be published on the Edexcel website in the September preceding the year of examination. The link to these briefs will be on the same page of the website as the link to this specification. Teachers should ensure that their examinations office is able to provide them with access to this document. Centres that have difficulty in accessing the briefs should contact Edexcel.

Work handed in for assessment **must** be based on one of the briefs published in the September immediately preceding the June in which that work is presented for assessment.

Work can be produced in any medium. If centres are uncertain about whether any proposed approach to fulfilling the brief is suitable they should contact Edexcel.

There are no specific time constraints on the production, or requirements to work under specified controlled conditions. However, centres must ensure that there is sufficient supervision of learners to enable their teachers to be confident that the work submitted is the learner's own work. Further details about supervision of work done for assessment are given below.

The work will be internally marked, using the assessment criteria provided, and externally moderated. Where more than one teacher is involved in the assessment, the centre's marking must be internally standardised.

External moderation will be by means of a centre visit which will take place in June.

Advanced Level GCE

For the assessment of *Unit 6: Professional Practice in the Media Industries*, learners must provide a response to the headings given on the evaluation brief provided in *Appendix E*. This response may be provided in any format — for example, in writing, through an oral presentation, through an audio, a visual, or an audio-visual recorded statement, or a combination of these.

There are no specific time constraints on the work. Centres may prefer to do the entire assessment at the end of the course, or they may prefer to give learners the opportunity to produce their response to each section of the evaluation brief as and when they have done the relevant work.

The response must be produced under conditions which enable the centre to be confident that the work submitted is the learner's own work. Centres must ensure that they are able to sign the authentication statement (*Appendix D*).

The work will be internally marked, using the assessment criteria provided, and externally moderated. Where more than one teacher is involved in the assessment, the centre's marking must be internally standardised.

External moderation will take place in the June examination series only.

Internal assessment

Supervision of learners and authentication of work submitted

Learners must submit a portfolio of work for each internally assessed unit. Teachers are expected to guide and advise learners on the production of their portfolios. Teachers should monitor progress to ensure that the work is appropriate for the requirements of the specification. The GCSE, GCE, and GNVQ Code of Practice requires that assessors record full details of the nature of any assistance given to individual learners beyond that of the teaching group as a whole, but within the parameters laid down in this specification. The level of assistance should be taken into account when assessing learners' work; this is indicated in the *Delivering this unit* section that accompanies each internally assessed unit in this specification. In addition, sufficient work must take place under direct supervision to allow the teacher marking the work to authenticate each learner's work with confidence.

If learners' practical skills are being assessed it is important that witness statements/checklists are completed by assessors to authenticate learner work and provide evidence that learners have achieved the level of performance required in the assessment grid.

An observation record can be found in *Appendix E*.

Applying the mark bands

Portfolios will be marked by the centre, and externally moderated by Edexcel. Each of the internally assessed units has an assessment criteria grid, divided into three broad mark bands, showing how to award marks in relation to the task and the Assessment Objectives. The assessment criteria grids indicate the required assessment outcomes as well as the quality of the outcomes needed for achievement in each of the mark bands. In general terms, progression across the bands is characterised as follows.

- The assessment criteria grid shows the allocation of marks by assessment criterion and by mark band. This grid should be used to determine marks for learner achievement in each unit. Learners can achieve marks in different bands for each Assessment Objective. The total mark achieved will depend on the extent to which the learner has met the assessment criteria overall.

- Within each assessment criterion, it is a general principle that shortcomings in some aspects of the assessment requirements may be balanced by better performance in others. However, it is also important to note that for full marks in any particular assessment criterion, all the requirements should have been met.

- Marks should be awarded according to the criteria for each strand set out in the assessment criteria grid, and assessors should apply their professional judgement where relevant. The *Assessment guidance* section in each unit gives specific details of how marks should be allocated.

- There should be no reluctance to use the full mark range and, if warranted, assessors should award maximum marks. Learners' responses should be considered positively. A mark of 0 should be awarded only where the learner's work does not meet any of the required criteria.

