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# Edexcel BTEC Levels 4 and 5 Higher Nationals specification in Creative Media Production

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## Unit 1: Contextual Studies for Creative Media Production

Unit code: R/601/8242

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of theoretical approaches to media production in order to inform their own practice and set it within a wider context.

### ● Unit abstract

This unit provides an opportunity for learners to undertake a study of the creative media in a chosen context. The unit will develop an appreciation of industry, products and audiences and the theoretical approaches used to analyse them.

The unit requires the application of academic research and referencing methods which are appropriate for learners at this level of study.

On completing this unit learners will have gained an understanding of general media theory which can then be applied and expanded upon in the specialist area of study or transferred to the wider context of the work environment to inform their own production work.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the institutional context of creative media production and its influence on production
- 2 Understand creative media products in the context of their reception
- 3 Be able to present research on the production and reception of creative media products following relevant conventions.

## Unit content

### 1 Understand the institutional context of creative media production and its influence on production

*Sector industries:* film; television; radio; publishing; audio recording, eg music, audio books, audio guides; interactive media; computer games; emerging industries, eg cross-platform

*Control:* corporate control; access to distribution; international distribution; sources of income; regulation; legal constraints; self-imposed controls

*Distribution models:* cinema (Hollywood, Bollywood, world cinema, mainstream, independent); multiplex and art house cinema; broadcast television (public service, network, free to air, subscription, analogue, digital); radio (national, regional, local, restricted service licence, closed environment, digital audio broadcast, analogue); print (national press, local press, magazines); music (major labels, independent labels, retail, download); new media (internet, mobile); computer games industry (gaming on demand (GoD), electronic software distribution (ESD), game publishing, retail); global and local distribution; language communities

*Marketing:* corporate and brand identity; single and cross-platform advertising; viral; sponsorship; product placement; impact assessment, eg sales figures, ratings, circulation figures, number of hits, consumer awareness

### 2 Understand creative media products in the context of their reception

*Products:* films; television programmes; radio programmes; newspapers; magazines; books; recorded music; recorded speech; websites; computer games; emerging industries' products

*Reception:* theoretical approaches to content, eg structuralism, semiotics, content analysis, representation, genre theory, narrative theory, discourse analysis, ideology; theoretical approaches to audiences, eg reception theory, uses and gratifications, active or passive, fan culture, ethnography, effects debates, post modernism

### 3 Be able to present research on the production and reception of creative media products following relevant conventions

*Research:* focus, eg topic, texts, institutions, events; research, eg primary, secondary, quantitative, qualitative; sources, eg libraries, archives, internet; literature review; research trail; plagiarism

*Presentation:* format eg, essay, formal presentation, seminar group, report, viva voce; content; structure; language, eg clarity, grammar, syntax, spelling, punctuation

*Conventions:* structure of content, eg abstract, table of contents, summary, introduction, conclusion, chapters, numbered paragraphs, tables, graphics, indexing; citation; quotation; footnotes; terminology, eg op.cit., idem, ibid; referencing, eg Harvard, Modern Languages Association (MLA), Modern Humanities Research Association

## Learning outcomes and assessment criteria

| <b>Learning outcomes</b><br><b>On successful completion of this unit a learner will:</b>                                   | <b>Assessment criteria for pass</b><br><b>The learner can:</b>   |
|--|--|
| LO1 Understand the institutional context of creative media production and its influence on production                      | 1.1 critically review the institutional context of the creative media and evaluate its influence on production   |
| LO2 Understand creative media products in the context of their reception   | 2.1 analyse the reception of creative media products   |
| LO3 Be able to present research on the production and reception of creative media products following relevant conventions. | 3.1 present research on the production and reception of creative media products clearly<br>3.2 correctly follow relevant conventions for presenting research outcomes. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 4: Special Subject Investigation for Creative Media Production
- Unit 10: Radio Studies
- Unit 11: Film Studies
- Unit 12: Television Studies
- Unit 13: Journalism Studies
- Unit 14: Computer Game Studies.

In addition this unit should provide background understanding for specific media production and professional development related modules.

### Essential requirements

There are no essential requirements for this unit.

## Unit 2: Research Techniques for Creative Media Production

Unit code: K/601/8327

Level: 4

Credit value: 15

- Aim

This unit aims to develop learners' skills in using the research techniques employed by professionals working in creative media production.

- Unit abstract

This unit will develop learners' ability to use the research techniques required in the media industries and will provide them with the opportunity to develop production research skills to a professional level. Production research is crucial to all media products and is, in career terms, a key role in film, television and radio production teams, computer game design teams, and journalism.

Learners will develop an understanding of the various types of research and sources of information. They will develop the ability to check the validity and accuracy of information and will also develop an understanding of legal issues such as copyright.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to apply research methods and procedures in creative media production contexts
- 2 Be able to ensure the accuracy and validity of research material
- 3 Be able to present research outcomes with due compliance
- 4 Be able to evaluate research processes and outcomes.

## Unit content

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### 1 Be able to apply research methods and procedures in creative media production contexts

*Resources:* internet, eg search methods, search engines; libraries, eg catalogues, inter-library loan, borrowing, reference only, microfiches, cuttings libraries, photographic and image libraries, stock shot libraries; archives, eg public records offices, broadcasters' archives, newspaper archives, film archives; private collections

*Primary sources:* interviews (face-to-face, over the telephone, by correspondence, by email); questionnaires; surveys; focus groups; information leaflets from source; own sources, eg notes, video or tape recording of live events, contacts list; diaries; observation; recce

*Secondary sources:* text-based, eg books, trade magazines, journals, newspapers, websites, published research; visual, eg photographs, paintings, film stock; audio, eg radio interviews, radio news broadcasts, documentaries, archived audio recordings; digital, eg CDROMs, databases

*Procedures:* note taking; collation of results and materials; cross-referencing materials; graphics; tables; ethical considerations, eg off the record, breach of confidence, protecting sources, moral issues, privacy, public interest, cheque book journalism

*Production contexts:* eg broadcast journalism, print and electronic articles and features, drama production, documentary production, computer game story development, website production, speech packages, contributors to programmes, presenter and producer notes, location recce reports

### 2 Be able to ensure the accuracy and validity of research material

*Accuracy:* cross-checking of source; multiple sources; procedural codes, eg BBC producer's guidelines, NUJ code of conduct; regulation, eg Press Complaints Commission, Ofcom, BSC, ITC

*Validity:* reliability of sources; validity of interpretations

### 3 Be able to present research outcomes with due compliance

*Preparation of materials:* suitable formats for production and post-production; photographs and archive material to correct format

*Presentation format:* format appropriate to production, eg written, oral, digital; format appropriate to audience; use of appropriate media

*Referencing:* appropriate to sources, eg books, journals, internet; methods of referencing, eg Harvard method, Modern Languages Association (MLA); citation; quotation; accreditation; acknowledgements; credits

*Compliance:* legal considerations, eg defamation, slander, libel, justification, fair comment, privilege, sub judice, contempt of court, differences in national laws, Official Secrets Act, Defence Advisory Notes (D notices); copyright (licences to use material, duration of copyright, in public domain, photocopying, internet, disclaimers, originality, plagiarism, intellectual integrity); royalty collection agencies, eg PRS, MCPS, ALCS; on-screen credits; permissions, eg release forms, filming permissions, theatrical agents, specialist agencies, auditions, contracts

**4 Be able to evaluate research processes and outcomes**

*Process:* strengths and weaknesses of the research methods used; validity; reliability; alternative routes to the same information; logistics; recommendations for the future

*Outcomes:* accuracy; fitness for purpose; ethical issues; feedback, eg audience, client, tutors, peers; recommendations for the future

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                 | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Be able to apply research methods and procedures in creative media production contexts | 1.1 apply research methods and procedures in a media production context to gather well focused and useful material   |
| LO2 Be able to ensure the accuracy and validity of research material                       | 2.1 apply correct procedures for collection of accurate data<br>2.2 justify validity of data   |
| LO3 Be able to present research outcomes with due compliance                               | 3.1 use an agreed format to present the outcomes of the research clearly to an audience<br>3.2 reference material and quotations accurately in a bibliography and credit list<br>3.3 demonstrate due compliance in all aspects of the research conducted |
| LO4 Be able to evaluate research processes and outcomes.                                   | 4.1 evaluate the strengths and weaknesses of the research process<br>4.2 evaluate the strengths and weaknesses of the research outcomes<br>4.3 critically assess areas for further consideration and make recommendations.                               |

## Guidance

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### Links

This unit links to all production units in the Edexcel BTEC HNC and HND in Creative Media Production.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Broadcast Journalism, Interactive Media and Computer Games, Multimedia and Print Journalism, Production (Film and Television), and Radio Content Creation as follows:

#### **Broadcast Journalism**

- B3 Originate and pitch ideas, and gather information for news stories
- B6 Acquire content for programmes
- B10 Prepare for and conduct interviews

#### **Interactive Media and Computer Games**

- IM2 Obtain assets for use in interactive media products

#### **Multimedia and Print Journalism**

- 2 Carry out research
- 3 Cover events
- 4 Carry out interviews
- 8 Take photographs
- 23 Communicate with contacts and other people

#### **Production (Film and Television)**

- P5 Identify sources of information and present findings
- P6 Obtain archive material

#### **Radio Content Creation**

- RC6 Undertake research for radio.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Guest speakers from the sector should be brought in to give talks on the various aspects of research for creative media production.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 3: Project Design, Implementation and Evaluation

Unit code: L/601/0995

Level: 5

Credit value: 20

### ● Aim

To develop learners' skills of independent enquiry by undertaking a sustained investigation of direct relevance to their vocational, academic and professional development.

### ● Unit abstract

This unit provides opportunities for learners to develop skills in decision making, problem solving and communication, integrated with the skills and knowledge developed in many of the other units within the programme to complete a realistic project.

It requires learners to select, plan, implement and evaluate a project and finally present the outcomes, in terms of the process and the product of the project. It also allows learners to develop the ability to work individually and/or with others, within a defined timescale and given constraints, to produce an acceptable and viable solution to an agreed brief.

If this is a group project, each member of the team must be clear about their responsibilities at the start of the project and supervisors must ensure that everyone is accountable for each aspect of the work and makes a contribution to the end result.

Learners must work under the supervision of programme tutors or work-based managers.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to formulate a project
- 2 Be able to implement the project within agreed procedures and to specification
- 3 Be able to evaluate the project outcomes
- 4 Be able to present the project outcomes.

## Unit content

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### 1 Be able to formulate a project

*Project selection:* researching and reviewing areas of interest; literature review; methods of evaluating feasibility of projects, initial critical analysis of the outline specification, selection of project option, initiating a project logbook/diary, estimating costs and resource implications, identifying goals and limitations, value of project, rationale for selection, agree roles and allocate responsibilities (individually with tutor/supervisor and within project group if appropriate)

*Project specifications:* developing and structuring a list of requirements relevant to project specifications, eg costs, timescales, scale of operation, standards, legislation, ethics, sustainability, quality, fitness for purpose, business data, resource implications

*Procedures:* planning and monitoring methods, operating methods, lines of communication, risk analysis, structure of groups and collaborative working, eg learner groups or roles and responsibilities within a work-based project, targets and aims

*Project plan:* production of a plan for the project including timescales, deliverables, milestones, quality assurance systems and quality plans, and monitoring progress

### 2 Be able to implement the project within agreed procedures and to specification

*Implement:* proper use of resources, working within agreed timescale, use of appropriate techniques for generating solutions, monitoring development against the agreed project plan, maintaining and adapting project plan where appropriate

*Record:* systematic recording of relevant outcomes of all aspects and stages of the project to agreed standards

### 3 Be able to evaluate the project outcomes

*Evaluation techniques:* detailed analysis of results, conclusions and recommendations, critical analysis against the project specification and planned procedures, use of appropriate evaluation techniques, application of project evaluation and review techniques (PERT), opportunities for further studies and developments

*Interpretation:* use of appropriate techniques to justify project progress and outcomes in relation to the original agreed project specification

*Further consideration:* significance of project; application of project results; implications; limitations of the project; improvements; recommendations for further consideration

### 4 Be able to present the project outcomes

*Record of procedures and results:* relevant documentation of all aspects and stages of the project

*Format:* professional delivery format appropriate to the audience; use of appropriate media

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:         | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Be able to formulate a project   | 1.1 formulate and record possible outline project specifications<br>1.2 identify the factors that contribute to the process of project selection<br>1.3 produce a specification for the agreed project<br>1.4 produce an appropriate project plan for the agreed project |
| LO2 Be able to implement the project within agreed procedures and to specification | 2.1 match resources efficiently to the project<br>2.2 undertake the proposed project in accordance with the agreed specification<br>2.3 organise, analyse and interpret relevant outcomes  |
| LO3 Be able to evaluate the project outcomes                                       | 3.1 use appropriate project evaluation techniques<br>3.2 interpret and analyse the results in terms of the original project specification<br>3.3 make recommendations and justify areas for further consideration  |
| LO4 Be able to present the project outcomes.                                       | 4.1 produce a record of all project procedures used<br>4.2 use an agreed format and appropriate media to present the outcomes of the project to an audience.   |

## Links

This unit links to all production units in the Edexcel BTEC HNC and HND in Creative Media Production.

## Essential requirements

There are no essential requirements for this unit.

## Unit 4: Special Subject Investigation for Creative Media Production

Unit code: M/601/8572

Level: 5

Credit value: 15

### ● Aim

This unit aims to enable learners to develop their knowledge and understanding of a chosen aspect of creative media production and their skills in researching and presenting an individual investigation.

### ● Unit abstract

The creative media sector provides a wide range of technical, professional and academic areas of interest for development.

This unit provides the opportunity for learners to identify a particular area of study or practice and develop a proposal and set specific objectives for investigation.

Learners will apply research skills to the identification and selection of materials and resources and present the results of this investigation in a way that suits the chosen subject and their own learning style.

They will review and evaluate their work considering improvements in learning and performance, the professional context of the work and the process by which the presentation is produced.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to present and justify planned proposals for investigations into creative media production
- 2 Be able to research and select appropriate materials for investigations into creative media production
- 3 Be able to present results of investigations into creative media production
- 4 Be able to reflect on own performance and learning.

## Unit content

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### 1 Be able to present and justify planned proposals for investigations into creative media production

*Proposal:* subject; methodology; identification of resources; identification of technologies; research plan; presentation, eg method, medium

*Justify:* purpose; suitability, eg achievability, availability of research materials; vocational relevance

### 2 Be able to research and select appropriate materials for investigations into creative media production

*Research:* archives; libraries; internet; type, eg primary, secondary, qualitative, quantitative; research log; costs

*Select materials:* evaluate suitability; establish currency; collate; select appropriate materials

*Investigation:* develop investigation; apply technology; develop content, eg writing, video, audio, images; edit; review; revise

### 3 Be able to present results of investigations into creative media production

*Present:* technical accuracy; language skills, eg clarity, precision, vocabulary, register, grammar, punctuation; vocational context; format, eg printed dissertation, broadcast work, show reel, demonstration, website; referencing, eg Harvard, Modern Languages Association (MLA), Modern Humanities Research Association; acknowledgements

### 4 Be able to reflect on own performance and learning

*Performance:* compare completed work with original proposal; quality of research; presentation of results, eg medium, format, style, effectiveness

*Learning:* development of knowledge; development of understanding; development of skills; process, eg time management, research techniques

*Recommendations:* planning for further development, eg career potential, application to projects and industry practice, vendor certification; alternative ideas, eg technology, subject

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                                 | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Be able to present and justify planned proposals for investigations into creative media production     | 1.1 present a well focused proposal for an investigation into creative media production<br>1.2 present a comprehensive implementation plan for an investigation into creative media production<br>1.3 justify choice of subject for investigation |
| LO2 Be able to research and select appropriate materials for investigations into creative media production | 2.1 carry out research for proposed investigation effectively<br>2.2 critically evaluate research material gathered<br>2.3 produce well developed results of an investigation into creative media production                                      |
| LO3 Be able to present results of investigations into creative media production                            | 3.1 present the results of an investigation into creative media production clearly and effectively  |
| LO4 Be able to reflect on own performance and learning.  | 4.1 critically evaluate the presented investigation against the proposal<br>4.2 critically evaluate learning against agreed criteria and make recommendations for further development.  |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 1: Contextual Studies for Creative Media Production
- Unit 10: Radio Studies
- Unit 11: Film Studies
- Unit 12: Television Studies
- Unit 13: Journalism Studies
- Unit 14: Computer Game Studies.

### Essential requirements

There are no essential requirements for this unit.

## Unit 5: Practical Skills for Radio Production

Unit code: T/601/8573

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of the range of audio techniques, technology, recording and technical production practice currently obtaining in the radio industry.

### ● Unit abstract

Working in any technical role in the radio industry demands a professional understanding of audio principles and operational practices in the use of audio recording and editing equipment. Learners will experiment with recording environments, research and evaluate microphones and their specific uses, and develop their skills in audio recording. They will learn about production equipment and principles, including health and safety requirements in the audio recording environment. This will then inform learners' practical application of recording and production techniques and procedures.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand audio techniques and technology
- 2 Be able to capture live and pre-recorded audio content
- 3 Be able to use sound production techniques
- 4 Be able to follow sound production procedures.

## Unit content

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### 1 Understand audio techniques and technology

*Acoustics:* interior locations (surface types and properties; artificial; reverberation; acoustic treatment); exterior locations; background noise

*Microphone types and characteristics:* construction, eg dynamic, capacitor, condenser, ribbon; polar response patterns, eg omni-directional, uni-directional, cardioid, hyper-cardioid; radio microphones

*Recording and editing equipment:* studio-based hard disc workstation, eg PC, MAC; software applications, eg PROTOOLS, Audiodesk, Adobe Audition; digital interfaces, eg MOTU; portable audio recorders, eg SD card, flash card

*Digital recording principles:* analogue to digital conversion (ADC); binary code; sampling rates; bit resolution; quantising; digital formats, eg WAV, AIF; pulse code modulation (PCM); compression

### 2 Be able to capture live and pre-recorded audio content

*Atmosphere:* as actuality; relevance; evocative; eliminating unwanted noise

*Microphone techniques:* stand mounted; boom, eg rifle; handheld; tie-clip; techniques (stereo coincident pair, individual, close-miking); handling noise ('rattle'); care of cables; rigging

*Monitoring:* level setting; during recording; in live recordings (using volume unit (VU) meters, using peak programme meters (PPMs), headphones)

*Health and safety:* current and relevant legislation; equipment handling; production environment, eg self, production staff, talent

### 3 Be able to use sound production techniques

*Equipment:* operation of portable recorders; operation of edit workstations; care of equipment (recorders, workstations, routine maintenance, software upgrades)

*Editing:* for relevance; for time constraints; without changing context; for unwanted material

*Mixing and balancing:* with ambient sounds using microphone; through mixing desk; live and recorded sources; multi-track digital systems

*Health and safety:* current and relevant legislation; equipment handling; production environment, eg self, production staff, talent

### 4 Be able to follow sound production procedures

*Documentation:* scripts; schedules; call sheets; risk assessments

*Liaison:* equipment booking; studio booking; with client; locations (with appropriate authorities, with site owners, with production crew)

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand audio techniques and technology                             | 1.1 critically assess audio technology in relation to recording and production requirements   |
| LO2 Be able to capture live and pre-recorded audio content                 | 2.1 capture live audio working to a standard acceptable to an employer or client<br>2.2 capture audio for pre-recorded content working to a standard acceptable to an employer or client<br>2.3 follow health and safety guidelines correctly to ensure health and safety of self and others                              |
| LO3 Be able to use sound production techniques                             | 3.1 operate portable and fixed audio recording equipment working to a standard acceptable to an employer or client<br>3.2 operate post-production equipment working to a standard acceptable to an employer or client<br>3.3 follow health and safety guidelines correctly to ensure health and safety of self and others |
| LO4 Be able to follow sound production procedures.                         | 4.1 maintain records of production process effectively using correct documentation<br>4.2 liaise effectively with all relevant individuals throughout the audio production process.   |

## Guidance

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### Links

This unit links to all production units in the Edexcel BTEC Level 4 HNC in Creative Media Production (Radio) and the Edexcel BTEC Level 5 HND in Creative Media Production (Radio).

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Sound as follows:

- S1 Work effectively in sound production
- S14 Mix recorded sound
- S16 Make sound recordings
- S20 Edit sound.

### Essential requirements

Learners will need access to portable and studio-based industry-standard audio recording and editing equipment.

### Employer engagement and vocational contexts

Centres should develop links with local radio stations. Not-for-profit radio offers the best opportunities. Radio station engineers should be approached to give talks to learners about recording and production techniques.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 6: Practical Skills for Moving Image Production

Unit code: D/601/8826

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' skills in moving image production using the moving image and sound technologies currently employed in the industry.

### ● Unit abstract

This unit will develop learners' understanding of how video and audio sequences communicate ideas and information, and their technical skills in moving image production. Learners will be introduced to a wide range of techniques and technologies to enable them to record image and sound.

Learners will plan and produce an appropriate production, demonstrating that they can liaise with a client. They will consider the client's requirements for the production and the needs of the target audience. This unit provides the fundamental understanding and skills required for completing other moving image units.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to use video and audio equipment for moving image recording
- 2 Understand how to realise client requirements in relation to specified audiences
- 3 Be able to follow appropriate procedures to complete productions for clients.

## Unit content

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### 1 Be able to use video and audio equipment for moving image recording

*Video equipment:* video cameras; film cameras; lenses; filters; camera supports (tripods, dollies, cranes, steadicams); lights (reflect boards, spotlights, fill lights, lamps, gels); camera controls (manual focus, auto focus, shutter speed, exposure, white balance, zebra patterns, gain, neutral density, built-in microphones, time codes)

*Sound equipment:* microphones; booms; mixers; controls, eg recording levels, handling noise, interference, background noise; XLR cable

*Setting up:* checking equipment; testing equipment; cabling

*Recording:* composition; framing; colour balance; monitoring levels; handling noise

*Working safely:* current and relevant health and safety legislation; ensuring health and safety of self and others; risk assessments

### 2 Understand how to realise client requirements in relation to specified audiences

*Liaise with client:* meetings; note taking; questioning; consultation; feedback

*Audience:* make-up, eg age, gender, psychographics, socio-economic status, ethnicity; appropriateness of genre

### 3 Be able to follow appropriate procedures to complete productions for clients

*Roles:* camera operator; cinematographer; lighting director; production sound; post-production sound; editor; producer; production assistant

*Pre-production:* scripts; schedules; storyboards; call sheets; recce; obtaining permissions (locations, consent forms, copyright material); bookings (equipment, studios, talent); liaison (with client, with outside agencies)

*Production:* specification; monitoring levels; using lighting techniques; using appropriate recording equipment; liaison with client

*Post-production:* according to specification; assembling; inserting; transitions; effects; overlaying graphics; sound dubbing (music, lip sync); liaison with client

*Teamwork:* taking direction; taking part in discussion; ensuring safety of self and other crew members

*Monitor production process:* reflecting and reviewing; maintaining production log

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:           | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Be able to use video and audio equipment for moving image recording              | 1.1 set up and use video recording equipment working to a standard acceptable to an employer or client<br>1.2 set up and use audio recording equipment working to a standard acceptable to an employer or client<br>1.3 follow health and safety guidelines correctly to ensure health and safety of self and others   |
| LO2 Understand how to realise client requirements in relation to specified audiences | 2.1 liaise effectively with a client<br>2.2 meet client requirements in relation to specified audience   |
| LO3 Be able to follow appropriate procedures to complete productions for clients.    | 3.1 complete all pre-production work to a standard acceptable to an employer or client<br>3.2 complete production work to a standard acceptable to an employer or client<br>3.3 complete post-production work to a standard acceptable to an employer or client<br>3.4 coordinate production work effectively<br>3.5 follow health and safety guidelines correctly to ensure health and safety of self and others. |

## Guidance

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### Links

This unit links to all production units in the Edexcel BTEC Level 4 HNC in Creative Media Production (Moving Image) and the Edexcel BTEC Level 5 HND in Creative Media Production (Moving Image).

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Camera, Directors, Editing, Lighting for Film and Television, Production (Film and Television), and Sound as follows:

#### Camera

- C1 Assess and agree studios or location
- C2 Specify camera equipment required
- C4 Obtain, prepare and return equipment

#### Directors

- D1 Investigate the viability of ideas for productions
- D4 Input into pre-production planning
- D5 Select a creative and technical team
- D6 Review the suitability of potential locations and studios
- D7 Direct the production
- D9 Direct the contributors (documentary)
- D10 Supervise the post-production process

#### Editing

- E1 Identify and agree editing outcomes and process
- E11 Edit materials using nonlinear equipment
- E14 Produce first cuts
- E15 Evaluate first cuts materials and agree changes to them
- E14 Produce fine cut/locked out materials for final post-production

#### Lighting for Film and Television

- L2 Conduct a recce from an electrical viewpoint
- L3 Prepare and use equipment to modify and manipulate light
- L6 Identify and select the lighting requirements for film
- L7 Lighting for a single camera
- L11 Set lighting to meet the desired effect

#### Production (Film and Television)

- P1 Contribute ideas for productions
- P2 Assist with the preparation of a budget for the production
- P3 Prepare a budget for the production
- P5 Identify sources of information and present findings
- P6 Obtain archive material
- P8 Organise pre-production activities
- P9 Plan and schedule production activities

- P10 Control the overall planning of the production
- P11 Contribute to the drafting of scripts, cues, links or written content
- P13 Clear copyright materials
- P16 Assist in managing resources for the production
- P18 Co-ordinate activities to support production
- P19 Assist performers, contributors and crew
- P20 Identify and recommend contributors
- P22 Facilitate communication between the director and other members of the production
- P23 Brief and manage contributors and performers prior to filming
- P30 Research and assess location
- P31 Prepare and confirm use of locations
- P32 Assist with the running of a location
- P33 Manage locations for a production
- P34 Brief contributors during shooting
- P35 Co-ordinate activities during production
- P36 Produce a location shoot for a programme insert
- P37 Produce a location shoot for a complete programme
- P38 Assist documentary productions
- P40 Monitor and control the progress of productions
- P45 Assist with the post-production process
- P47 Supervise the edit of a complete programme
- P48 Plan and schedule post-production activities

### **Sound**

- S2 Identify, devise and manage the sound requirements
- S3 Assess studios and locations
- S4 Design sound rigs for multi-camera productions
- S5 Rig sound equipment
- S13 Mix sound live
- S14 Mix recorded sound
- S15 Work with supplementary sound material
- S16 Make sound recordings
- S17 Record sound on location
- S18 Record sound through single camera operations
- S19 Document and store media
- S20 Edit sound.

### **Essential requirements**

Learners must have access to a wide range of industry-standard film, video and audio equipment.

## Employer engagement and vocational contexts

Centres should develop contacts with film production companies and television studios. Such contacts will enable them to arrange guest speakers, visits to studios and shoots, and work experience.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 7: Practical Skills for Journalism

Unit code: K/601/8828

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' abilities to research and produce comprehensible and accurate stories which will enable them to operate professionally in the current journalistic environment.

### ● Unit abstract

Producing journalistic reports can be a very demanding job. Journalists often have to work to very tight deadlines and need to ensure that the words they use are clear and effective in getting the right message across to the target audience. Their stories must also follow the industry recognised codes relating to grammar, law and ethics.

Accurate research using responsible news gathering methods is fundamental. Journalists must be clear about the purpose and format of their stories. Understanding their various audiences is also vital to the journalist's job. All this will influence the choice of words, the style and the structure of their reports.

This unit will equip learners with the professional knowledge and skills needed to gather information from both primary and secondary sources, and then to use this information to produce material for publication or broadcast to professional expectations. Learners will also develop their understanding of the responsibilities and obligations of working in the industry.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the legal, ethical and professional responsibilities of journalists
- 2 Be able to gather, evaluate and record material for news stories
- 3 Be able to use language in journalistic contexts
- 4 Be able to edit news stories.

## Unit content

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### 1 Understand the legal, ethical and professional responsibilities of journalists

*Legal:* race relations law; discrimination law; defamation law; contempt; copyright; Official Secrets Act

*Ethical:* treatment of sensitive topics (minorities, religious groups, victims, children and young persons, children in sex cases, victims of sexual assault, hospitals); privacy; intrusion; harassment; right of reply; using clandestine devices; undercover reporting; payments to criminals; chequebook journalism; talking to terrorists; Press Complaints Commission Editors' Code of Practice

*Professional:* objectivity; accuracy; truth, fairness; balance; confidentiality; protection of sources

### 2 Be able to gather, evaluate and record material for news stories

*Gather:* primary sources, eg contacts, interviews, personal observation, questionnaires; secondary sources, eg books, articles, print clippings, libraries, archives, audio-visual sources, internet; background

*Evaluate:* validate sources; cross-check; analyse; collate; interpret

*Record:* direct observations; interviews; background material; in hand-written notes; by audio recording; by video camera; by still camera

### 3 Be able to use language in journalistic contexts

*Appropriate language:* rules of written language (grammar, syntax, spelling, punctuation); spoken language (grammar, syntax, diction, pronunciation, dialect); specific to format (print, broadcast, internet)

*Fluent language:* presentation of information; clear argument; economy; ease of understanding; awareness of audience

*Effective language:* use of language for specific purposes, eg polemic, humour; according to audience, eg age, gender, interest; medium (print, broadcast, internet)

*Context:* for print; for broadcast; for internet

### 4 Be able to edit news stories

*Edit:* for print or internet (sub-editing, re-writing, font size, line spacing, margins, gutters, paragraphing, punctuation of copy, punctuation of quotes, headlines, sub-headings); for broadcast (cues, voiceovers, link writing, editing); to deadline; to length; to house styles

*Check:* proofreading (clarity, vocabulary, grammar, syntax, spelling, punctuation); professional check (legal, ethical); technical quality; aesthetic quality

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:         | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand the legal, ethical and professional responsibilities of journalists | 1.1 critically review the legal responsibilities of journalists<br>1.2 critically review the ethical responsibilities of journalists<br>1.3 critically review the professional responsibilities of journalists                                |
| LO2 Be able to gather, evaluate and record material for news stories               | 2.1 effectively gather, evaluate and record material for news stories from varied appropriate sources   |
| LO3 Be able to use language in journalistic contexts                               | 3.1 use appropriate, fluent and effective language in a variety of journalistic contexts working to a standard acceptable to an employer or client  |
| LO4 Be able to edit news stories.  | 4.1 edit material in a variety of formats to produce news stories working to a standard acceptable to an employer or client<br>4.2 check and revise news stories before submission working to a standard acceptable to an employer or client. |

## Guidance

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### Links

This unit links to all production units in the Edexcel BTEC Level 4 HNC in Creative Media Production (Journalism) and the Edexcel BTEC Level 5 HND in Creative Media Production (Journalism).

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Broadcast Journalism as follows:

#### Broadcast Journalism

- B1 Comply with law and broadcast industry regulations
- B2 Conduct yourself ethically (in Broadcast Media)
- B3 Originate and pitch ideas, and gather information for news stories
- B9 Record audio-visual material
- B11 Write news scripts for audio and video
- B13 Edit audio-visual material.

### Essential requirements

Textbooks and remedial tuition in the English language must be available as required, as should examples of writing styles in the form of newspapers and magazines.

### Employer engagement and vocational contexts

Practising journalists should be brought in as guest speakers, and visits to news organisations should be arranged.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 8: Practical Skills for Computer Game Animation

Unit code: R/601/8838

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop the knowledge and practical software skills required for computer game animation and currently employed in the industry.

### ● Unit abstract

In this unit learners will be introduced to the practical skills used in the design and production of 2D and 3D animated assets. The unit focuses on applying and developing software skills in a range of applications which incorporate animated movement of 2D images and 3D models.

The unit deals specifically with the development of practical skills necessary in the production of assets and the associated production processes employed when working to a schedule and as part of a project team.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to use 2D graphics software tools for computer game animation
- 2 Be able to use 2D animation software tools for computer game animation
- 3 Be able to use 3D animation software tools for computer game animation
- 4 Be able to apply computer game animation production processes.

## Unit content

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### 1 Be able to use 2D graphics software tools for computer game animation

*Drawing tools:* tool options; brush; pencil; duplicate; clone; fill; text; line; stroke; shape; zoom; guides and rulers; grid; snap; effects, eg layer effects, filters, channels; image adjustments, eg brightness and contrast, hue and saturation, colour balance, gradients, transparency, invert; masks

*Editing tools:* selection, eg marquee, lasso, magic wand, magnetic lasso, deselect; transform (scale, rotate, skew, flip); cut; copy; paste; crop; trim; erase; undo; fill; constraints (compression, formats, output)

### 2 Be able to use 2D animation software tools for computer game animation

*Drawing tools:* drawing, eg pencil, line, pen, brush, shapes; free transform, eg rotate, skew, distort, scale, envelope, ruler and guidelines; editing, eg lasso, eraser, undo, copy, paste, duplicate, insert, delete, aligning, grouping, ungrouping

*Animation tools:* frame rate; layers, frames, keyframes, onion skinning, markers; frame manipulation, eg copying, deleting, reversal; testing movies; frame by frame animation; tweening (shape, motion); constraints (compression, formats, frame rate)

### 3 Be able to use 3D animation software tools for computer game animation

*Animation controls:* time; trajectories; pivot points; links; chains; forward kinematics; inverse kinematics; skeletal deformation; morphing; effects; character animation rig; motion blur; anatomy; reaction; key frames and playback; constraints (compression, formats, poly counts, triangles, frame rate); field of view

*Animation process:* animating, eg objects, lights, cameras, textures, morphs and transformations; lighting; texturing; rendering

### 4 Be able to apply computer game animation production processes

*Production process:* pre-production, eg planning, preparation; production, eg time management, project management, monitoring work in progress, quality assurance, technical competencies, own work; post-production, eg sound, lighting, effects, editing

*Asset management:* file storage; file retrieval; naming conventions

*Teamwork:* team communication; contribution to team meetings; fulfilling team role; accepting team criticism

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Be able to use 2D graphics software tools for computer game animation  | 1.1 use 2D digital graphics drawing tools imaginatively to generate graphical assets<br>1.2 use 2D digital graphics editing tools to generate graphical assets working to a standard acceptable to an employer or client  |
| LO2 Be able to use 2D animation software tools for computer game animation | 2.1 use 2D animation drawing tools imaginatively to produce animation assets<br>2.2 use 2D animation tools to animate graphical assets working to a standard acceptable to an employer or client  |
| LO3 Be able to use 3D animation software tools for computer game animation | 3.1 use 3D animation controls imaginatively to produce animation assets<br>3.2 use 3D animation processes to animate 3D assets working to a standard acceptable to an employer or client  |
| LO4 Be able to apply computer game animation production processes.         | 4.1 apply production processes to prepare and complete assets working to a standard acceptable to an employer or client<br>4.2 apply asset management procedures to store digital assets working to a standard acceptable to an employer or client<br>4.3 critically review own contribution to teamwork. |

## Guidance

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### Links

This unit links to all production units in the Edexcel BTEC Level 4 HNC in Creative Media Production (Computer Game Animation) and the Edexcel BTEC Level 5 HND in Creative Media Production (Computer Game Animation).

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games as follows:

- IM1 Work effectively in interactive media
- IM2 Obtain assets for use in interactive media products
- IM3 Prepare assets for use in interactive media products
- IM9 Provide creative and strategic direction for interactive media projects
- IM11 Manage intellectual property rights
- IM16 Plan content for web and multimedia products
- IM29 Direct asset production for interactive media products.

### Essential requirements

Learners will need access to appropriate industry-standard hardware and software for the creation of 2D and 3D digital animation.

### Employer engagement and vocational contexts

Centres should develop links with local game studios or publishers which could be approached to provide visiting speakers, study visits or samples of typical products.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 9: Practical Skills for Computer Game Design

Unit code: L/601/8840

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' practical production skills in computer game design as currently required in the industry.

### ● Unit abstract

This unit introduces learners to the process of developing a computer game by taking it through its full production cycle. They will begin this process at a design stage, taking a concept and defining it in terms appropriate to the production of a computer game. Following this, learners will take a defined concept and transform it into a working prototype of a game. A variety of methods may be employed in both of these stages and it should be stressed that, during the design and prototyping stages, there is no requirement to use digital tools – any method or medium the tutor feels appropriate may be used here.

Learners will build upon the skills acquired in the design and prototyping stages to build a functional computer game. In conjunction with this, they will continually evaluate the practical work by employing a number of testing and quality assurance methods.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to conceptualise and design computer games
- 2 Be able to build functional prototypes of computer games
- 3 Be able to produce functional computer games
- 4 Be able to use testing and quality assurance methods to evaluate computer games.