- All learners are entitled to initial guidance in planning their work, but the level of assistance required should be taken into account when their work is assessed. In the assessment criteria grids, reference is made to learners working with 'some support and guidance', with 'limited guidance' and 'independently'. When marking the work, assessors should follow the guidelines below.

  - '*Some support and guidance*': the learner has to be guided and advised throughout to ensure that progress is made. The learner relies on the support of the teacher, who has to assist in most aspects of the work. This level of support restricts the learner's mark to band 1, irrespective of the quality of the outcomes

  - '*Limited guidance*': the teacher supports the learner in the choice of topic for investigation. From then on, the teacher reacts to questions from the learner and suggests a range of ideas that the learner acts upon. The learner frequently checks matters of detail. The teacher needs to assist in some aspects of the work. This level of support restricts the learner's mark to bands 1 or 2, irrespective of the quality of the outcomes

- – '*Independently*': the teacher supports the learner in the choice of topic for the investigation or task. From then on, the teacher occasionally helps the learner, and only when asked, but monitors progress throughout. This level of support gives access to all three mark bands.
- For internal record-keeping purposes, centres may wish to make a copy of the assessment criteria grid for each learner and use it to record the mark for that unit. The GCSE, GCE, GNVQ Code of Practice requires assessors to show clearly how credit has been assigned.

Differentiation across AS and A2 units

Differentiation across AS and A2 units is characterised in general terms by:

- increasing depth and breath of understanding
- increasing application of knowledge and understanding and skills
- increasing analysis, synthesis and evaluation
- increasing independence.

There is also differentiation through the content of the units. AS unit content forms the foundation of knowledge and understanding which underpins the higher-level concepts found in the A2 units.

Synoptic assessment

Synoptic assessment occurs at A2 across all three units. Units 4, 5 and 6 should be thought of and taught as a continuous, integrated project as they are designed to link together concepts, skills, knowledge and understanding across the entire A2 (and, indeed, to further extend the skills, knowledge and understanding developed in the AS). A production project is originated, researched and developed through Unit 4 (internally assessed); that unit leads directly into production of the project in Unit 5 (internally assessed); the process is then evaluated and related to professional practice through Unit 6 (externally assessed).

Standardisation and moderation

Where marking for a unit has been carried out by more than one assessor in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria laid down in the assessment criteria.

Marks awarded by the centre will be subject to external moderation by Edexcel. This is to ensure consistency with national standards. A sample of learner portfolios will be examined, and marks will be adjusted where they are found to vary from the national standard. If the moderation process reveals an inconsistent application of the assessment criteria by centre assessors, Edexcel reserves the right to return the sample work in order for internal standardisation to be repeated.

Language of assessment

Assessment for this qualification will be available in English only. Assessment materials will be published in English only and all written and spoken work submitted for examination and moderation must be produced in English.

Statutory requirements

All assessment of this qualification will be carried out in accordance with the GCSE, GCE and GNVQ Code of Practice, published annually by the regulatory authorities.

Grading information

Mark bands

The assessments are designed to allow learners to demonstrate positive achievement and to have a positive experience in completing each assessment.

In line with the above, the criteria for assessing each assignment have been written so that a learner working at the lower end of the GCE ability range should be capable of meeting approximately 80 per cent of the band 1 criteria. This equates to approximately 40 per cent of the total credit available for the assignment.

Grading, aggregation and equivalence

The overall grade for:

- Advanced Subsidiary (Single Award) qualifications will be graded on a five-grade scale from A to E where A is the highest grade.

- Advanced GCE (Single Award) qualifications will be graded on a six-grade scale from A* to E where A* is the highest grade.

The mark bands used for internal assessment do not relate to pre-determined grade boundaries. Following each examination and moderation series, Edexcel will set the grade boundaries for internally and externally assessed units at an awarding meeting.

The raw mark boundaries will be converted to uniform marks on a scale of 0–100. The final grade for the qualification will be determined by aggregating the uniform marks for the units. The table below gives details of the uniform mark scales (UMS) used for the units and for the qualifications.

In Advanced, to gain Grade A* candidates must gain Grade A on the qualification overall and at least 90% of the maximum uniform mark on the aggregate of the three A2 units.