## Unit content

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### 1 Be able to conceptualise and design computer games

*Conceptualisation:* generate ideas; note ideas, eg through written media, through visual artwork

*Design:* arrange ideas; present concept; project plan (identify key tasks; schedule tasks; create project plan)

*Techniques:* assemble research material; liaise with team members; adaptation, eg from novels, from films, from history; identify key components of design in context (core features, game mechanics)

### 2 Be able to build functional prototypes of computer games

*Digital prototyping:* game engines, eg Adventure Game Studio, FPS Creator, Game Maker; 2D interactive animation software, eg Adobe Flash; scripting tools, eg HTML, Javascript

*Non-digital prototyping:* drawing media; painting media; whiteboards; 3D modelling, eg Lego, modelling clay, Meccano; re-arrangeable elements, eg playing cards, Post-It notes

### 3 Be able to produce functional computer games

*Functionality:* control system for game; point of view for player; logic within the game system, eg rules, event logic, physics, artificial intelligence

*Digital hardware:* platform, eg 3D-accelerated graphics cards; tools for production cycle, eg pressure-sensitive graphics tablets, motion capture systems

*Software:* for game's target platform, eg 2D graphics software, 3D graphics software; assemble and integrate game elements and systems of logic

### 4 Be able to use testing and quality assurance methods to evaluate computer games

*Evaluation:* platform limitations, eg differences between television game consoles and handheld devices; achievement of game design; standards of human-computer interface design; standards as a functioning piece of software; quality of entertainment

*Testing:* ongoing testing; recording of issues

*Quality assurance:* bug-tracking (system of processing for bugs; individual development responsibilities; distribution of edits following testing); feedback; maintenance of design document, eg word processing software, online wiki software, online collaborative document writing

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit learners will:            | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Be able to conceptualise and design computer games                               | 1.1 develop an imaginative concept for a computer game<br>1.2 design a computer game working to a standard acceptable to an employer or client    |
| LO2 Be able to build functional prototypes of computer games                         | 2.1 build a functional prototype of a computer game using a dynamic tool, working to a standard acceptable to an employer or client               |
| LO3 Be able to produce functional computer games                                     | 3.1 produce a functional computer game using appropriate digital hardware and software, working to a standard acceptable to an employer or client |
| LO4 Be able to use testing and quality assurance methods to evaluate computer games. | 4.1 effectively evaluate a computer game using appropriate testing and quality assurance methods.   |

## Guidance

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### Links

This unit links to all production units in the Edexcel BTEC Level 4 HNC in Creative Media Production (Computer Game Design) and the Edexcel BTEC Level 5 HND in Creative Media Production (Computer Game Design).

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games as follows:

- IM1 Work effectively in interactive media
- IM9 Provide creative and strategic direction for interactive media projects
- IM11 Manage intellectual property rights
- IM16 Plan content for web and multimedia products
- IM29 Direct asset production for interactive media products.

### Essential requirements

At least one game engine will be required using 3D graphics and with the capability of authoring interactivity. Learners will also need access to the following software:

- 2D image processing software
- 2D animation software
- 3D modelling software
- 3D animation software
- sound processing software
- 3D-accelerated graphics cards.

### Employer engagement and vocational contexts

Centres should develop links with local game studios or publishers which could be approached to provide visiting speakers, study visits or work experience.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 10: Radio Studies

Unit code: Y/601/8842

Level: 4

Credit value: 15

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- Aim

This unit aims to develop a sophisticated understanding of how radio works as a medium, through the study of appropriate concepts and the application of appropriate analytical tools.

- Unit abstract

Understanding radio more deeply can lead to greater enjoyment when listening to it and when writing or producing programmes. Knowing more about the possibilities of the medium can lead to more creative approaches to production and even critical acclaim. Although the academic field of radio studies is relatively new, it has much to offer practitioners in terms of a deeper understanding of their work. Learners will find that they acquire a greater knowledge of, and a deeper understanding of radio as a medium.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand how meaning is constructed in radio
- 2 Understand theoretical approaches to radio audiences
- 3 Be able to apply critical analysis to a chosen field of radio studies.

## Unit content

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### 1 Understand how meaning is constructed in radio

*Context:* national; global; mainstream; independent; experimental; alternative

*Semiotics:* signification (icon, index, symbol); denotation; connotation; codes, eg fading to silence in radio drama to indicate change of scene or passage of time; conventions, eg signature tunes, applause, idents, beds, sweepers, order of news items, teasing with headlines

*Narrative:* construction, eg realism, anti-realism, surrealism, expressionism, avant-garde

*Representation:* according to demographic descriptors, eg ethnicity, gender, class, age, regional accent, religion, disability; in terms of the realist paradigm

### 2 Understand theoretical approaches to radio audiences

*Theory of audience:* active models of audience, eg uses and gratifications, reception theory, fan studies; passive models of audience, eg stimulus-response, hypodermic needle model; modes of reading, eg intended, dominant, preferred, alternative, oppositional, rogue or aberrant, negotiated

*Study of audience:* quantitative, eg surveys, RAJAR; qualitative, eg semi-structured questionnaires, semi-structured interviews, discussion groups; ethnography, eg participating in fan cultures, online, off-line; effects debate

### 3 Be able to apply critical analysis to a chosen field of radio studies

*Analysis:* detailed textual analysis of programmes and elements; application of theoretical models; hermeneutics; relating own findings to relevant literature

*Field:* eg genre, actor, national, local, reception, historical, institutional

*Format:* written, eg essay, report, summary to reinforce work in an alternative format; written to an appropriate length, using transcription and references to reinforce analysis in extended pieces; alternative to written, eg live presentation, recorded, using broadcast extracts to reinforce analysis, using PowerPoint

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:                            |
|--|---|
| LO1 Understand how meaning is constructed in radio                         | 1.1 analyse how meaning is constructed in radio                             |
| LO2 Understand theoretical approaches to radio audiences                   | 2.1 critically review theoretical models of audience for radio              |
| LO3 Be able to apply critical analysis to a chosen field of radio studies. | 3.1 effectively apply critical analysis to a chosen field of radio studies. |

## Guidance

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### Links

This unit links to all production units in the Edexcel BTEC Level 4 HNC in Creative Media Production (Radio) and the Edexcel BTEC Level 5 HND in Creative Media Production (Radio), and:

- Unit 1: Contextual Studies for Creative Media Production
- Unit 4: Special Subject Investigation for Creative Media Production.

There are opportunities to relate work done for this unit to Skillset National Occupational Standards in Radio Content Creation as follows:

- RC3 Research Audiences For Radio.

### Essential requirements

There are no essential requirements for this unit.

## Unit 11: Film Studies

Unit code: D/601/8874

Level: 4

Credit value: 15

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- Aim

This unit aims to develop a sophisticated understanding of the theoretical frameworks of film and skills in critical analysis within a chosen field of film studies.

- Unit abstract

This unit is designed to develop learners' abilities in critical analysis techniques and methods. It addresses how meaning is created in film and how interpretations of meaning can be articulated through the application of those techniques and methods. Learners must investigate how films are perceived by audiences as well as how they themselves respond to films.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand how meaning is constructed in film through visual and technical signification
- 2 Understand theoretical models of film analysis
- 3 Be able to apply critical analysis to a chosen field of film studies.

## Unit content

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### 1 Understand how meaning is constructed in film through visual and technical signification

*Visual signification:* visuals; language of film; aesthetics; representation, decoding; symbolism; iconography; ideology; politics; genre mise-en-scène, eg sets, props, actors, costumes, lighting

*Technical signification:* shot, eg angle, depth of field, pull focus; camera movement, eg pan, tilt, roll, on tracks, on dolly, handheld; editing techniques, eg seamless, continuity, montage, non-traditional, experimental; sound, eg music, dialogue, atmos, diegetic, extra-diegetic

### 2 Understand theoretical models of film analysis

*Theories:* auteur; feminist; formalist; Marxist; structuralist; screen; gaze; star, eg personification, impersonation; psychoanalytical film theory; genre theory

*Audience:* reception theory, eg dominant reading, oppositional reading, negotiated reading

*Narrative:* construction, eg realism, anti-realism, surrealism, expressionism, avant-garde

*Context:* national; global; mainstream; independent; experimental; alternative

### 3 Be able to apply critical analysis to a chosen field of film studies

*Research:* personal response to film text; audience responses to film text, eg interviews, questionnaires, focus groups; literature review, eg academic writing, journals, reviews, press, libraries, internet

*Analysis:* analysis of research; application of theoretical models of film analysis; visual signification; technical signification; audience; narrative; context

*Field:* focus of study, eg genre, auteur, star, national cinema, reception, historical

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                   | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand how meaning is constructed in film through visual and technical signification | 1.1 explain how meaning is constructed in film through analysis of visual and technical signification |
| L02 Understand theoretical models of film analysis   | 2.1 critically review theoretical models of film analysis   |
| L03 Be able to apply critical analysis to a chosen field of film studies.                    | 3.1 effectively apply critical analysis to a chosen field of film studies.                            |

## Guidance

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### Links

This unit links to all production units in the Edexcel BTEC Level 4 HNC in Creative Media Production (Moving Image) and the Edexcel BTEC Level 5 HND in Creative Media Production (Moving Image), and:

- Unit 1: Contextual Studies for Creative Media Production
- Unit 4: Special Subject Investigation for Creative Media Production.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Although this unit is not directly concerned with vocational matters, there are, of course, some employment opportunities in agencies that monitor and regulate the film industry. Centres should therefore develop contacts with such agencies, and wherever possible bring in speakers and arrange study visits.

Skillset, the Sector Skills Council for the creative media sector, has information on these aspects of the film industry – [www.skillset.org](http://www.skillset.org).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 12: Television Studies

Unit code: M/601/8877

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop a sophisticated understanding of theoretical approaches to the study of television and its audiences, and analytical skills within a chosen field of television studies.

### ● Unit abstract

This unit is intended to introduce learners to the main theoretical approaches used to analyse the content of television productions. The unit should not only raise learners' awareness of the theoretical debates surrounding television, but also inform their own production practice in other units.

Learners will gain a clear understanding of ownership and other institutional factors which affect the distribution, technological development and ideological perspectives of broadcast television both locally and internationally. In addition they will consider the relationship between audiences and television output.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand factors affecting access to television production and reception
- 2 Understand theoretical approaches to the analysis of television texts
- 3 Be able to apply analytical methods to a chosen field of television studies.

## Unit content

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### 1 Understand factors affecting access to television production and reception

*Access to production:* ownership (public, private, corporate, globalisation, hegemony); public service model; commercial model; government control; emerging technologies, eg internet

*Access to reception:* distribution methods (freeview, satellite, cable, internet, on-demand, narrowcasting); free to air; pay per view; contract; other methods of access, eg handheld devices, consoles; parental controls

*Regulation:* Ofcom; Advertising Standards Authority (ASA); parliamentary select committees; self-regulation, eg editorial guidelines

### 2 Understand theoretical approaches to the analysis of television texts

*Theory of audience:* active models of audience, eg uses and gratifications, reception theory, fan studies; passive models of audience, eg stimulus-response, hypodermic needle model; modes of reading, eg intended, dominant, preferred, alternative, oppositional, rogue, aberrant, negotiated

*Study of audience:* by industry; by academics; quantitative, eg surveys, ratings; qualitative, eg semi-structured questionnaires, semi-structured interviews, discussion groups, viewers' panels; ethnography, eg participating in fan cultures, online, offline; effects debate; Broadcasters' Audience Research Board (BARB)

*Genre study:* television genres, eg sitcom, soap, costume drama, police, hospital, science fiction, news, current affairs, quiz, game show, debate, documentary, history, natural history, 'reality', make-over, changing places, cookery; codes and conventions (symbolism, iconography, technical codes); generic expectations

*Narrative study:* television narrative form (serial, episodic, story arc, enclosed, open, continuing); structures; tropes

### 3 Be able to apply analytical methods to a chosen field of television studies

*Analytical method:* content analysis; semiotics (denotation, connotation, decoding, aberrant decoding, paradigms, syntagms); discourse theory (mode of address, cultural imperialism, ideological inscription)

*Field:* focus of study, eg genre, actor, national, local, reception, historical, institutional; analysis, eg detailed textual analysis of programmes and elements, application of theoretical models, hermeneutics, relating own findings to relevant literature

*Format:* written, eg essay, report, summary to reinforce work in an alternative format; written to an appropriate length, using transcription and references to reinforce analysis in extended pieces; alternative to written, eg live presentation, recorded, using broadcast extracts to reinforce analysis, using PowerPoint

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:       | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand factors affecting access to television production and reception   | 1.1 critically assess the implications of current and emerging controls on production in the television industry<br>1.2 critically review current and emerging access to television production |
| LO2 Understand theoretical approaches to the analysis of television texts        | 2.1 critically review theoretical approaches in relation to television texts   |
| LO3 Be able to apply analytical methods to a chosen field of television studies. | 3.1 effectively apply analytical method to a chosen field of television studies.   |

## Guidance

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### Links

This unit links to all production units in the Edexcel BTEC Level 4 HNC in Creative Media Production (Moving Image) and the Edexcel BTEC Level 5 HND in Creative Media Production (Moving Image), and:

- Unit 1: Contextual Studies for Creative Media Production
- Unit 4: Special Subject Investigation for Creative Media Production.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Although this unit is not directly concerned with vocational matters, there are, of course, employment opportunities in agencies that monitor and regulate the television industry. Centres should therefore develop contacts with such agencies, and wherever possible bring in speakers and arrange study visits.

Skillset, the Sector Skills Council for the creative media sector, has information on these aspects of the television industry – [www.skillset.org](http://www.skillset.org).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 13: Journalism Studies

Unit code: A/601/8882

Level: 4

Credit value: 15

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- Aim

This unit aims to develop, from a theoretical perspective, a sophisticated understanding of journalism and the constraints within which journalists operate.

- Unit abstract

Journalists work in complex social, political and legal contexts and, in order to be successful, they need to have a firm grasp of these contexts and how they can constrain a journalist's work. This unit introduces learners to the range of influences that affect news stories. It will develop their understanding of the public perception of journalists' work, the way they operate, the terminology and theoretical concepts of the industry.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the institutional and cultural contexts in which journalism operates
- 2 Understand the issues around power and control in journalism
- 3 Understand the relationship between audiences, news institutions and journalism.

## Unit content

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### 1 Understand the institutional and cultural contexts in which journalism operates

*Institutional contexts:* selection of news stories according to output; construction of news stories; newsroom culture; diary stories; news agendas; editorial decisions (news values, bias, agenda setting, house style); sources of news; ownership of news production; commercial considerations; technological resources; the role of news agencies; the news production industry; globalisation

*Cultural contexts:* political; economic; religious; cultural; social; global

### 2 Understand the issues around power and control in journalism

*Organisational power:* local and national governments; media imperialism; media ownership; state and private ownership; agenda of owners; inter-media competition; public sphere; representation of events, models of free market media structures; conspiracy theories; checks and balances; use of courts to prevent publication

*External constraints:* censorship; Court of Human Rights; political spin; lobby system; libel, slander and discrimination law; Official Secrets Act; reporting restrictions

*Journalistic objectives:* freedom of speech; professional status; membership of unions; campaigning groups

### 3 Understand the relationship between audiences, news institutions and journalists

*Institutions and audiences:* categorisation of audiences, eg socio-economic status, ethnicity, gender, psychographics, geodemographics; need for audiences, eg income from sales, income from advertisers; perceptions of audiences, eg readers/viewers/listeners, consumers/citizens; needs of audiences, eg information, representation of issues, debate, entertainment; theories of audience, eg passive and active models

*Audience perceptions of journalists:* positive, eg impartial, neutral observation of events, immediacy, campaigning, investigative, recording the first draft of historical events; negative, eg cynical, agenda creating, obsession with celebrity culture, intrusive, power without responsibility; perspective of the observer, eg occupation, class, education, ethnicity, sexual orientation

*Audience rights:* Press Complaints Commission; right of reply

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:            | Assessment criteria for pass<br>The learner can:   |
|---|--|
| LO1 Understand the institutional and cultural contexts in which journalism operates   | 1.1 critically review the institutional context in which journalism operates<br>1.2 critically review the cultural context in which journalism operates                              |
| LO2 Understand the issues around power and control in journalism                      | 2.1 critically assess the influences of ownership of the media on journalistic objectives<br>2.2 critically assess the influences of external constraints on journalistic objectives |
| LO3 Understand the relationship between audiences, news institutions and journalists. | 3.1 critically review the relationship between news institutions and audiences<br>3.2 critically review the relationship between audiences and journalists.                          |

## Guidance

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### Links

This unit links to all production units in the Edexcel BTEC Level 4 HNC in Creative Media Production (Journalism) and the Edexcel BTEC Level 5 HND in Creative Media Production (Journalism), and:

- Unit 1: Contextual Studies for Creative Media Production
- Unit 4: Special Subject Investigation for Creative Media Production.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

This unit would be greatly enhanced by visits from working journalists.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 14: Computer Games Studies

Unit code: R/601/8886

Level: 4

Credit value: 15

- Aim

This unit aims to develop a sophisticated understanding of the history, cultural contexts and ludic structures of computer games through the application of relevant theory.

- Unit abstract

In this unit, learners will explore the medium of computer games from a number of points of view. Beginning with an examination of the history of computer games, learners will then explore the relationship between games and the wider culture of which they form a part. Learners will also apply relevant theories to the analysis of specific computer games.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the historical development of computer games
- 2 Understand the cultural context and impact of computer games
- 3 Be able to analyse the ludic and narrative aspects of computer games.

## Unit content

### 1 Understand the historical development of computer games

*Development of game technologies:* escalating power in graphics cards; evolution of game controllers

*Development of game platform types:* arcade; consoles; PC; phones (smartphones); handhelds

*Development of game genres:* pioneers, eg Electronic Arts, Valve; influential developers, eg Shigeru Miyamoto, Peter Molyneux, Keita Takahashi, Sid Meier; computer game publishers, eg Nintendo, Apple

*Development of legal framework:* copyright; intellectual property, eg Marvel vs City of Heroes, Nintendo vs Nyko; anti-piracy legislation, eg Digital Rights Management (DRM) techniques, digital distribution

### 2 Understand the cultural context and impact of computer games

*Gaming cultures:* pop culture (games as icons, games as cultural artifacts, game genres, synergy with other media); fan culture; game communities; social games; online and multiplayer games; social networking; viral messaging; virtual economies; gambling; open-source economics; virtual worlds play; experimentation; games used in social settings; games in education; therapeutic gaming; physical games; games as an art form

*Game-player identities:* exploration of self-identity, eg avatars, role-playing, stereotypes, gender, sexuality, ethnicity, Jungian archetypes, narcissism; creative play, eg The Sims, Little Big Planet; mod culture, eg Half-Life, Quake, Battlefield 1942

*Gaming demographics:* diversity of players, eg gender, nationality, ethnicity, language, sexuality; choices of players; buying patterns of players

*Impact:* effects debate and computer games, eg portrayal of sex, portrayal of violence; addiction; ethical responsibilities of developers

### 3 Be able to analyse the ludic and narrative aspects of computer games

*Ludology:* agency; toys; children's playgrounds; rule systems; serious games; authors, eg Gonzal Frasca, Johan Huizinga, Roger Caillois, Jesper Juul; games with a focus on gameplay over narrative, eg *Bejeweled*, *Wipeout*, *Tekken*, *Katamari Damacy*; dynamic systems (cybernetics, positive and negative feedback loops); emergence, eg Steven Johnson, John Holland

*Narratology:* dramatic structure (three act structure, five act structure, hero's journey); linear narrative, eg *Half-Life*, *The Secret of Monkey Island*; comparability with other media, eg film, comics, novels, graphic novels, soap operas

*Critical approaches:* analytical, eg semiotics, structuralism, post-structuralism, content analysis, genre analysis; social, eg memetics, social networking

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand the historical development of computer games                | 1.1 critically review the development of computer games   |
| LO2 Understand the cultural context and impact of computer games           | 2.1 critically review computer games in the context of the wider culture<br>2.2 critically assess the cultural impact of computer games |
| LO3 Be able to analyse the ludic and narrative aspects of computer games.  | 3.1 analyse the ludic qualities of examples of computer games<br>3.2 analyse the narrative qualities of examples of computer games.     |

## Guidance

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### Links

This unit links to all production units in the Edexcel BTEC Level 4 HNC in Creative Media Production (Computer Game Animation), the Edexcel BTEC Level 4 HNC in Creative Media Production (Computer Game Design), the Edexcel BTEC Level 5 HND in Creative Media Production (Computer Game Animation), the Edexcel BTEC Level 5 HND in Creative Media Production (Computer Game Design) and:

- Unit 1: Contextual Studies for Creative Media Production
- Unit 4: Special Subject Investigation for Creative Media Production.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Although this unit is not directly concerned with vocational matters, there are employment opportunities in reviewing and writing about computer games in a journalistic context. Centres should therefore wherever possible bring in speakers with current experience in these areas.

Skillset, the Sector Skills Council for the creative media sector, has information on these aspects of the computer games industry – [www.skillset.org](http://www.skillset.org).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 15: Career Development for the Radio Industry

Unit code: Y/601/8890

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of the radio industry and the jobs available within it, and enable them to prepare for obtaining employment.

### ● Unit abstract

This unit is designed to develop learners' awareness of the structure of the radio industry and the sources of information supporting career development. It considers the nature of employment in the radio industry in terms of contracts, working patterns and financial practices and provides learners with the opportunity to develop a range of approaches in preparing to seek employment. Learners will produce a set of self-promotional materials.

The unit's emphasis is on the career development needs of the individual but within the context of industry-wide employment requirements and practices.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the structure of the radio industry
- 2 Understand terms and conditions of employment in the radio industry
- 3 Understand employment opportunities and recruitment in the radio industry
- 4 Be able to prepare for seeking employment in the radio industry.

## Unit content

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### 1 Understand the structure of the radio industry

*Radio industry:* public service radio; national commercial radio; local commercial radio; community radio; voluntary radio; online; podcasting

*Roles:* journalism; presenting; editorial; production; post-production; performance; finance

*Professional organisations:* radio organisations, eg RadioCentre, Radio Joint Audience Research Ltd (RAJAR), Student Radio Association, Hospital Broadcasting Association; unions, eg BECTU, NUJ; regulatory bodies (Ofcom, Advertising Standards Authority); practitioners' organisations, eg Radio Academy, Community Media Association

### 2 Understand terms and conditions of employment in the radio industry

*Terms of employment:* permanent full-time; permanent part-time; fixed term; casual; freelance; voluntary; contracts (types, terms)

*Conditions:* working patterns, eg full-time, part-time, flexible working hours, working from home, antisocial hours; salary structures; commissions; tax, eg PAYE, self-assessment, expenses; national insurance; pension contributions; equipment and public liability insurance; sickness pay; responsibilities, eg reliability, punctuality, team commitment, meeting deadlines

### 3 Understand employment opportunities and recruitment in the radio industry

*Recruitment methods:* advertising (trade publications, online); contacts (networking, word of mouth); career entry points; methods of large and small organisations

*Research:* careers guidance, eg universities and colleges, Skillset, industry publications; industry contact, eg cold calling, networking, initialising contact

*Training:* skills and standards bodies, eg Skillset, Broadcast Journalism Training Council; continuing professional development; in-house training

*Preparation:* personal presentation (interview techniques, communication skills, self-organisation); targeting employers (response to advertisements, making approaches, letter writing, follow-up, personal calls)

### 4 Be able to prepare for seeking employment in the radio industry

*Research for employment:* internet; adverts; trade journals; networking; contacts; cold calling; targeting, eg approach, telephone technique, letter writing, emails, personal calls, follow-up strategies

*Personal development:* career objectives, career plan; peer feedback; self-evaluation; submission of work to online fora

*CV:* structure; information (name, contact information, education, qualifications, technical skills, general skills, experience); style; format

*Portfolio:* medium, eg audio demo disk, website, paper, electronic; choice of work; appropriate length; means of delivery, eg taken on day, email, website

*Personal presentation:* interview techniques; pitching; appearance; bearing; self-organisation; website

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:    | Assessment criteria for pass<br>The learner can:   |
|---|--|
| LO1 Understand the structure of the radio industry                            | 1.1 critically review the radio industry<br>1.2 critically review job roles within the radio industry<br>1.3 critically assess the roles of industry bodies and their impact on the radio industry                         |
| LO2 Understand terms and conditions of employment in the radio industry       | 2.1 critically review terms of employment in the radio industry<br>2.2 critically review conditions of employment in the radio industry  |
| LO3 Understand employment opportunities and recruitment in the radio industry | 3.1 analyse current employment opportunities in the radio industry and their relationship to recruitment methods prevalent in this industry  |
| LO4 Be able to prepare for seeking employment in the radio industry.          | 4.1 produce a detailed personal development plan for a career in the radio industry<br>4.2 generate effectively presented self-promotional material in an appropriate format for seeking employment in the radio industry. |

## Guidance

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### Links

This unit links with the following unit in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 80: Work Experience in the Creative Media Sector.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Radio Content Creation as follows:

- RC1 Work effectively in radio
- RC2 Research the structure of the radio industry.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Talks by visiting professionals such as employers, practitioners, union representatives, will help in developing an appropriate understanding of the radio industry and the conditions of employment that obtain within it.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 16: Career Development for the Moving Image Industries

Unit code: K/601/8893

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop understanding of the film, television and video industries and the jobs available within them, and enable learners to prepare for obtaining employment in these industries.

### ● Unit abstract

This unit is designed to develop learners' understanding of the structure and regulation of the film, television and video recording industries. Learners will also look at the different jobs available in those industries, the conditions of employment attached to those jobs and how people are recruited. Through studying the unit learners will gain a greater understanding of how they might plan and prepare for employment.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the structure and regulation of the moving image industries
- 2 Understand terms and conditions of employment in the moving image industries
- 3 Understand employment opportunities and recruitment in the moving image industries
- 4 Be able to prepare for seeking employment in the moving image industries.

## Unit content

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### 1 Understand the structure and regulation of the moving image industries

*The moving image industries:* television; film; video; new media; major employers; national employers; local employers; funding and finance (private ownership, public ownership, free market ethos, public service ethos, globalisation, hegemony)

*Professional organisations:* PACT (Producers' Alliance for Cinema and Television); New Producers' Alliance (NPA); unions, eg BECTU (Broadcasting, Entertainment, Cinematograph and Theatre Union), NUJ (National Union of Journalists), Sector Skills Councils, eg Skillset, CCSkills

*Regulation:* Ofcom; film and video classification (British Board of Film Classification); advertising (Advertising Standards Authority); current and relevant health and safety legislation; internal codes of practice, eg BBC Producers' Guidelines

### 2 Understand terms and conditions of employment in the moving image industries

*Roles:* pre-production, eg scripting, storyboarding, location research; production, eg camera, lighting, sound, effects, directing; post-production, eg editing, audio mixing

*Contracts:* permanent; short term; freelance; voluntary

*Working patterns:* full time; part time; short term contracts; freelance; casual; working from home; flexible working hours; antisocial hours

*Financial:* salary; commissions; tax (PAYE, self-assessment, expenses, sole trader); national insurance; equipment and public liability insurance; sickness pay; maternity cover; paternity rights; use of accountants

*Employee responsibilities:* teamwork; punctuality; reliability; professionalism

### 3 Understand employment opportunities and recruitment in the moving image industries

*Training:* degrees; apprenticeships; in-house, eg BBC; sector skills councils, eg Skillset, CCSkills; costs of personal professional development

*Recruitment:* advertising (trade journals, national papers, internet networking sites); networking; word of mouth; careers fairs; employment agencies; internal recruiting; employee referrals; career entry points

*Research:* investigation, eg adverts, internet, cold calling, networking, initialising contacts; targeting, eg approach, telephone technique, letter writing, CV writing, follow-up, personal calls; self-organisation

*Personal presentation:* interview techniques; pitching; personal presentation, eg dress, bearing

#### 4 Be able to prepare for seeking employment in the moving image industries

*Research for employment:* internet; adverts; trade journals; networking; contacts; cold calling; targeting, eg approach, telephone technique, letter writing, emails, personal calls, follow up strategies

*Personal development:* career objectives, career plan; peer feedback; self-evaluation; submission of work to online fora

*CV:* structure; information (name, contact information, education, qualifications, technical skills, general skills, experience); style; format

*Exemplar work:* showreel; portfolio; website; choice of work; appropriate length; suitable format

*Personal presentation:* interview techniques; pitching; appearance; bearing; self-organisation; website

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:             | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand the structure and regulation of the moving image industries             | 1.1 critically review the structure and ownership of the moving image industries<br>1.2 critically assess the role of professional organisations in the moving image industries<br>1.3 critically review regulation of the moving image industries |
| LO2 Understand terms and conditions of employment in the moving image industries       | 2.1 critically review employment conditions in the moving image industries as determined by contractual relationships, financial factors, and the professional responsibilities of an employee   |
| LO3 Understand employment opportunities and recruitment in the moving image industries | 3.1 analyse current employment opportunities in the moving image industries and their relationship to recruitment methods prevalent in these industries  |
| LO4 Be able to prepare for seeking employment in the moving image industries.          | 4.1 produce a detailed personal development plan for a career in the moving image industries<br>4.2 produce effectively presented self-promotional material in an appropriate format for seeking employment in the moving image industries.        |

## Guidance

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### Links

This unit links with the following unit in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 80: Work Experience in the Creative Media Sector.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Broadcast Journalism and Freelance as follows:

#### **Broadcast Journalism**

- B1 Comply with law and broadcast industry regulations
- B2 Conduct yourself ethically (in Broadcast Media)

#### **Freelance**

- F1 Manage and market yourself as a freelancer.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Learners will benefit from discussions with and presentations from visiting speakers. Visits to regional or national organisations as well as any local enterprises would help set a context for this unit. It would be beneficial to link the production of self-promotional material to applications for actual work placement opportunities.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 17: Career Development for Journalism

Unit code: M/601/8894

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of the news industry and the jobs available within it, and enable them to prepare for obtaining employment.

### ● Unit abstract

This unit will help learners plan a career in journalism by exploring the various career routes into the industry. They will investigate conditions of employment within the news industry and prepare relevant materials for self-promotion.

Learners need to understand how to make themselves employable within the news industry. This will involve understanding the impact of the digital revolution upon both the structure of the industry as well as how this affects the modern multi-tasking nature of journalism.

Through following this unit, learners will prepare themselves for the next stage, whether this be further training or seeking employment.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the news industry and its associated organisations
- 2 Understand terms and conditions of employment in the news industry
- 3 Understand employment opportunities and recruitment in the news industry
- 4 Be able to prepare for seeking employment in the news industry.

## Unit content

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### 1 Understand the news industry and its associated organisations

*News industry:* the press; broadcast journalism (radio, television); online journalism; major employers; local newspapers; regional newspapers; national newspapers; magazines; books; information services; broadcasting; lobbying; public relations

*Organisations:* employers' bodies, eg Press Complaints Commission, Society of Editors, The Newspaper Society; trade unions, eg National Union of Journalists, International Federation of Journalists; professional bodies, eg Institute of Public Relations, Chartered Institute of Journalists; advisory bodies, eg European Journalism Centre, The Reporters Committee for the Freedom of the Press, Foreign Correspondents' Association, Editorial Freelancers Association, National Federation of Press Women, Online News Association, National Association of Black Journalists, Reporters Without Frontiers, Committee to Protect Journalists

### 2 Understand terms and conditions of employment in the news industry

*Contracts:* short-term contract; permanent contract; part-time; full-time; freelance; casual; voluntary; job share

*Working patterns:* full-time; part-time; freelance; voluntary; working from home; flexitime; job share; antisocial hours

*Financial:* salary; commissions; tax (PAYE, self-assessment, expenses, freelance); national insurance contributions; equipment insurance; public liability insurance; sickness benefits; health cover; legal cover (insurance against committing defamation, incitement, discrimination); maternity cover; paternity rights; use of accountants; holiday pay

*Employee responsibilities:* teamwork; punctuality; reliability; accuracy; professionalism; knowledge of current industry practices; house rules

### 3 Understand employment opportunities and recruitment in the news industry

*Roles:* reporter; district correspondent; specialist correspondent; stringer; editor; deputy editor; assistant editor; pictures editor; sub-editor; chief sub-editor; photographer; feature editor; columnist; cross platform; multi-tasking

*Training:* National Union of Journalists; staff development; professional development; industry-recognised qualifications; traineeships; intern posts; internal training by major news corporations; Sector Skills Councils, eg Skillset

*Recruitment methods:* advertising; networking; word of mouth; small company methods; large company methods; career entry points; use of social networking sites; internet; employer visits; careers conventions

### 4 Be able to prepare for seeking employment in the news industry

*Research for employment:* internet; adverts; trade journals; networking; contacts; cold calling; targeting, eg approach, telephone technique, letter writing, emails, personal calls, follow-up strategies

*Personal development:* career objectives, career plan; peer feedback; self-evaluation; submission of work to online fora

*Personal presentation:* interview techniques; pitching; appearance; bearing; self-organisation

CV: structure; information (name, contact information, education, qualifications, technical skills, general skills, experience); style; format

*Exemplar work:* appropriate length; choice of material; format, eg paper, electronic; website

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:   | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand the news industry and its associated organisations            | 1.1 critically review the news industry and its relationships with associated organisations   |
| LO2 Understand terms and conditions of employment in the news industry       | 2.1 critically review employment conditions in the news industry as determined by contractual relationships, financial factors, and the professional responsibilities of a journalist                                   |
| LO3 Understand employment opportunities and recruitment in the news industry | 3.1 analyse current employment opportunities for journalists and their relationship to recruitment methods prevalent in the news industry   |
| LO4 Be able to prepare for seeking employment in the news industry.          | 4.1 produce a detailed personal development plan for a career in the news industry<br>4.2 produce effectively presented self-promotional material in an appropriate format for seeking employment in the news industry. |

## Guidance

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### Links

This unit links with the following unit in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 80: Work Experience in the Creative Media Sector.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Talks by visiting professionals from, for example, local newspapers will help in developing an understanding of the industry and conditions of employment.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 18: Career Development for the Computer Games Industry

Unit code: T/601/8895

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of the computer games industry and the jobs available within it, and enable them to prepare for obtaining employment.

### ● Unit abstract

This unit covers the relationships between the various roles in game development studios, publishers and specialised outsource companies. Learners will investigate how these people interact with each other to produce, test and publish computer games.

An understanding of the structure of jobs within the industry will provide a foundation for learning about the working conditions within these various groups, as well as the employment opportunities they offer.

As the ability to pitch ideas effectively is a key component in getting a game published and communicating ideas to a development team, learners will develop their ability to communicate through written, oral and visual means.

Through following this unit, learners will prepare themselves for the next stage, whether this be further training or seeking employment.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand job roles and the relationships between them in the computer games industry
- 2 Understand terms and conditions of employment in the computer games industry
- 3 Understand employment opportunities and recruitment in the computer games industry
- 4 Be able to prepare for seeking employment in the computer games industry.

## Unit content

### 1 Understand job roles and the relationships between them in the computer games industry

*Employers:* independent developers; publisher-owned developers; start-up companies; self-publishing; middleware developers; content specialist, eg 3D modelling companies, contract writing

*Developer roles:* game design (lead designer, object planner, games designer, GUI designer, script writer, level editor); visual artists (art director, concept artist, animator, illustrator, environment artist, 3D modeller); programming (lead programmer, action scripter, AI programmer, tools programmer, database designer, graphics programmer, engine programmer, sound programmer, UI programmer, network programmer); sound design (musician, sound effects designer); localisation (translator, editor); online community manager; management roles (head of development, creative director, executive producer, project manager, producer, art director, account director, programming manager)

*Publisher roles:* external producer; marketing director; intellectual property manager; sales manager; production scheduler; project coordinator; marketing; distribution; sales

*Game tester roles:* game tester; senior tester; quality assurance manager

### 2 Understand terms and conditions of employment in the computer games industry

*Working patterns:* full-time; part-time; freelance; casual; working from home; flexitime; job share; antisocial hours

*Financial:* contracts (short-term, permanent, consultancy); salaries, eg by experience, by role; pay scales; bonuses; royalties; benefits; holiday pay; tax (PAYE, self-assessment, expenses, freelance); national insurance contributions; sickness benefits; health cover; maternity cover; paternity rights; use of accountants; sourcing finance (bank loan, enterprise grant, venture capital); business plans; self-publishing

*Employee responsibilities:* teamwork; punctuality; reliability; accuracy; meeting deadlines; professionalism; knowledge of current industry practices; company rules

### 3 Understand employment opportunities and recruitment in the computer games industry

*Recruitment methods:* industry-specific recruiters; advertising; networking; word of mouth; career entry points; use of social networking sites; internet; employer visits; careers conventions; company fora; migration patterns between sectors, eg from testing to level design, from production to publishing

*Industry events:* festivals; competitions; conferences; trade shows; awards

*Industry bodies:* professional societies, eg International Game Developers Association (IGDA), Game Audio Network Guild (GANG); trade associations, eg Entertainment and Leisure Software Publishers Association (ELSPA), Entertainment Software Association (ESA); ratings bodies, eg Pan-European Game Information (PEGI), Entertainment Software Ratings Board (ESRB)

*Training:* staff development; professional development; workshops; industry-recognised qualifications; traineeships; intern posts; consultation; Sector Skills Councils, eg Skillset

**4 Be able to prepare for seeking employment in the computer games industry**

*Research for employment:* internet; adverts; trade journals; networking; contacts; cold calling; targeting, eg approach, telephone technique, letter writing, emails, personal calls, follow-up strategies

*Personal development:* career objectives, career plan; peer feedback; self-evaluation; submission of work to online fora

*CV:* structure; information (name, contact information, education, qualifications, technical skills, general skills, experience); style; format

*Portfolio:* playable digital games; playable non-digital games; collaborative projects with evidence of own contribution; printed artwork; design documents; reports; concepts; presentations, eg slideshows, live demonstrations, video showreels, blogs

*Personal presentation:* interview techniques; pitching; appearance; bearing; self-organisation; website

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                 | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand job roles and the relationships between them in the computer games industry | 1.1 explain the roles of and relationships between developers, publishers and game testers in the computer games industry   |
| LO2 Understand terms and conditions of employment in the computer games industry           | 2.1 critically review employment conditions in the computer games industry as determined by contractual relationships, financial factors, and professional responsibilities   |
| LO3 Understand employment opportunities and recruitment in the computer games industry     | 3.1 analyse current employment opportunities in the computer games industry and their relationship to recruitment methods prevalent in the industry   |
| LO4 Be able to prepare for seeking employment in the computer games industry.              | 4.1 produce a detailed personal development plan for a career in the computer games industry<br>4.2 produce effectively presented self-promotional material in an appropriate format for seeking employment in the computer games industry. |

## Guidance

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### Links

This unit links with the following unit in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 80: Work Experience in the Creative Media Sector.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Talks by visiting professionals from games developers and publishers will help in developing an understanding of the industry and conditions of employment.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 19: Speech Package Production for Radio

Unit code: A/601/8896

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' skills in research, planning and production of journalistic speech packages for radio to a broadcast standard.