Unit results

The minimum uniform marks required for each grade:

Unit grade	A	B	C	D	E
Maximum uniform mark = 100	80	70	60	50	40

Candidates who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–39.

Qualification results

Advanced Subsidiary (Single Award)

The minimum uniform marks required for each grade:

Qualification grade	A	B	C	D	E
Maximum uniform mark = 300	**240**	**210**	**180**	**150**	**120**

Candidates who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–119.

Advanced GCE (Single Award)

The minimum uniform marks required for each grade:

Qualification grade	A	B	C	D	E
Maximum uniform mark = 600	**480**	**420**	**360**	**300**	**240**

Candidates who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–239.

Performance descriptions

Performance descriptions are given in *Appendix B.*

Additional information

Learner entry

Details of how to enter learners for this qualification can be found in Edexcel's *Information Manual* produced each year, a copy is sent to all Examinations Officers. The information can also be found on our website (www.edexcel.com).

Resitting of units

There is no restriction on the number of times a unit may be attempted before claiming certification for the qualification. The best available result for each unit will count towards the final grade.

Results of units will be held in Edexcel's unit bank for as many years as this qualification remains available. Once the Advanced Subsidiary or Advanced GCE qualification has been certificated, all unit results are deemed to be used up at that level. These results cannot be used again towards a further award of the same qualification at the same level, but unit results used for an Advanced Subsidiary remain available for use in an Advanced GCE qualification.

Access arrangements and special requirements

Edexcel's policy on access arrangements and special considerations for GCE, GCSE, and Entry Level is designed to ensure equal access to qualifications for all students (in compliance with the Equality Act 2010) without compromising the assessment of skills, knowledge, understanding or competence.

Please see the Joint Council for Qualifications (JCQ) website (www.jcq.org.uk) for their policy on access arrangements, reasonable adjustments and special considerations.

Please see our website (www.edexcel.com) for:

* the forms to submit for requests for access arrangements and special considerations

* dates for submissions of the forms.

Requests for access arrangements and special considerations must be addressed to:

Special Requirements
Edexcel
One90 High Holborn
London WC1V 7BH

Equality Act 2010

Please see our website (www.edexcel.com) for information on the Equality Act 2010.

Quality of Written Communication (QWC)

Learners will be assessed on their ability to:

i)   ensure that text is legible and that spelling, grammar and punctuation are accurate so that meaning is clear

ii)   select and use a form of writing appropriate to the purpose and to complex subject matter

iii) organise information clearly and coherently, using specialist vocabulary when appropriate.

Stretch and challenge

Learners can be stretched and challenged in all units through the use of different assessment strategies, for example:

- using a variety of stems in questions — for example analyse, evaluate, discuss, compare

- ensuring connectivity between sections of questions

- a requirement for extended writing

- use of a wider range of question types to address different skills — for example open-ended questions, case studies etc.

Malpractice and plagiarism

For up-to-date advice on teacher involvement, malpractice and plagiarism, please refer to the latest *Joint Council for Qualifications (JCQ) Instructions for Conducting Coursework* document. This document is available on the JCQ website: www.jcq.org.uk.

For additional information on malpractice, please refer to the latest *Joint Council for Qualifications (JCQ) Suspected Malpractice in Examinations and Assessments: Policies and Procedures* document, available on the JCQ website.

Learner recruitment

Edexcel's access policy concerning recruitment to our qualifications is that:

- they must be available to anyone who is capable of reaching the required standard

- they must be free from barriers that restrict access and progression

- equal opportunities exist for all learners.

The wider curriculum

Spiritual, moral, ethical, social, cultural (SMESC) and other wider links

This qualification gives opportunities for developing an understanding of spiritual, moral, ethical, social and cultural issues, together with an awareness of environmental issues, health and safety considerations, and European initiatives consistent with relevant international agreements appropriate for the media sector. *Appendix A* maps the opportunities available.

Resources and support

Edexcel publications

You can order further copies of the Specification, Sample Assessment Materials (SAMs) and Teacher's Guide documents from:

Edexcel Publications
Adamsway
Mansfield
Nottinghamshire NG18 4FN

Telephone: 01623 467467
Fax: 01623 450481
Email: publication.orders@edexcel.com
Website: www.edexcel.com

Endorsed resources

Edexcel also endorses some additional materials written to support this qualification. Any resources bearing the Edexcel logo have been through a quality assurance process to ensure complete and accurate support for the specification. For up-to-date information about endorsed resources, please visit www.edexcel.com/endorsed.

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Edexcel support services

ResultsPlus – ResultsPlus is an application launched by Edexcel to help subject teachers, senior management teams, and students by providing detailed analysis of examination performance. Reports that compare performance between subjects, classes, your centre and similar centres can be generated in 'one-click'. Skills maps that show performance according to the specification topic being tested are available for some subjects. For further information about which subjects will be analysed through ResultsPlus, and for information on how to access and use the service, please visit www.edexcel.com/resultsplus

Ask the Expert – to make it easier for our teachers to ask us subject specific questions we have provided the **Ask the Expert** Service. This easy-to-use web query form will allow you to ask any question about the delivery or teaching of Edexcel qualifications. You'll get a personal response, from one of our administrative or teaching experts, sent to the email address you provide. You can access this service at www.edexcel.com/ask

Support for Students

Learning flourishes when students take an active interest in their education; when they have all the information they need to make the right decisions about their futures. With the help of feedback from students and their teachers, we've developed a website for students that will help them:

- understand subject specifications
- access past papers and mark schemes
- learn about other students' experiences at university, on their travels and entering the workplace

We're committed to regularly updating and improving our online services for students. The most valuable service we can provide is helping schools and colleges unlock the potential of their learners. www.edexcel.com/students

Appendices

Appendix A: Wider curriculum

Signposting

Issue	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
Spiritual	✓	✓	✓	✓	✓	✓
Moral	✓	✓	✓	✓	✓	✓
Ethical	✓	✓	✓	✓	✓	✓
Social	✓	✓	✓	✓	✓	✓
Cultural	✓	✓	✓	✓	✓	✓
Citizenship	✓	✓	✓	✓	✓	✓
Environment	✓	✓	✓	✓	✓	✓
European initiatives	✓	✓	✓	✓	✓	✓
Health and safety		✓	✓	✓	✓	

Development suggestions

Issue	AS/A2 units	Opportunities for development
Spiritual	All units	• When examining or representing the religious, spiritual or alternative beliefs of others.
	Units 3, 4, 5, 6	• When engaged in a production which examines religious, spiritual or alternative issues.
Moral	All units	• When examining questions of the representation of the views, beliefs, activities, or life style of others or when engaged in representing them yourself.
	All units	• When working with others.
	Units 1, 2, 6	• When examining questions of media effects.
	Unit 1	• When examining the implications of media ownership.
Ethical	All units	• When examining questions of the representation of the views, beliefs, activities, or life style of others or when engaged in representing them yourself.
	All units	• When working with others.
	Units 1, 2, 6	• When examining questions of media effects.
	Unit 1	• When examining the implications of media ownership.
Social	All units	• When examining questions of the representation of the views, beliefs, activities, or life style of others or when engaged in representing them yourself.
	All units	• When working with others.
	Units 1, 2, 6	• When examining questions of media effects.
	Unit 1	• When examining the implications of media ownership.
Cultural	All units	• When examining questions of the representation of the views, beliefs, activities, or life style of others or when engaged in representing them yourself.
	Units 1, 2, 6	• When working in an unfamiliar cultural context or with people from cultures different to your own.
	Unit 1	• When examining questions of media effects. • When examining the implications of media ownership.