### ● Unit abstract

Speech packages are a vehicle for radio journalists and producers to tell stories, albeit factual in nature, using actuality as illustration. Packages may be used in news bulletins or, over longer durations, in magazine and sequence programming.

This unit requires learners to carry out pre-production tasks such as arranging carrying out research through primary and secondary sources and using interview techniques. Production experience will be gained by targeting packages at specific audiences whilst considering the use of actuality, music, scripting and voice work.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand how radio stations use speech packages
- 2 Be able to develop ideas and pitch treatments for speech packages for different radio stations and audiences
- 3 Be able to produce material for speech packages for different radio stations and audiences
- 4 Be able to record and edit speech packages for different radio stations and audiences.

## Unit content

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### 1 Understand how radio stations use speech packages

*Contexts:* programmes (news magazines, current affairs, lifestyle magazines, sport, news talk, arts magazines, music sequences); stations (national, regional, local, public, commercial)

*Uses:* main content; regular features; purpose (authoritative reporting, for human interest, as fillers, light relief)

*Audiences:* socio-economic demographics (age, ethnicity, gender, sexual orientation); special interests, eg consumer, gardening, finance, science

### 2 Be able to develop ideas and pitch treatments for speech packages for different radio stations and audiences

*Ideas:* deciding subject, eg relating to current affairs, news, lifestyle, music, sport; deciding purpose; angle

*Treatments:* likely sources; interview prospects; other actuality; relevance to target audience; relevance to proposed programme and context; pitching proposals to editor

### 3 Be able to produce material for speech packages for different radio stations and audiences

*Research:* sources (primary, secondary); ideas, facts, contacts, interviewees; vox pops; actuality

*Actuality:* interviews, eg eye witnesses, experts, practitioners, pundits, performers; atmosphere, eg ambient sound, mood music; archive recordings

*Script:* use of language appropriate to target audience and context; writing for the spoken word; house styles, eg standard out cue; grammar; spelling

*Script layout:* conventions (title, name, page number; spacing); cue detail; duration of interview clips; insertion of music; insertion of other actuality

*Compliance:* legal (contempt, libel, use of copyright material); regulatory (impartiality and balance, taste and decency, safeguarding trust); codes of practice, eg BBC Editorial Guidelines, Ofcom Broadcasting Code

*Additional material:* metadata; parallel web content

### 4 Be able to record and edit speech packages for different radio stations and audiences

*Recording:* interviews, eg on location, in studio, telephone, ISDN; actuality, eg atmosphere, music; links, eg in studio, on location

*Production:* selection of interview clips; editing of interview clips; script revisions; recording links

*Post-production:* mixing, eg actuality; editing (for fluffs, for duration, for context, for intended audience); writing cue material (title, name, transmission date, cue and back announcement, in cue, out cue, duration, technical information)

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                                       | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand how radio stations use speech packages  | 1.1 critically assess broadcasters' use of speech packages in terms of contexts and audiences  |
| LO2 Be able to develop ideas and pitch treatments for speech packages for different radio stations and audiences | 2.1 develop imaginative ideas for speech packages for different radio stations and audiences<br>2.2 pitch treatments for speech package ideas for different radio stations and audiences with clarity and confidence   |
| LO3 Be able to produce material for speech packages for different radio stations and audiences                   | 3.1 research subjects and interviewees for speech packages for different radio stations and audiences working to a standard acceptable to an employer or client<br>3.2 produce scripts for speech packages for different radio stations and audiences working to a standard acceptable to an employer or client<br>3.3 ensure compliance with legal and regulatory requirements<br>3.4 produce metadata and parallel web content for publication working to a standard acceptable to an employer or client |
| LO4 Be able to record and edit speech packages for different radio stations and audiences.                       | 4.1 record appropriate material for speech packages for different radio stations and audiences working to a standard acceptable to an employer or client<br>4.2 edit speech packages for different radio stations and audiences working to a standard acceptable to an employer or client.   |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 5: Practical Skills for Radio Production
- Unit 20: Radio Magazine Programme Production
- Unit 26: Script Writing for Factual Radio
- Unit 42: Radio Journalism.

There are opportunities to relate work done for this unit to Skillset National Occupational Standards in Broadcast Journalism and Radio Content Creation as follows:

#### **Broadcast Journalism**

- B3 Originate and pitch ideas, and gather information for news stories
- B6 Acquire content for programmes
- B10 Prepare for and conduct interviews
- B11 Write news scripts for audio and video
- B13 Edit audio-visual material

#### **Radio Content Creation**

- RC1 Work effectively in radio
- RC3 Research audiences for radio
- RC4 Contribute to the creative process in radio
- RC5 Originate and develop ideas for radio content
- RC6 Undertake research for radio
- RC7 Work to a brief for radio content
- RC8 Pitch ideas for radio content
- RC9 Evaluate ideas for radio content
- RC10 Write for radio
- RC12 Manage audio material
- RC13 Operate a radio studio
- RC14 Record audio on location and in the studio
- RC15 Edit, process and mix audio
- RC21 Produce speech content for radio
- RC27 Evaluate the success of radio programming and projects
- RC28 Use and develop the voice for radio
- RC30 Prepare for and conduct radio interviews
- RC31 Comply with the law when working in radio
- RC32 Conduct yourself ethically when working in radio.

## Essential requirements

Industry-standard facilities must be available for recording, editing and playback.

Learners will need access to a wide variety of radio broadcasts, both analogue and digital, off-air and via the internet.

## Employer engagement and vocational contexts

Radio stations and professionals should be approached to provide visiting speakers and visits. Contact information can usually be found on radio stations' own websites or in telephone directories, but specialised sites such as [www.mediauk.com/radio/](http://www.mediauk.com/radio/) can provide useful links.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 20: Radio Magazine Programme Production

Unit code: F/601/8897

Level: 4

Credit value: 15

### ● Aim

The unit aims to develop learners' understanding of radio magazine programmes and to provide the skills necessary to produce and present magazine programming to a broadcast standard.

### ● Unit abstract

Radio magazine programmes broadcast a variety of material from news and current affairs to popular entertainment and special interest subjects.

This unit addresses the content and style of magazine programming with relation to the specific station, its target audience and licensing remit, and provides the opportunity for learners to produce content for magazine programmes and present it within a broadcast programme.

Learners will develop skills in researching content and planning production. They will work with guests and contributors, manage audience interaction, and use audio editing hardware and software to produce audio packages for broadcast. Learners will be required to review and critically evaluate their production and presentation output.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the format and content of radio magazine programmes
- 2 Be able to devise and plan production for radio magazine programmes within specific station schedules
- 3 Be able to produce and broadcast radio magazine programmes
- 4 Be able to reflect on own radio magazine programme work.

## Unit content

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### 1 Understand the format and content of radio magazine programmes

*Format:* genre, eg extended news programme, infotainment, consumer, arts, discussion, sports; scope, eg national, regional, local, community, online

*Content:* structure, eg interviews, individual features, studio guests, pre-recorded packages; subject, eg current affairs, human interest, local interest, awareness raising

### 2 Be able to devise and plan production for radio magazine programmes within specific station schedules

*Devise:* subject, eg news, consumer, sports, culture; format, eg sequenced packages, audience debate, listener contribution; scheduling, eg weekly, daily; target audience; research, eg press releases, online, other broadcasters, spokespersons, experts; technical, eg remote studio, broadband, satellite feeds, RSS feeds, news aggregator; listener interaction, eg emails, blogs, texts, phone-ins

*Personnel:* presentation, eg studio presenter, news reader, contributors, guests; production, eg editor, researcher, producer, phone operator, online editor

*Planning:* content, eg third party audio content, library content, interviews, vox pops; selection of material; verification of material; clearances; sequence of material; production scheduling; promotional information; trailers; publicity; equipment

*Scheduling:* station schedule; audience expectations, eg target audience, listening figures, listener contribution; broadcasting codes

### 3 Be able to produce and broadcast radio magazine programmes

*Studio:* automation systems, eg scheduling software, news feed readers; audio hardware; studio discipline; health and safety; roles, eg presenter, self-op, technical support, production assistant

*Scripts and cue material:* schedule cues; scripted links and questions; running order; audio editing software

*Record and edit:* interviews, eg recorded on location, telephone, ISDN, studio; narration; voiceover; music beds; editing, eg selection of clips, audio processing, mixing, required duration

*Broadcast:* listener interaction, eg phone-ins, blogs, texts, emails; guests; contributors; automation software; phone links, ISDN links; presentation, eg tone, pace, personality

### 4 Be able to reflect on own radio magazine programme work

*Feedback:* audience response; listener participation; peer and station management review

*Finished product:* presentation, eg pace, style, tone, relationship to listener, running to time, rapport with guests and contributors; technical quality; adherence to station policy (editorial, legal, ethical); meeting audience expectations

*Production skills:* technical competence (production techniques, scheduling technology); workflow and time management; teamworking

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                                | Assessment criteria for pass<br>The learner can:  |
|---|---|
| LO1 Understand the format and content of radio magazine programmes  | 1.1 critically review examples of radio magazine programmes in terms of the relationship of their content and format  |
| LO2 Be able to devise and plan production for radio magazine programmes within specific station schedules | 2.1 devise a radio magazine programme that fits a specific station schedule<br>2.2 plan production for a radio magazine programme within a specific station schedule working to a standard acceptable to an employer or client  |
| LO3 Be able to produce and broadcast radio magazine programmes  | 3.1 create broadcast content from appropriate recorded and edited material for a radio magazine programme working to a standard acceptable to an employer or client<br>3.2 produce a radio magazine programme working to a standard acceptable to an employer or client<br>3.3 broadcast a radio magazine programme working to a standard acceptable to an employer or client |
| LO4 Be able to reflect on own radio magazine programme work.  | 4.1 critically evaluate own radio magazine programme against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements.  |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 5: Practical Skills for Radio Production
- Unit 25: Radio Features Production
- Unit 42: Radio Journalism.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Broadcast Journalism and Radio Content Creation as follows:

#### **Broadcast Journalism**

- B10 Prepare for and conduct interviews

#### **Radio Content Creation**

- RC5 Originate and develop ideas for radio content
- RC12 Manage audio material.

### Essential requirements

Learners will need access to an industry-standard radio studio with database and scheduling software, RSS feed reader and news management software, and audio editing software.

### Employer engagement and vocational contexts

Guest speakers from the radio industry should be brought in to give talks on production, and learners should be taken out to radio stations.

Centres may also take advantage of temporary broadcast licensing such as Restrictive Service Licences (RSLs), or engage with Community Radio stations to broadcast learners' work.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 21: Radio Commercial Production

Unit code: L/601/8773

Level: 4

Credit value: 15

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- Aim

The aim of this unit is to develop learners' understanding of current practice in radio commercial production and provide them with the skills to produce radio commercials to broadcast standard.

- Unit abstract

Radio commercials are fundamental to commercial radio content, representing a significant proportion of a radio station's broadcast output. Radio commercials promote the sale to listeners of advertisers' goods and services and provide the main source of revenue for a commercial radio station, enabling it to continue broadcasting.

Learners will research and evaluate the radio commercial industry and analyse the content, structure and style of a range of radio commercials, advertising products and services on commercial radio. Learners will develop an understanding of the commercial production process covering initial client contact, negotiation of a brief, production, and final airing. Learners will apply their knowledge and skills to the production of an individual radio commercial to a specified client brief.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the radio commercial production industry
- 2 Understand the styles and purposes of radio commercials in specific contexts
- 3 Be able to plan radio commercials for clients
- 4 Be able to produce radio commercials appropriate to target audience and client brief.

## Unit content

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### 1 Understand the radio commercial production industry

*Production:* in-house; commercial production house

*Industry roles:* talent; voiceover artist, eg celebrity, anonymous, specialist, generalist; vocalist, eg session singer, musician; production (copywriter, recording engineer, director, producer); marketing (sales executive, sales director, trafficker)

*Regulation and legal constraints:* codes of practice, eg good taste and decency, stereotyping, representation; Advertising Standards Authority (ASA); Ofcom; PRS for Music (copyright, intellectual property rights)

### 2 Understand the styles and purposes of radio commercials in specific contexts

*Styles:* humorous; factual; fictional; pastiche; repetition; nostalgic; modern; futuristic; infomercial; aggressive; seductive; surreal; structure (message, tag, sting)

*Purpose:* raising brand awareness; increasing sales; new products; new services; increasing market share; brand reinforcement

*Target audience:* choice of radio network; Standard Occupational Classification (SOC); socio-economic status (age, gender, sexual orientation); psychographics; geodemographics; RAJAR (Radio Joint Audience Research)

### 3 Be able to plan radio commercials for clients

*Client:* type, eg private company, public information, government, service, product

*Contractual implications:* duration; peak listening times; discounts, eg number of weeks, number of spots per day, time of day; copyright; style; approach; target audience; time constraints; number of versions; number of voices; original music; production music; sound effects; client-generated content

*Budget constraints:* client spend; slot scheduling; airing time; rate cards; duration; total survey area, (TSA); total audience; plays discount; talent fees; personality voiceovers; number of voices; equity rates; Musicians' Union (MU) rates; royalty payments; production music; sound effects

*Scripting:* initial ideas; editing; changes of emphasis or tone; demo to test ideas; use of script; music; sound effects; duration; voiceover; application of codes of practice

*Client liaison:* budget limitations; concept; target audience research; style; content; production values; artists; music; production location; production team

### 4 Be able to produce radio commercials appropriate to target audience and client brief

*Production:* aspects of production process; direction; time constraints; budget limitation; rehearsal; recording

*Post-production:* select best takes; edit; add sound effects; add music; client copy

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                | Assessment criteria for pass<br>The learner can:   |
|---|--|
| LO1 Understand the radio commercial production industry                                   | 1.1 critically review the organisation and regulation of the radio commercial production industry  |
| LO2 Understand the styles and purposes of radio commercials in specific contexts          | 2.1 critically review the styles of radio commercials in relation to their purposes  |
| LO3 Be able to plan radio commercials for clients   | 3.1 critically assess a client's needs for a radio commercial<br>3.2 effectively liaise and negotiate a contract with a client<br>3.3 develop a well defined brief for a specific radio commercial with a client<br>3.4 develop scripts appropriate to the audience for a specific radio commercial working to a standard acceptable to the client |
| LO4 Be able to produce radio commercials appropriate to target audience and client brief. | 4.1 source appropriate radio commercial content to fulfil a client brief working to a standard acceptable to the client<br>4.2 edit a radio commercial of specific duration working to a standard acceptable to the client.  |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 5: Practical Skills for Radio Production
- Unit 24: Multi-track Recording for Radio Production
- Unit 29: Radio Studio Technology
- Unit 37: Advertisement Production for Television.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Radio Content Creation and Sound as follows:

### Radio Content Creation

- RC1 Work effectively in radio
- RC3 Research audiences for radio
- RC4 Contribute to the creative process in radio
- RC5 Originate and develop ideas for radio content
- RC6 Undertake research for radio
- RC7 Work to a brief for radio content
- RC8 Pitch ideas for radio content
- RC9 Evaluate ideas for radio content
- RC10 Write for radio
- RC12 Manage audio material
- RC13 Operate a radio studio
- RC14 Record audio on location and in the studio
- RC15 Edit, process and mix audio
- RC16 Select and direct radio presenters, performers and voiceover artists
- RC21 Produce speech content for radio
- RC26 Produce station branding, radio trails and commercials
- RC27 Evaluate the success of radio programming and projects
- RC28 Use and develop the voice for radio
- RC30 Prepare for and conduct radio interviews
- RC31 Comply with the law when working in radio
- RC32 Conduct yourself ethically when working in radio.

### Sound

- S1 Work effectively in sound production
- S2 Identify, devise and manage the sound requirements
- S4 Design sound rigs for multi-camera productions
- S5 Rig sound equipment
- S8 Align the sound system
- S11 Acquire sound using a microphone
- S13 Mix sound live

- S14 Mix recorded sound
- S15 Work with supplementary sound material
- S16 Make sound recordings
- S19 Document and store media
- S20 Edit sound.

### Essential requirements

Learners will need access to industry-standard audio recording and editing facilities. Access to a production music library is essential.

### Employer engagement and vocational contexts

Centres should arrange visits from and to companies producing radio commercials.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 22: Audio Books, Audio Guides and Talking Newspapers

Unit code: R/601/8774

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of audiences for audio books, guides and newspapers and enhance their skills in the production of audio material for those with specific needs.

### ● Unit abstract

There is now a significant market for audio books, talking newspapers and audio guides. While the talking newspaper continues to be produced for a specialist target group, audio books are now used by a wider audience than those with sight impairment. In museums, historic buildings and art galleries handheld multi-lingual audio devices have largely superseded the human guide. The internet has made the distribution of talking newspapers even more problem free. Audiences for all these products range from the very young to the very old and increasingly sophisticated playback equipment means they are no longer restricted to older formats. This means a higher than ever level of interactivity can be achieved in such products.

In addition, the visually impaired find these audio products — and others developed especially for them — both functional and entertaining, so they fulfil a very worthwhile social function. Modern distribution technology means that today this material can be accessed by its audiences over the internet or through mobile phones.

The unit offers opportunities to investigate the market for audio books, guides and talking newspapers, and to plan and produce material appropriate to a wide range of consumers and purposes. Audio production for non-broadcast use utilises a range of pre-production, production and post-production skills, similar to those required in the radio industry. Learners will also gain a wider understanding of issues of duplication and distribution to the diverse audiences that this area of media production serves.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the audiences for audio books, audio guides and talking newspapers
- 2 Be able to research appropriate content for audio books, audio guides and talking newspapers for specific audiences
- 3 Be able to plan, adapt and produce appropriate content for audio books, audio guides and talking newspapers for specific audiences
- 4 Understand duplication and distribution of audio books, audio guides and talking newspapers.