Issue	AS/A2 units	Opportunities for development
Citizenship	All units	• When examining or representing the religious, spiritual or alternative beliefs of others.
	Units 3, 4, 5, 6	• When engaged in a production which examines religious, spiritual or alternative issues.
Environment	All units	• When examining questions of the representation of the views, beliefs, activities, or life style of others or when engaged in representing them yourself.
	All units	• When working with others.
	Units 1, 2, 6	• When examining questions of media effects.
	Unit 1	• When examining the implications of media ownership.
European initiatives	All units	• When examining questions of the representation of the views, beliefs, activities, or life style of others or when engaged in representing them yourself.
	All units	• When working with others.
	Units 1, 2, 6	• When examining questions of media effects.
	Unit 1	• When examining the implications of media ownership.
Health and safety	All units	• When examining questions of the representation of the views, beliefs, activities, or life style of others or when engaged in representing them yourself.
	All units	• When working with others.
	Units 1, 2, 6	• When examining questions of media effects.
	Unit 1	• When examining the implications of media ownership.

Appendix B: Performance descriptions

- The performance descriptions for the GCE in Media: Communication and Production aim to describe learning outcomes and levels of attainment likely to be shown by a representative candidate performing at the A/B and E/U boundaries for the AS and A2. The performance descriptions illustrate the expectations at these boundaries for the AS and A2 as a whole; they have not been written at specification or unit level.

- Each performance description is aligned to one Assessment Objective. An alphabetical system has been used to denote each element of a performance description. There is no hierarchy of elements.

- Performance descriptions are designed to assist examiners in exercising their professional judgement at awarding meetings where the grade A/B and E/U boundaries will be set by examiners using professional judgement. This judgement will reflect the quality of the candidates' work, informed by the available technical and statistical evidence. Performance descriptions will be reviewed continually and updated where necessary.

- Teachers may find performance descriptions useful in understanding candidates' performance across qualifications as a whole but should use the marking criteria identified in the specification when assessing candidates' work.

AS	AO1	AO2	AO3	AO4
	Demonstrate knowledge and understanding of media industries, what they produce, employment and working practices	Demonstrate practical skills and techniques in media production processes	Create media products by applying skills and techniques through the realisation and presentation of work in institutional contexts	Apply skills of critical analysis to show how meanings are created in media texts, evaluate their own or others' practice and products to draw conclusions and make judgements about working practice
A/B	Candidates: • Demonstrate detailed knowledge and understanding of a range of media industries and what they produce • Demonstrate detailed understanding of the connections between media industry practices, their own work and job opportunities	Candidates: • Use a range of practical skills and techniques proficiently, choosing appropriate technology	Candidates: • Develop workable ideas through carrying out appropriate research • Produce media products which are fit for purpose and show an informed awareness of institutional contexts	Candidates: • Demonstrate an ability to evaluate in detail own and others' work, drawing appropriate and supported conclusions • Analyse with some insight how meanings are created • Use terminology confidently
E/U	Candidates: • Recognise basic features of media industries and what they produce • Demonstrate a basic awareness of connections between media industry practice, their own work and job opportunities	Candidates: • Use basic practical skills and techniques choosing generally appropriate technology	Candidates: • Develop basic ideas with some appropriate research • Use obvious approaches to produce a product	Candidates: • Show a basic ability to review own and others' work drawing limited conclusions • Show basic skills of analysis with awareness of obvious features • Use basic terminology

A2	AO1	AO2	AO3	AO4
	Demonstrate knowledge and understanding of media industries, what they produce, employment and working practices	Demonstrate practical skills and techniques in media production processes	Create media products by applying skills and techniques through the realisation and presentation of work in institutional contexts	Apply skills of critical analysis to show how meanings are created in media texts, evaluate their own or others' practice and products to draw conclusions and make judgements about working practice
A/B	Candidates: • Demonstrate a thorough and well-developed knowledge and understanding of media industries, products, professional practices and constraints • Demonstrate a thorough and well-developed understanding of the relationships between professional practice, their own work and employment opportunities	Candidates: • Demonstrate a flexible approach to using a variety of appropriate practical skills, techniques and technology showing evidence of independence and autonomy	Candidates: • Carry out detailed research that informs productions • Apply a range of skills and underpinning knowledge with creativity and flair to create media products that are fit for purpose • Demonstrate independent working and engagement with work related requirements	Candidates: • Critically evaluate own and others' work, relating both to professional practice • analyse perceptively and critically how meanings are created • Communicate clearly and confidently using accurate terminology
E/U	Candidates: • Demonstrate an understanding and awareness of media industries including what they produce, professional practices and constraints • Demonstrate some understanding of connections between professional practice, their own work and employment opportunities	Candidates: • Demonstrate consolidated practical skills and techniques showing use of appropriate technology with guidance	Candidates: • Employ a limited range of approaches and carry out adequate research • Produce products which show awareness of purpose and institutional contexts	Candidates: • Make relevant judgements on own and others' work with reference to professional practice • Apply some skills of analysis • Use appropriate terminology