## Unit content

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### 1 Understand the audiences for audio books, audio guides and talking newspapers

*Target audiences:* visually impaired; physically impaired; factors influencing audience requirements, eg age, cultural background, gender, class, ethnicity

*Product type:* talking newspapers; content (current affairs, news, popular stories, spoken word); audio books; plays; biographies; autobiographies (readings, dramatisations, abridged versions, adaptations); audio guides (narrations, descriptions, directions, historical contexts)

### 2 Be able to research appropriate content for audio books, audio guides and talking newspapers for specific audiences

*Research:* for talking newspapers (phone calls, teletext, internet, press releases, press officers); for audio books (author, copyright clearance, previously adapted versions); television; radio; books; internet

*Content:* copyright considerations; relevance; interest; duration; fiction; non-fiction; imaginative; creative; accessibility; sound quality

### 3 Be able to plan, adapt and produce appropriate content for audio books, audio guides and talking newspapers for specific audiences

*Adaptation:* working to a pre-agreed brief; adapting original content for target audience (local, national); accessibility; copyright considerations; relevance; interest; duration; fiction; non-fiction (novels, plays, readings, biographies, news bulletins, reports and stories); create treatments; prepare production scripts

*Planning:* justification; feasibility; originality; market place; time management; personnel; equipment availability; production duration; projected costs; budget; copyright considerations; relevance; interest; fiction (serious, humorous); non-fiction (serious, humorous, national, international, local interest); duration; contributors (voice actors, authors, sound effects, music); accessibility

*Production:* sound clarity; actuality; background sounds; sound effects; microphone technique; equipment selection; recording locations

*Post-production:* editing; mixing; balancing; dialogue; sound effects; music; use of silence; final master format

### 4 Understand duplication and distribution of audio books, audio guides and talking newspapers

*Duplication:* number of copies; file format; durability; labelling; costs

*Distribution:* format; packaging; user instructions; mail; courier; point of sale; hiring; library loan; subscription; costs; risks

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:   | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand the audiences for audio books, audio guides and talking newspapers  | 1.1 critically assess the market for audio books, audio guides and talking newspapers<br>1.2 critically assess how audio books, audio guides and talking newspaper products address the needs of their audiences   |
| LO2 Be able to research appropriate content for audio books, audio guides and talking newspapers for specific audiences                | 2.1 research and evaluate content for an audio book, an audio guide, and a talking newspaper, each for a specified audience  |
| LO3 Be able to plan, adapt and produce appropriate content for audio books, audio guides and talking newspapers for specific audiences | 3.1 plan the production of an audio book, an audio guide, and a talking newspaper each for a specified audience, working to a standard acceptable to an employer or client<br>3.2 adapt content for an audio book, an audio guide and a talking newspaper, each for a specified audience, working to a standard acceptable to an employer or client<br>3.3 produce and post-produce an audio book, an audio guide, and a talking newspaper, each for a specified audience, working to a standard acceptable to an employer or client |
| LO4 Understand duplication and distribution of audio books, audio guides and talking newspapers.                                       | 4.1 assess duplication considerations for own audio book, audio guide, and talking newspaper<br>4.2 critically assess distribution considerations and risks for own audio book, audio guide, and talking newspaper.  |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 5: Practical Skills for Radio Production
- Unit 24: Multi-track Recording for Radio Production
- Unit 29: Radio Studio Technology.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Sound as follows:

- S1 Work effectively in sound production
- S2 Identify, devise and manage the sound requirements
- S4 Design sound rigs for multi-camera productions
- S5 Rig sound equipment
- S8 Align the sound system
- S11 Acquire sound using a microphone
- S13 Mix sound live
- S14 Mix recorded sound
- S15 Work with supplementary sound material
- S16 Make sound recordings
- S19 Document and store media
- S20 Edit sound.

### Essential requirements

Learners will need access to industry-standard audio recording and editing facilities. Access to a production music library is also essential.

### Employer engagement and vocational contexts

The RNIB, one of the leaders for audio products for those with sight impairment, is considered an essential contact. Other useful contacts would include editors of talking newspapers.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning framework

## Unit 23: Music Sequence Production for Radio

Unit code: Y/601/8775

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of radio music sequence formats, and to provide them with the skills required to produce and present music radio programmes to broadcast standard.

### ● Unit abstract

Formatting music sequences is a means for radio stations to programme and broadcast material in order to reach a particular audience. Formats can be straightforward, based on narrow music genres, or more complex, crossing over genres to reach a wider demographic.

This unit provides the opportunity for learners to produce music sequences and present a produced music radio programme. It addresses music sequence formats with relation to the specific station, its target audience and licensing remit.

Learners will develop technical skills in scheduling and automation software and using studio equipment in radio presentation. They will introduce non-music content into music sequences to produce a music radio programme that meets the requirements of the station and audience. Learners will be required to review and critically evaluate their production and presentation output.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand different music radio formats and their audiences
- 2 Be able to produce sequences for music radio programmes
- 3 Be able to use studio equipment to present self-op music radio programmes
- 4 Be able to evaluate own work on music sequence programming.

## Unit content

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### 1 Understand different music radio formats and their audiences

*Music format:* contemporary hit radio; oldies; music genres, eg classic rock, dance, urban, adult contemporary, country, jazz, indie

*Non-music content:* factual, eg news headlines, weather, anecdotes, guests; interactive, eg quizzes, competitions, phone-ins, emails, text messages, blogs

*Presentation:* personnel, eg single presenter, double-headed, zoo format; style, eg celebrity, authoritative, informative, lively, laid-back, humorous

*Audiences:* categorising audiences, eg age range, ethnic groups, music interest, socio-economic groupings, psychographics, geodemographics; local and regional variations; researching audience share, eg Radio Joint Audience Research (RAJAR) results, station's own market research; station reach, eg national, regional, local, community, online

### 2 Be able to produce sequences for music radio programmes

*Software systems:* music library and content database; scheduling software

*Track selection:* station's music policy; licensing commitments; devising hour clocks, eg opener, specific tracks, commercial spots, jingles, idents; scheduling rules, eg artist separation, time of day, tempo separation; log review, eg appropriateness of tracks with respect to news or events, audience response, topicality

*Programme non-music content:* speech and factual content; listener participation; commercial spots; fixed breaks

*Constraints:* broadcasting codes of practice, eg election rules, harm and offence, fairness, privacy, impartiality, in-house guidelines; legal, eg contempt of court, libel; music copyright reporting, eg Performing Rights Society for Music (PRS), Phonographic Performance Limited (PPL)

### 3 Be able to use studio equipment to present self-op music radio programmes

*Studio equipment:* radio automation systems, eg playout software, news feed readers; audio hardware, eg mixing console controls, CD players, portable digital players, microphones; studio discipline; health and safety

*Time management:* adherence to programme log and station format; track introduction and back announcing; manual adjustment of music sequence; timing adherence to guest and listener participation breaks; time measurement for voice-tracked programming

*Presentation:* understanding target audience; development of own on-air personality and style; empathy with music; engagement with guests and listeners; vocal performance, eg clarity, pace, inflection

### 4 Be able to evaluate own work on music sequence programming

*Feedback:* audience response; listener participation; peer and station management review

*Programme:* observing station format and music policy; meeting audience expectations; considerations (editorial, legal, ethical); presentation, eg pace, style, tone, relationship to listener, on-air personality; broadcast quality, eg timing, technical quality, overall 'sound'

*Production skills:* production techniques and scheduling technology; workflow and time management; teamworking eg researchers, commercial staff, editorial staff

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:    | Assessment criteria for pass<br>The learner can:  |
|---|---|
| LO1 Understand different music radio formats and their audiences              | 1.1 critically review different music formats and presentation styles in radio programming<br>1.2 critically assess audiences for music programming   |
| LO2 Be able to produce sequences for music radio programmes                   | 2.1 create sequences for a music radio programme working to a standard acceptable to an employer or client<br>2.2 devise appropriate non-music content ensuring legal and regulatory compliance working to a standard acceptable to an employer or client |
| LO3 Be able to use studio equipment to present self-op music radio programmes | 3.1 use studio broadcast equipment in the preparation and presentation of a music radio programme working to a standard acceptable to an employer or client   |
| LO4 Be able to evaluate own work on music sequence programming.               | 4.1 critically evaluate own radio music sequence programme and make recommendations for improvements<br>4.2 critically evaluate own production and presentation skills against agreed criteria and make recommendations for improvements.                 |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 5: Practical Skills for Radio Production
- Unit 24: Multi-track Recording for Radio Production
- Unit 29: Radio Studio Technology.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Radio Content Creation as follows:

- RC3 Research audiences for radio
- RC13 Operate a radio studio
- RC22 Produce music radio
- RC27 Evaluate the success of radio programming and projects.
- RC29 Present a radio programme.

### Essential requirements

Learners must have access to an industry-standard radio studio capable of on-air or online broadcast, including database and scheduling software, automated playout software, and audio editing software.

### Employer engagement and vocational contexts

Guest speakers from the radio industry should be brought in to give talks on production, presentation or music policy, and learners should be taken out to radio stations.

Centres may also take advantage of temporary broadcast licensing such as Restrictive Service Licences (RSLs), or engage with Community Radio stations to broadcast learners' work.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 24: Multi-track Recording for Radio Production

Unit code: D/601/8776

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of multi-track recording and its application in radio programme production, and improve their skills in multi-track recording to professional standard.

### ● Unit abstract

Computer based multi-track recording is used in radio programme production whenever two or more pre-recorded audio tracks need to be mixed and balanced. By recording each signal on an individual track the final programme can be mixed and balanced in post-production. Multi-track systems are not used to broadcast live radio programmes.

This unit aims to build upon knowledge gained in the practical skills unit in the radio pathway. Learners will study the manner in which multi-track recording is used in the production of a variety of radio programmes. The unit provides an opportunity for learners to gain experience and understanding of the recording studio environment. In particular, this unit will focus on sound quality, and on editing, mixing and balancing sound to produce a product appropriate to the target audience.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand techniques and purposes of multi-track recording for radio programme production
- 2 Be able to plan multi-track recording for specific types of radio programmes
- 3 Be able to record and post-produce multi-track recordings for radio production
- 4 Be able to reflect on own radio production work.

## Unit content

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### 1 Understand techniques and purposes of multi-track recording for radio programme production

*Continuous recording techniques:* for dramas; for plays; for soaps

*Discontinuous recording techniques:* for radio commercials; for documentaries; for features

### 2 Be able to plan multi-track recording for specific types of radio programmes

*Brief:* client liaison; proposal (radio plays, documentaries, radio soap serials, features, radio commercials)

*Recording technology:* digital, eg Mac or PC based; hardware interface, eg FireWire, USB; multi-track; mixer, eg on-screen, hardware

*Planning:* location recce; technical considerations; crew list; voice actors; equipment requirements; equipment booking; health and safety, eg risk assessments; transport; production schedule

### 3 Be able to record and post-produce multi-track recordings for radio production

*On location:* exteriors, eg rural, urban, town centre; interiors, eg church, stadium, indoor arena

*Studio based:* live room; control room; voice booth

*Microphone setup:* selection (capacitor, dynamic, electret condenser, ribbon); pick-up patterns; polar diagrams; (directional, omnidirectional, cardioid, hypercardioid), single mic; multi mic; position, eg proximity effect; stereo crossed pair; soundstage

*Recording:* acoustics; equipment selection; health and safety considerations; level check; rehearsal; run through; performance; live, as-live; studio session; uploading pre-recorded content

*Post-production:* mixing original material; re-mixing existing or found material; copyright considerations; pan; mix; equalisation; trim; compress; limit; effects

### 4 Be able to reflect on own radio production work

*Finished product:* technical quality; aesthetic quality; suitability for purpose; meeting deadline; audience feedback

*Production skills:* technical competence; workflow and time management; teamworking

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                     | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand techniques and purposes of multi-track recording for radio programme production | 1.1 critically review the use of continuous recording techniques for specified purposes<br>1.2 critically review the use of discontinuous recording techniques for specified purposes   |
| LO2 Be able to plan multi-track recording for specific types of radio programmes               | 2.1 assess, with respect to the brief, recording technology needs for multi-track production<br>2.2 plan a multi-track recording session working to a standard acceptable to an employer or client  |
| LO3 Be able to record and post-produce multi-track recordings for radio production             | 3.1 set up and operate multi-track recording equipment to produce content for a radio programme working to a standard acceptable to an employer or client<br>3.2 operate multi-track post-production equipment to edit, mix and balance a radio programme working to a standard acceptable to an employer or client |
| LO4 Be able to reflect on own radio production work.   | 4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements.  |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 5: Practical Skills for Radio Production
- Unit 19: Speech Package Production for Radio
- Unit 21: Radio Commercial Production
- Unit 25: Radio Features Production
- Unit 29: Radio Studio Technology
- Unit 53: Radio Documentary Production
- Unit 56: Radio Drama Production.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Sound as follows:

- S1 Work effectively in sound production
- S14 Mix recorded sound
- S16 Make sound recordings
- S20 Edit sound.

### Essential requirements

Learners must have access to industry-standard digital multi-track recording equipment. Typical professional PC or MAC based multi-track systems include, PROTOOLS, Audiodesk, Audition, and Sadie.

### Employer engagement and vocational contexts

Centres should develop links with local radio stations, particularly those with multi-track studios. Radio station and recording engineers are sometimes willing to give talks about recording and production techniques.

Skillset, the Sector Skills Council for the media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/) and specifically at <http://www.skillset.org/interactive/overview/>

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 25: Radio Features Production

Unit code: H/601/8777

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of current practice in the production of radio features and provide them with the skills to produce radio feature programmes to broadcast standard.

### ● Unit abstract

Radio features can be stand-alone radio programmes or can be included as a component of a longer radio programme. As such, radio features form a significant part of radio programming on public service and commercial speech radio stations and are a significant part of the output of not-for-profit community radio stations.

In this unit learners will research and analyse the content, structure and style of a range of past and current radio features from different stations. Learners will develop an idea for a radio feature for a specific audience into a proposal, treatment and outline script. Learners will then apply their knowledge and skills to plan, acquire appropriate content and edit the material into a final feature ready for broadcast.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the form and structure of radio features
- 2 Be able to develop scripts for radio features for specific audiences
- 3 Be able to produce radio features for specific audiences
- 4 Be able to reflect on own radio features production work.

## Unit content

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### 1 Understand the form and structure of radio features

*Radio codes:* speech (dialogue, voices); music (signature tune, background, underscores, mood setting); sounds (spot effects, ambient backgrounds), silence (dead air, dramatic effect, separating scenes)

*Conventions of features:* narrator lead; presenter links; use of actuality; location recorded ambience; mood music; pre-recorded sound effects

*Styles:* radio ballad; music feature; political; freedom of form; dramadoc; based on fact; interpretation

*Regulation and constraints:* legal (libel, defamation, privacy); ethical (public interest, decency and good taste, balance and impartiality); adherence to appropriate legislation and codes of practice, eg broadcasting acts, Ofcom, BBC charter

### 2 Be able to develop scripts for radio features for specific audiences

*Idea generation and development:* creative input; defining subject and angle; aims and objectives, relevance to target audience

*Proposal:* working title; duration; topic; audience; list of elements (scenes); list of interviews; list of contributors; overall budget figure

*Treatment:* interpretation; exposition; scenes in detail; character sketches; conflict; intended reading by audience

*Script:* conversational English; language appropriate to target audience; signposting; appropriate layout

### 3 Be able to produce radio features for specific audiences

*Research:* primary sources; secondary sources; background interviews; contacts

*Planning:* detailed budget; production schedule; equipment booking; permissions; clearances

*Production:* recording location interviews; recording actuality; music; sound effects; narrations; linking dialogue; use of multi-track facilities

*Post-production:* reviewing recorded material; editing content; uploading pre-recorded music and sound effects; mixing content; balancing content; adhering to agreed running time

### 4 Be able to reflect on own radio features production work

*Finished product:* technical quality, eg pace, accessibility, clarity of material; aesthetic quality, eg style, use of music, script writing, signposting, direction and purpose; suitability for purpose; meeting deadline

*Feedback:* target audience; peers; teachers; professionals; contributors

*Production skills:* idea generation and development; validity of research methods and outcomes; production techniques; editorial considerations; legal and ethical considerations; technical competence; workflow and time management; teamworking

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand the form and structure of radio features                    | 1.1 critically review examples of radio features in terms of the relationship of their form and structure   |
| LO2 Be able to develop scripts for radio features for specific audiences   | 2.1 pitch a treatment for a radio feature for a specified audience with clarity and confidence<br>2.2 draft to final copy an imaginative script for a radio feature for a specified audience working to a standard acceptable to an employer or client  |
| LO3 Be able to produce radio features for specific audiences               | 3.1 conduct content research for a radio feature for a specified audience working to a standard acceptable to an employer or client<br>3.2 undertake planning of a radio feature for a specified audience working to a standard acceptable to an employer or client<br>3.3 source content for a radio feature for a specified audience working to a standard acceptable to an employer or client<br>3.4 edit a radio feature for a specified audience working to a standard acceptable to an employer or client |
| LO4 Be able to reflect on own radio features production work.              | 4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements.  |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 5: Practical Skills for Radio Production
- Unit 19: Speech Package Production for Radio.
- Unit 24: Multi-track Recording for Radio Production
- Unit 26: Script Writing for Factual Radio
- Unit 29: Radio Studio Technology.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards Radio Content Creation, and Sound as follows:

#### Radio Content Creation

- RC1 Work effectively in radio
- RC3 Research audiences for radio
- RC4 Contribute to the creative process in radio
- RC5 Originate and develop ideas for radio content
- RC6 Undertake research for radio
- RC7 Work to a brief for radio content
- RC9 Evaluate ideas for radio content
- RC10 Write for radio
- RC12 Manage audio material
- RC15 Edit, process and mix audio
- RC16 Select and direct radio presenters, performers and voiceover artists
- RC31 Comply with the law when working in radio
- RC32 Conduct yourself ethically when working in radio.

#### Sound

- S1 Work effectively in sound production
- S2 Identify, devise and manage the sound requirements
- S5 Rig sound equipment
- S8 Align the sound system
- S11 Acquire sound using a microphone
- S13 Mix sound live
- S14 Mix recorded sound
- S15 Work with supplementary sound material
- S16 Make sound recordings
- S19 Document and store media
- S20 Edit sound.

## Assessment

Assessment for this unit can be combined with assessment of *Unit 26: Script writing for Factual Radio* if learners are taking that unit as part of their programme of studies.

### Essential requirements

Learners will need access to industry-standard audio recording and editing equipment. Access to a production music library is essential.

## Employer engagement and vocational contexts

Centres should develop contacts with industry practitioners with recent experience of producing radio features to provide guest speakers, and arrange for learners to visit production companies and studios. A list of independent radio production companies approved for programme making for the BBC can be found on the commissioning pages of the BBC website.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 26: Script Writing for Factual Radio

Unit code: K/601/8778

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of factual radio genres and provide them with the skills needed to script radio documentaries and features to a professional standard.

### ● Unit abstract

Radio is an ideal medium for telling true stories. Facts, ideas and opinions can be conveyed simply and authoritatively without the need for still or moving pictures to keep the audience's attention as radio can create images inside each listener's own head, formed entirely from a powerful mix of the spoken word and other sounds. Using actuality, such as archive material, or recording interviews on location, where ambient sounds speak for themselves, can take the radio documentary or feature to new levels of achievement and listening pleasure.

The unit allows learners to work in both the feature and documentary radio genres. It is designed to build on experience gained in more general script writing contexts by developing imaginative uses of language and imagery in the telling of true stories, whether short or long in duration.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the markets for different genres of factual radio
- 2 Be able to develop proposals and treatments for factual radio scripts
- 3 Be able to develop scripts for factual radio production.

## Unit content

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### 1 Understand the markets for different genres of factual radio

*Genres:* radio feature; single documentary; documentary series; sub-genres, eg expository, argumentative, investigative, docu-drama; tone, eg serious, humorous, alternative; narrative structures (open, closed)

*Markets:* broadcast, online; different networks and stations, eg public, private, other; scheduling (transmission slots, availability of target audience, repeats)

### 2 Be able to develop proposals and treatments for factual radio scripts

*Generating ideas:* genre and sub-genre; topic, eg environment, health, politics, crime; setting (reporting on location, in studio); feature concept (conventional approach, creative approach)

*Developing proposals:* feature (outline scenario, characterisation, plot synopsis); docu-drama (plot synopsis); people (casting for features and docu-drama, identifying interviewees for documentary); relevance to target audience; suitability for proposed strand or time slot; originality, eg of approach, of material; economy of casting

*Research:* sources (primary, secondary); to find ideas; to develop proposals and treatments, eg reading source material; for characters; for interviewees; for backgrounds; for music; for effects; for detail, eg historical and contemporary situations and characters, events, phenomena, societies, social interaction

*Pitch:* to commissioning editor

### 3 Be able to develop scripts for factual radio production

*Scripts:* use of language appropriate to target audience and context; writing for the spoken word; house styles, eg in continuing drama, within series

*Script layout:* title; name and page number; spacing; use of pre-recorded material

*Content:* gaining and maintaining audience attention; clarity of location; point of view; characterisation; in drama, eg dialogue, monologue, music, sound design, sound effects; running time

*Development:* of narrative; of argument; of characterisation in features and docu-drama

*Codes and conventions:* verbal, eg authoritative voice of reporter or presenter, serious delivery, humorous delivery, opposition of different opinions or perspectives; non-verbal, eg scene change or passage of time indicated by use of silence or sound, location described by acoustics and atmosphere, spot effects indicating actions, use of incidental music for mood; sequencing of material (hypothesis, evidence, analysis, conclusion)

*Drafts:* submission for feedback; revisions in response to feedback (from group members, from target audience, from commissioning editor); revisions (for quality, for duration); final version

*Compliance:* legal (contempt, libel, use of copyright material); regulatory (impartiality and balance, taste and decency, safeguarding trust); codes of practice, eg BBC Editorial Guidelines, Ofcom Broadcasting Code

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand the markets for different genres of factual radio           | 1.1 critically assess the markets for different genres of factual radio production<br>1.2 analyse different genres of factual radio, with detailed illustration from contemporary and historical examples   |
| LO2 Be able to develop proposals and treatments for factual radio scripts  | 2.1 research and develop imaginative proposals and treatments for factual radio scripts<br>2.2 pitch proposals and treatments for factual radio to a commissioning editor with clarity and confidence   |
| LO3 Be able to develop scripts for factual radio production.               | 3.1 develop scripts for factual radio working to a standard acceptable to an employer or client<br>3.2 assess feedback and revise drafts working to a standard acceptable to an employer or client<br>3.3 comply with legal and regulatory requirements relevant to factual radio production. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 5: Practical Skills for Radio Production
- Unit 25: Radio Features Production
- Unit 53: Radio Documentary Production.

There are opportunities to relate work done for this unit to Skillset National Occupational Standards in Radio Content Creation as follows:

- RC1 Work effectively in radio
- RC3 Research audiences for radio
- RC4 Contribute to the creative process in radio
- RC5 Originate and develop ideas for radio content
- RC6 Undertake research for radio
- RC7 Work to a brief for radio content
- RC8 Pitch ideas for radio content
- RC9 Evaluate ideas for radio content
- RC10 Write for radio.

### Assessment

Assessment for this unit can be combined with assessment of *Unit 25: Radio Features Production* if learners are taking that unit as part of their programme of studies.

### Essential requirements

Learners will need access to industry-standard facilities for making off-air recordings and playback, and must have access to a good library of current and past radio documentaries and scripts.

### Employer engagement and vocational contexts

Radio stations and professionals should be approached to provide visiting speakers and visits. Contact information can usually be found on radio stations' own websites or in telephone directories, but specialised sites such as [www.mediauk.com/radio/](http://www.mediauk.com/radio/) can provide useful links.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 27: Interview and Presentation Techniques for Radio

Unit code: M/601/8779

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of interviewing and presenting for radio and develop in them the practical skills to conduct interviews for and present live and pre-recorded programmes.

### ● Unit abstract

Radio interviewing is a very specific and highly valued skill, requiring the interviewer to enhance the listener's understanding of an issue by extracting from the interviewee new information or justification of existing information, or by conveying the interviewee's state of mind at a time of emotional stress.

A wide range of programmes use a presenter to bind the content together to signpost content and ensure the programme's logical development and smooth running. Within this role a presenter will often conduct interviews as part of a programme, particularly in documentaries, news and current affairs. For this reason many presenters are trained journalists. They require sophisticated communication skills and the ability to hold the attention of an audience.

In this unit learners will produce effective interview content and develop appropriate skills and techniques to enable them to present different types of radio programme. Learners will develop their understanding of contexts in which interviews take place, interviewing techniques, and their ability to conduct effective interviews.

Learners will develop a variety of approaches to programme presenting and present across a range of programme types, both live and pre-recorded.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand radio interview types and techniques
- 2 Be able to research, plan and conduct interviews for specific radio programmes
- 3 Understand roles and styles for presenting specific types of radio programme
- 4 Be able to research, plan, present and link specific types of radio programme.

## Unit content

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### 1 Understand radio interview types and techniques

*Interview types:* informational; interpretive; adversarial; emotional; celebrity; oral history

*Questioning techniques:* types of question; six w's (who, what, when, where, why, how); question width (open, closed, leading, multiple, devil's advocate, non-questions, non-answers); clarity of language; ethical considerations (fairness, honesty, bias, defamation); regulation

### 2 Be able to research, plan and conduct interviews for specific radio programmes

*Programme types:* news; documentary; feature; chat show; current affairs; magazine; music sequence; audiences, eg age, culture, ethnicity, demography, gender

*Research:* topic; sources of information; primary and secondary research; gathering techniques; collating information; validating information; currency; summarising; audience

*Planning:* interviewee contact; pre-interview discussion; permissions; drafting questions; risk assessment; defamation; regulation issues

*Conducting interviews:* live; pre-recorded; dress code; greeting; putting at ease; microphone placement; level setting and test questions; opening question; development; eye contact; non-verbal communication; winding up; afterwards

### 3 Understand roles and styles for presenting specific types of radio programme

*Presentational roles:* newsreader; narrator; commentator; continuity announcer; anchor; chairperson; disc jockey; question master/mistress; host

*Styles of presentation:* reflexive; interventional; aggressive; informal; formal; confrontational; adversarial; seven p's (posture, projection, pace, pitch, pause, pronunciation, personality)

*Programme types:* news bulletin; current affairs; documentary; magazine; music sequence; quiz; panel game; chat show; commercial; content (language use, syntax, vocabulary); audience, eg adult, family, children, special interest

### 4 Be able to research, plan, present and link specific types of radio programme

*Research:* programme type; content; presenter style; contributors; sources of information; primary and secondary research; gathering techniques; collating information; validating; currency; summarising; style; audience

*Planning:* contributor contact; pre-interview discussion; permissions; drafting questions; risk assessment; defamation; regulation issues; script preparation (intro, menu, links, cues, ad-libs, back credits, questions, windup); audience; rehearse; refine

*Presenting programmes:* studio preparation; pre-recorded; live; self-drive; dress code; programme timing; script delivery; cueing; introducing content; winding up

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:         | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand radio interview types and techniques                                | 1.1 critically evaluate interviewing techniques in relation to different types of radio interview   |
| LO2 Be able to research, plan and conduct interviews for specific radio programmes | 2.1 conduct relevant content research for radio interviews working to a standard acceptable to an employer or client<br>2.2 undertake competent planning of radio interviews working to a standard acceptable to an employer or client<br>2.3 conduct interviews for specific radio programmes, working to a standard acceptable to an employer or client |
| LO3 Understand roles and styles for presenting specific types of radio programme   | 3.1 critically evaluate presenting techniques in relation to different types of radio programme   |
| LO4 Be able to research, plan, present and link specific types of radio programme. | 4.1 conduct relevant content research for presenting specific radio programmes working to a standard acceptable to an employer or client<br>4.2 critically assess specific needs for presenting radio programmes<br>4.3 present specific radio programmes in appropriate styles working to a standard acceptable to an employer or client.                |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 5: Practical Skills for Radio Production
- Unit 24: Multi-track Recording for Radio Production
- Unit 25: Radio Features Production
- Unit 26: Script Writing for Factual Radio
- Unit 29: Radio Studio Technology
- Unit 53: Radio Documentary Production.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Broadcast Journalism, Radio Content Creation, and Sound as follows:

#### **Broadcast Journalism**

- B3 Originate and pitch ideas and gather information for news stories
- B10 Prepare for and conduct interviews

#### **Radio Content Creation**

- RC1 Work effectively in radio
- RC3 Research audiences for radio
- RC4 Contribute to the creative process in radio
- RC5 Originate and develop ideas for radio content
- RC6 Undertake research for radio
- RC9 Evaluate ideas for radio content
- RC10 Write for radio
- RC12 Manage audio material
- RC15 Edit, process and mix audio
- RC31 Comply with the law when working in radio
- RC32 Conduct yourself ethically when working in radio

#### **Sound**

- S1 Work effectively in sound production
- S2 Identify, devise and manage the sound requirements
- S5 Rig sound equipment
- S8 Align the sound system
- S11 Acquire sound using a microphone
- S13 Mix sound live
- S14 Mix recorded sound
- S15 Work with supplementary sound material
- S16 Make sound recordings
- S19 Document and store media
- S20 Edit sound.

## Essential requirements

A fully equipped radio studio is essential for interviews conducted live during programmes and presentation of programmes.

## Employer engagement and vocational contexts

Centres should develop contacts with companies that produce programmes involving interviewing and presenting. Radio presenters and journalists should be brought in as guest speakers.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 28: Producing Multi-platform Radio Programmes

Unit code: H/601/8780

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of the different platforms that can support radio and provide the skills necessary to produce content for radio broadcast on non-AM/FM systems.

### ● Unit abstract

Radio broadcasting is evolving from the traditional sound-only medium of analogue broadcasting to a mixed media format using a range of digital transmission and distribution techniques.

This unit provides an overview of the digital technologies available for radio and the types of content used to enhance the listening experience. Learners will investigate the design and production techniques for content deployed on the internet and other distribution platforms. This includes combining text and audio with other digital assets such as video, photographs or graphics to provide an interactive service for specific target audiences. Learners will produce content and evaluate their work and working practices.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the platforms and audio technologies used to broadcast multi-platform radio
- 2 Be able to produce interactive content for multi-platform radio programmes
- 3 Be able to produce multi-platform radio programmes
- 4 Be able to reflect on own production work for multi-platform radio.

## Unit content

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### 1 Understand the platforms and audio technologies used to broadcast multi-platform radio

*Platforms:* online streaming; digital radio transmission, eg Digital Audio Broadcasting (DAB), Digital Radio Mondiale (DRM); terrestrial and satellite digital television

*Audio technologies:* streaming technologies, eg transmission protocols, unicast, multicast, HTTP, peer-to-peer; file formats, eg mp3, wma, ogg, aiff, acc; stream formats, eg asf, m3u, Real Media

### 2 Be able to produce interactive content for multi-platform radio programmes

*Content:* video, eg webcam feed, clips, file formats; text, eg DAB streaming, micro-blogging, website message boards; website discussion boards; on-demand listening; podcasts; images

*Website design:* content management systems (CMS); blogs; embedded video and audio players; templates; hosting and database setup; listener polls; RSS feeds

*Audio:* digital audio recording, eg minidisc, solid state; audio editing, eg multi-track software, stream encoding

*Multimedia:* webcam streaming; video editing software; digital image editing

### 3 Be able to produce multi-platform radio programmes

*Audience:* target audience; interaction expectation; access to technology

*Delivery:* platform, eg website, digital radio transmission, smart phone apps; transmission, eg live, pre-recorded, on-demand

*Production:* pre-production, eg planning, technical requirements; production considerations, eg streaming format, bit rate, quality; content, eg streaming text, blog posts, message boards, music information, emails, video; post-production, eg editing, mixing, mastering

### 4 Be able to reflect on own production work for multi-platform radio

*Feedback:* audience response; listener participation; peer and station management review; production interaction (email responses, text responses, blog posts); online statistics, eg website hits, bandwidth usage; recommendations, eg alternative content, alternative formats, alternative delivery platforms, alternative end-user devices, improvements to audio quality, improvements to video quality

*Finished product:* technical quality; aesthetic quality; suitability for purpose

*Production skills:* technical competence; workflow and time management; teamworking

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                 | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand the platforms and audio technologies used to broadcast multi-platform radio | 1.1 critically review the different platforms available for delivery of radio programming<br>1.2 critically review the audio technologies used in digital audio transmission   |
| LO2 Be able to produce interactive content for multi-platform radio programmes             | 2.1 produce interactive content for a multi-platform radio programme working to a standard acceptable to an employer or client   |
| LO3 Be able to produce multi-platform radio programmes                                     | 3.1 produce a radio programme for multi-platform delivery working to a standard acceptable to an employer or client  |
| LO4 Be able to reflect on own production work for multi-platform radio.                    | 4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 5: Practical Skills for Radio Production
- Unit 24: Multi-track Recording for Radio Production
- Unit 26: Script Writing for Factual Radio
- Unit 29: Radio Studio Technology
- Unit 54: Script Writing for Radio Fiction.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Radio Content Creation as follows:

- RC3 Research audiences for radio
- RC11 Write for multi-platform use in radio
- RC23 Produce multi-platform content for radio.

### Essential requirements

Learners must have access to an industry-standard radio studio capable of on-air or online broadcast with the ability to integrate multimedia services.

### Employer engagement and vocational contexts

Centres should develop contacts with people working in the radio industry to provide guest speakers able to talk about content production and transmission technology. Visits to production companies and studios should also be arranged.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

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- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 29: Radio Studio Technology

Unit code: K/601/8781

Level: 4

Credit value: 15

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- Aim

This unit aims to develop learners' understanding of the technology used in radio studios and provide them with the skills required to record, broadcast and transmit radio programmes.

- Unit abstract

Radio studios consist of a range of complex audio, control and software systems.

This unit provides the opportunity for learners to investigate the range of equipment used in radio broadcasting and recording and understand its features and specifications. Learners will use audio recording equipment and studio software to record and produce content for broadcast.

Learners will develop technical skills in using microphones, editing software and control equipment. Learners will also investigate the equipment and technology required for the transmission process.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand audio hardware used in radio studios
- 2 Be able to use software systems in radio studios
- 3 Be able to use studio equipment to record audio content
- 4 Be able to use and test link and transmission equipment.

## Unit content

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### 1 Understand audio hardware used in radio studios

*Mixing desks:* analogue; digital; audio connectivity, eg AES/EBU, SPDIF, stereo, XLR; controls, eg channel and master faders, pre-fade latch, equalisation, effects; presenter operations, eg talkback, telephone, monitor cut-out; metering

*Audio sources:* CD audio; DVD; digital audio players, eg digital audio recorders;

*Microphones:* types, eg condenser, dynamic, directional, unidirectional, omnidirectional, bi-directional, cardioid, moving coil, shotgun; accessories, eg stands, windshields, anti-shock mounts, phantom power supplies

*Audio controls:* processing, eg stereo leveller, stereo encoder and limiter; audio compressor; web streaming processor; interfaces, eg silence detection, distribution amplifiers, selector switches, pre-amplifier, limiter

### 2 Be able to use software systems in radio studios

*Archiving:* archiving software, eg clocks, audio format, disk storage, disk backup; policy, eg on-demand use, repeat programming, legislation; permanent storage medium

*Programme production:* music (music library, content database, scheduling software, playout automation); news and speech (news feed reader, multi-track audio editing, content management, scripting tools)

*Interaction:* internet stream encoder; email and messaging tools; RDS and transmission text encoding; station website

### 3 Be able to use studio equipment to record audio content

*Technical operating:* interpreting production briefs; equipment requirements; studio discipline; health and safety

*Audio capture:* microphone setup; live mixing; acoustics management; background noise elimination; sound levels check; recording media

*Post-production:* editing; track mixing; mixing pre-recorded content; processing, eg equalisation, dynamics, effects, compression; broadcast formats; copyright considerations

### 4 Be able to use and test link and transmission equipment

*Radio transmission:* transmission, eg amplifiers, AM/FM transmitters, RDS encoder, link transmitter/receiver; antennae, eg directional, omnidirectional, Yagi, polarisation; directional coupler; backup switching

*Broadcast links:* studio-to-studio; studio-to-transmitter links, eg microwave, radio frequency, cable; link antennae; CODECs, eg ISDN, internet stream

*Commissioning and testing:* test equipment, eg spectrum analyser, power measurement, alarm systems, cable testing, reflection measurement, dummy load testing; commissioning, eg legislation requirements, frequency clearance, interference, frequency deviation, supplementary signals

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand audio hardware used in radio studios                        | 1.1 explain the user and audio controls in broadcast mixing consoles<br>1.2 explain the uses of different sources of audio and microphone types in radio studios<br>1.3 explain the different methods of controlling and processing audio in radio studios   |
| LO2 Be able to use software systems in radio studios                       | 2.1 use software applications to archive audio material working to a standard acceptable to an employer or client<br>2.2 use software applications to produce music, news and speech programme content working to a standard acceptable to an employer or client   |
| LO3 Be able to use studio equipment to record audio content                | 3.1 undertake a studio recording containing music and speech working to a standard acceptable to an employer or client<br>3.2 use recording equipment to capture music and speech for radio working to a standard acceptable to an employer or client<br>3.3 use post-production and editing tools to produce speech and music for broadcast working to a standard acceptable to an employer or client |
| LO4 Be able to use and test link and transmission equipment.               | 4.1 use equipment required for programme transmission working to a standard acceptable to an employer<br>4.2 develop a commissioning and testing plan for a radio station transmitter.   |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 24: Multi-track Recording for Radio Production.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Broadcast Media Technology, Radio Content Creation, and Sound as follows:

#### **Broadcast Media Technology**

- BMT14 Conduct specified testing of broadcast equipment

#### **Radio Content Creation**

- RC15 Edit, process and mix audio
- RC13 Operate a radio studio

#### **Sound**

- S16 Make sound recordings.