Appendix C: Evaluation brief

(Please turn over)

Unit 6 — Evaluation brief

Information for learners

Your assessment for Unit 6 will be based on your responses to the headings given below.

Your responses may be in writing, or in the form of an audio, a visual, or an audio-visual recorded statement.

Your teachers will tell you when and where you may do this work and when you have to give it in.

Instructions to learners

You must respond to **each** of the five headings below.

Make sure that you indicate clearly which of the headings each section of your response refers to, and where each section of your response begins and ends.

You are advised to relate the length of your response to the maximum number of marks available (given in brackets after each of the headings).

Headings

(a)   Describe the legal and ethical constraints, and any industry codes of practice that apply to the project you have chosen for Unit 5. These constraints and codes might apply to the sector of the media industry you are working in, or to the genre or form of the product, or to both.

(Maximum marks 12)

(b)   How did the constraints you have described under heading (a) affect the work you produced for Unit 5?

(Maximum marks 8)

(c)   How does the work you have produced for Unit 5 relate to past and current professional work from the same medium and genre (or form) as your work? You may refer in your response to such things as content, structure, codes and conventions, styles, and use of technology.

(Maximum marks 16)

(d)   Provide an evaluation of the production practice and management skills that you have demonstrated in the realisation of your Unit 5 project. You may refer in your response to such things as your time management, whether things were done in the right order, how productive working sessions were, what factors affected how well you worked, and how you responded to unforeseen circumstances, difficulties and problems.

(Maximum marks 12)

(e)   Provide an evaluation of the product you created for Unit 5. You may refer in your response to such things as the suitability of your product for its intended audience, its technical quality and its aesthetic quality.

(Maximum marks 12)

Appendix D: Authentication statements

(Please turn over)

Authentication statement

Pearson Edexcel Level 3 Advanced GCE in Media: Communication and Production

Unit 3: Media Production Brief

Candidate's name:	
Candidate's number:	
Centre name:	
Centre number:	

Candidate's declaration		
I certify that the work submitted for Unit 3 is my own work.		
Signature of candidate:		**Date:**

Teacher's declaration		
I certify that, to the best of my knowledge, the work submitted by this candidate for Unit 3 is the candidate's own work.		
Name of teacher:		**Date:**
Signature of teacher:		

Authentication statement

Pearson Edexcel Level 3 Advanced GCE in Media: Communication and Production

Unit 6: Professional Practice in the Media Industry

Candidate's name:	
Candidate's number:	
Centre name:	
Centre number:	

Candidate's declaration		
I certify that the work submitted for Unit 6 is my own work.		
Signature of candidate:		**Date:**

Teacher's declaration		
I certify that, to the best of my knowledge, the work submitted by this candidate for Unit 6 is the candidate's own work.		
Name of teacher:		**Date:**
Signature of teacher:		

Appendix E: Observation record

(Please turn over)

Pearson Edexcel Level 3 GCE in Media: Communication and Production

Candidate's name:	
Candidate's number:	
Centre name:	
Centre number:	

Unit:	
Assessment criterion (or criteria) covered:	
Date of observation:	

Activity observed:

Questions asked and candidate's responses:

Knowledge/understanding apparent from this observation:

Suggestions for further action:

Assessor's name:	
Assessor's signature:	
Candidate's signature:	

NB: This observation may be used as part of the evidence for arriving at the mark awarded for the assessment criterion (or criteria) of the unit as specified on this form. Teachers may give candidates a general indication of their level of achievement after an observation, but they must not give them a mark. A mark may be given only when all the available evidence for that criterion has been seen and assessed.