### Essential requirements

Learners must have access to an industry-standard radio studio capable of on-air or online broadcast. Software resources should be available as follows:

- database and scheduling software
- automated playout software
- audio editing software.

Learners will also need access to data resources and specifications for studio and transmission equipment.

### Employer engagement and vocational contexts

Centres should arrange visits to radio studios and transmitter sites and for guest speakers from the radio industry to give talks on studio and broadcast technology. Centres may also wish to take advantage of temporary broadcast licensing such as Restrictive Service Licences (RSLs), or engage with Community Radio stations to facilitate broadcasting of learners' work.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 30: Camera and Lighting Techniques for Moving Image Production

Unit code: M/601/8782

Level: 4

Credit value: 15

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- Aim

This unit aims to develop learners' understanding of camera and lighting equipment and provide them with skills needed to use this equipment in moving image production.

- Unit abstract

The operation of camera and lighting are fundamental to all moving image production. Whilst people working in these production areas will specialise in one or the other, a sound knowledge of both is required as the two have to work in perfect harmony if acceptable results are to be achieved.

This unit aims to develop the skills of camera operators in camera acquisition whether for TV (studio, multi-camera and outside broadcast), video or film production. Learners will be introduced to the operating functions of a camera and they will explore the technical requirements for shooting material for editing into a finished production. Learners will be introduced to the conventions surrounding shots, sequences and framing. They will be able to explore and use lighting techniques using studio or location lighting equipment.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand theory of light as it applies to camera lenses and lighting
- 2 Be able to use camera equipment for moving image production
- 3 Be able to use lighting equipment for moving image production.

## Unit content

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### 1 Understand theory of light as it applies to camera lenses and lighting

*Light:* geometrical optics; quantum optics; refraction; light spectrum; inverse square law; photometry

*Lenses:* lens length (macro, wide, normal, telephoto, zoom); lens structure (simple, compound, mirror); depth of field; f numbers; diffraction limit

*Recording media:* film; film speed; reciprocity; charge coupled devices (CCDs); quantum efficiency

*Colour:* colour of light (daylight, artificial light, colour temperature); colour saturation

*Lights:* redhead; blonde; handbasher; inky-dinkies; HMI; LED

### 2 Be able to use camera equipment for moving image production

*Camera formats:* film, eg 16mm, 35mm, 70mm, Cinemascope, IMAX HD; digital, eg standard definition, high definition

*Camera controls and functions:* on/off; standby; manual and auto focus; focus pulling; zoom; macro; additional lenses; shutter speed; exposure; white balance; zebra patterns; gain; neutral density filters; on-camera microphone; off-camera microphone; film loading; film magazines; batteries; time codes (free run, record run, control track)

*Camera support and movement:* tripods; monopods; steadicam; dollies; tracks; jibs; cranes; tracking; aerial; pans; tilts; rolls

*Framing:* shot, eg long shot, medium shot, close up, macro; depth of field; zooms; pull focus; one shot; two shot; interviews; group discussion; titles; credits

*Shooting:* camera movements; length of shot; number of takes; responding to commands (turn over, camera running, sound running, action, cut); agreeing shot composition; over-running for editing

*Health and safety:* of self; of others; risk assessment

### 3 Be able to use lighting equipment for moving image production

*Setting up:* on location; in studio; power sources; cabling

*Techniques:* for exposure (key light, fill light, main light, back light); for continuity; for effect (mood, drama, generic convention); mounting (camera, stand, rigged, handheld); modification (gels, hoods, reflectors, defectors, diffusers, barn doors)

*Health and safety:* of self; of others; risk assessment

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand theory of light as it applies to camera lenses and lighting | 1.1 explain the theory of light as it applies to camera lenses<br>1.2 explain the theory of light as it applies to lighting for camera                          |
| LO2 Be able to use camera equipment for moving image production            | 2.1 use camera equipment for moving image production working to a standard acceptable to an employer or client<br>2.2 operate camera equipment safely           |
| LO3 Be able to use lighting equipment for moving image production.         | 3.1 set up and operate lighting for moving image production working to a standard acceptable to an employer or client<br>3.2 operate lighting equipment safely. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 6: Practical Skills for Moving Image Production
- Unit 32: Promotional Video Production
- Unit 33: Fiction Production for the Moving Image
- Unit 36: Music Video Production
- Unit 61: Moving Image Documentary Production.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Camera, Health and Safety, and Lighting for Film and Television as follows:

### Camera

- C7 Lay simple track for camera dollies
- C8 Rig camera and accessories onto a fixed mounting
- C9 Rig camera and accessories onto a pressurised pedestal
- C11 Prepare and fit the lens and camera accessories
- C12 Provide assistance to record and review the video image
- C13 Maintain camera batteries during shoot
- C14 Co-ordinate the crew to position a camera
- C20 Set up video camera exposure monitoring
- C21 Expose and colour correct the image
- C22 Expose the image for portable single camera shoots with lights
- C28 Position and move the camera to frame and compose the image

### Health and Safety

- X2 Ensure your own actions reduce risks to health and safety
- Lighting for Film and Television
- L2 Conduct a recce from an electrical viewpoint
- L3 Prepare and use equipment to modify and manipulate light
- L7 Lighting for a single camera
- L11 Set lighting to meet the desired effect.

### Essential requirements

Learners will need access to a full range of industry-standard camera and lighting equipment.

## Employer engagement and vocational contexts

Centres should develop contacts with production companies and individuals working in camera and lighting in order to arrange guest speakers and visits to studios. Contact with organisations such as the British Guild of Camera Technicians will also prove invaluable.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 31: Development and Techniques of Film and Video Editing

Unit code: T/601/8783

Level: 4

Credit value: 15

- Aim

This unit aims to develop learners' understanding of the history of moving image editing, and provide them with the skills needed to edit film and video to professional standards.

- Unit abstract

In this unit learners will study the development of editing technology and practices for film and television, and their application in specific film and television contexts.

They will learn the importance of an orderly approach to organising the edit environment. They will develop their understanding of the styles and techniques available and will explore the creative options open to an editor when working in a production team. In a vocational context video editing requires attention to detail, digital literacy and working closely with directors in order to define the intention of the original idea. Learners will be expected to work professionally and collaborate effectively in order to achieve this.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the development of film and video editing technology and practice
- 2 Be able to organise the edit environment
- 3 Be able to edit film and video
- 4 Be able to reflect on own editing work.

## Unit content

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### 1 Understand the development of film and video editing technology and practice

*Technology:* in-camera editing; cut and splice film technology; introduction of sound; linear and digital, eg differences and implications for the editor; linear insert editing; A and B rolls, clock, blacking the tape, basic picture mixing, resolution of edit, offline/online process, copy to tape, copy to disc

*Practice:* pioneers, eg Lumière brothers, Paul, Porter, Griffiths; Soviet cinema, eg Eisenstein, Vertov, Pudovkin; expressionism, eg Wiene, Wegener; neo-realism, eg De Sica, Visconti; nouvelle vague, eg Truffaut, Godard; US independent, Scorsese, Coppola, Walter Murch, experimental, eg Jarman, Anger, Morrissey; television, eg documentary styles, multi-strand narrative

*Genre conventions:* film eg horror, comedy, musical, sci-fi; television, eg sit-com, soap, docusoap, documentary, news

### 2 Be able to organise the edit environment

*Media records:* label media and reels; log media and reels; create shot lists

*Paper edits:* log appropriate footage; prepare edit decision list (EDL)

*Prepare material for editing:* burnt-in time code; organise video footage; organise audio material; import clips; arrange bins; arrange timelines; storage and folder management

### 3 Be able to edit film and video

*Role of the editor:* creative contribution to process, eg selection of material, structure of narrative, eg providing and withholding information; relationship with production team

*Technical decisions:* high definition; standard definition; file types, eg mov, avi, flv; compression; resolution

*Styles and techniques:* styles (formalism, sequence structure, rhythm, pace); techniques (continuity, montage, jump-cutting, parallel editing, crosscutting, shot-reverse-shot, analytical); effects, eg colour correction, strobe, stills, motion effects, trim, track split, track overlay, superimpose; transitions, eg dissolves, fades, wipes, shapes; filters, eg colourisation, saturation, bluescreen, chroma-key

*Sound:* audio dubbing; sound effects; buzz tracks; location sound; music; sound levels and mixing; track laying; syncing dialogue; sound levels

### 4 Be able to reflect on own editing work

*Finished product:* technical quality; aesthetic quality; suitability for purpose; compared with production specification; own contribution to product; team's contribution; meeting deadline; client feedback; audience feedback

*Production skills:* technical competence; workflow and time management; production management; teamworking

*Reporting format:* eg oral presentation, written report, action plan

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:       | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand the development of film and video editing technology and practice | 1.1 critically review the development of editing technology<br>1.2 critically review the development of editing practice<br>1.3 analyse genre-specific editing techniques   |
| LO2 Be able to organise the edit environment                                     | 2.1 log footage efficiently using appropriate methods and paperwork<br>2.2 prepare a clear EDL<br>2.3 label clips, bins, footage and audio material correctly   |
| LO3 Be able to edit film and video   | 3.1 contribute as an editor to a moving image production working to a standard acceptable to an employer or client<br>3.2 combine picture and sound to enhance production aesthetics  |
| LO4 Be able to reflect on own editing work.                                      | 4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own editing skills against agreed criteria and make recommendations for improvements. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 6: Practical Skills for Moving Image Production
- Unit 32: Promotional Video Production
- Unit 33: Fiction Production for the Moving Image
- Unit 36: Music Video Production
- Unit 61: Moving Image Documentary Production.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Editing as follows:

- E1 Identify and agree editing outcomes and process
- E11 Edit materials using nonlinear equipment
- E13 Assemble pictures and sound to specification
- E14 Produce first cuts
- E15 Evaluate first cuts materials and agree changes to them
- E14 Produce fine cut/locked out materials for final post-production
- E23 Realise complex effects.

### Essential requirements

Learners must have access to up-to-date, industry-standard editing hardware and software.

### Employer engagement and vocational contexts

Practising editors should be brought in as visiting speakers. Learners should be encouraged to seek post-production work experience through websites such as [www.mandy.com](http://www.mandy.com) and [www.shootingpeople.org](http://www.shootingpeople.org).

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 32: Promotional Video Production

Unit code: A/601/8784

Level: 4

Credit value: 15

### ● Aim

This unit aims to provide learners with an understanding of professional practice relevant to promotional video production, and the skills required to plan and produce promotional videos.

### ● Unit abstract

Promotional video production is a large part of the media sector. It represents a major source of income for the moving image sector.

In this unit learners will investigate the codes and conventions as well as the professional practice relevant to promotional video production. This will inform their planning of a promotional video production.

Learners will liaise with a client, considering the client's requirements for the productions as well as identifying the needs of the target audience. They will plan for the production using skills in managing logistics, gathering resources, and risk assessment.

They will develop skills in production and post-production techniques as well as in managing the production process.

Learners will critically review their work, reflecting on the skills they have developed and the achievement of their objectives.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand codes, conventions and current practices in promotional video production
- 2 Be able to plan promotional video productions
- 3 Be able to produce promotional video productions
- 4 Be able to reflect on own promotional video production work.

## Unit content

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### 1 Understand codes, conventions and current practices in promotional video production

*Codes and conventions:* style, eg informational, pastiche, homage, parody, surreal, montage, talking heads, documentary; content; form, eg promos, training, music, information and sales

*Current practice:* equipment; mediums, eg film, video, animation; techniques, eg recording, editing, effects; formats, eg file type, file size, compression; storage, eg files, disks, tapes

### 2 Be able to plan promotional video productions

*Client liaison:* purpose; content; style; budget; audience needs

*Development:* content; style; proposal; pitch; treatment; budget; script; storyboard; shooting scripts; scheduling, eg logistics, talent, contingency; resources, eg locations, studio, props, equipment

*Health and safety:* carrying; lifting; electrical equipment; working on screens; studio safety; location safety; risk assessments; current legislation

*Legal and ethical issues:* copyright; privacy; libel; permissions to film; intellectual property rights (IPR); Performing Rights Society (PRS); representation, eg race, gender, age, disability

### 3 Be able to produce promotional video productions

*Production:* techniques, eg single camera, multi-camera, sound and music dubs, studio, location, performance, staged, lip sync; formats; management, eg allocate roles and responsibilities, communicate with the client and the team, manage a budget, control logistics

*Post-production:* gather material; log material; edit, eg rough cut, final edit; effects, eg sound, graphics, transitions; export, eg file type, file size

### 4 Be able to reflect on own promotional video production work

*Finished product:* technical quality; aesthetic quality; suitability for purpose; meeting deadline; client feedback; audience feedback

*Production skills:* technical competence; workflow and time management; teamworking

*Format:* eg oral presentation, written report, action plan

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:              | Assessment criteria for pass<br>The learner can:   |
|---|--|
| LO1 Understand codes, conventions and current practices in promotional video production | 1.1 analyse the application of the codes and conventions of promotional video production in examples of past and current practice  |
| LO2 Be able to plan promotional video productions                                       | 2.1 complete pre-production for a promotional video working to a standard acceptable to an employer or client<br>2.2 ensure compliance with relevant legal, ethical, and health and safety requirements                            |
| LO3 Be able to produce promotional video productions                                    | 3.1 complete production work working to a standard acceptable to an employer or client<br>3.2 complete post-production work working to a standard acceptable to an employer or client  |
| LO4 Be able to reflect on own promotional video production work.                        | 4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 6: Practical Skills for Moving Image Production
- Unit 36: Music Video Production
- Unit 59: Producer for Moving Image Production
- Unit 60: Director for Moving Image Production.

Depending on the format learners choose to work in, there are opportunities to relate the work done for this unit to Skillset National Occupational Standards for Animation, Camera, Design for the Moving Image, Directors, Editing, Lighting for Film and Television, Production (Film and Television), and Sound.

### Essential requirements

Learners must have access to industry-standard equipment and resources to plan and produce their promotional video production.

### Employer engagement and vocational contexts

Centres should develop contacts with promotional video production companies that can provide guest speakers and facilitate visits to their studios.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 33: Fiction Production for the Moving Image

Unit code: F/601/8785

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of moving image fiction and provide them with the skills needed to undertake fiction production for the moving image to a professional standard.

### ● Unit abstract

Fiction production represents a large proportion of both television and film production, providing an extensive range of opportunities and professional roles within the industry.

This unit provides learners with the contextual backdrop to fiction formats looking at a variety of practitioners and styles. Learners will then put this understanding into practice by developing their own moving image fictional production and will develop the full range of skills needed from researching and planning through to post-production processes.

The unit builds on pre-production, production, post-production and production management skills. It will provide learners with the opportunity to develop advanced specialist skills in script, camera and post-production whilst promoting the professionalism required when working within a production team.

There will also be a wide range of opportunities for the development of creativity both within the production process and in the topic or subject content, providing opportunities for learners to develop proposals for productions that they find personally interesting and challenging.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the development of fiction production in film and television
- 2 Be able to devise and pre-produce moving image fiction productions
- 3 Be able to manage production and post-production for moving image fiction productions
- 4 Be able to reflect on own moving image production work.

## Unit content

### 1 Understand the development of fiction production in film and television

*Historical context:* origins of narrative film form, eg Lumière, Méliès, Griffith, Porter; development of narrative film form, eg Hollywood system, Japanese classicism, realism, symbolism, political cinema, world cinema; origins of televisual narrative form, eg The Wednesday play, Masterpiece Theatre, Z-Cars; development of televisual narrative form, eg The Singing Detective, Edge of Darkness, Shooting the Past, Gunsmoke, NYPD Blue, Twin Peaks, The Wire

*Auteurs:* film, eg Hitchcock, Kurosawa, Uzo, Bergman, Cassavetes, Tarkovsky, Kiarostami, Jarmusch, Lynch, Tarr; television, eg Dennis Potter, Stephen Poliakoff, Alan Bleasdale, Ken Loach, Steven Bochco, David Simon

*Genres:* film, eg musical, romantic comedy; television, eg sitcom, soap, police drama, hospital drama; shared, eg sci-fi, horror, period drama, western;

*Formats:* television, eg one-off, series, serial; film, eg sequel, prequel

*Communication:* remote audience; group audience

*Narrative:* plot development; realist; anti-realist; linear; multi-strand; expository; argumentation and description; character arc

### 2 Be able to devise and pre-produce moving image fiction productions

*Devise:* subject idea; format; genre; style; audience; intended aim; budget, eg research costs, crew costs, travel, accommodation, subsistence, contingency

*Pre-production:* roles and responsibilities; proposals; script; shooting script; production schedule; production meeting minutes; call sheets; locations; recce report; risk assessments; health and safety

*Logistics:* time management; feasibility, deadlines; booking actors; acquiring properties; crewing; studio use; designing sets; building sets

*Legal and ethical considerations:* clearances and permissions; privacy; consent; release forms; filming in public

### 3 Be able to manage production and post-production for moving image fiction productions

*Production:* shots and sequences, eg one shot, two shot; camera movement; white balance; monitoring levels; environment, eg studio, location, public spaces; sound, eg additional dialogue recording, sound effects, music; sound levels; mixing

*Production management:* monitoring progress; identifying and solving problems; production organisation; logistics management; communication; coordination, eg crew, director, producer, scriptwriter, editor, sound designer

*Post-production:* log appropriate media; prepare edit decision list; sound design, eg sound effects, music, Foley; editing the image (to create narrative, to convey meaning, to illustrate subject, synthesis of image and audio)

**4 Be able to reflect on own moving image production work**

*Finished product:* technical quality; aesthetic quality; realisation of aims; suitability for purpose; own contribution to product; team's contribution; meeting deadlines; audience feedback

*Production skills:* technical competence; workflow and time management; production management; teamworking

*Reporting format:* eg oral presentation, written report, action plan

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                | Assessment criteria for pass<br>The learner can:  |
|---|---|
| LO1 Understand the development of fiction production in film and television               | 1.1 critically review the development of fiction production in film and television<br>1.2 analyse examples of film and television fiction production with specific reference to genre   |
| LO2 Be able to devise and pre-produce moving image fiction productions                    | 2.1 create a detailed proposal for a moving image fiction production<br>2.2 complete pre-production for a moving image fiction production working to a standard acceptable to an employer or client   |
| LO3 Be able to manage production and post-production for moving image fiction productions | 3.1 manage production for a moving image fiction production working to a standard acceptable to an employer or client<br>3.2 manage post-production for a moving image fiction production working to a standard acceptable to an employer or client |
| LO4 Be able to reflect on own moving image production work.                               | 4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements.                  |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 6: Practical Skills for Moving Image Production
- Unit 30: Camera and Lighting Techniques for Moving Image Production
- Unit 31: Development and Techniques of Film and Video Editing
- Unit 59: Producer for Moving Image Production
- Unit 60: Director for Moving Image Production.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Camera, Directors, Editing, Lighting for Film and Television, Production (Film and Television), and Sound as follows:

#### Camera

- C1 Assess and agree studios or locations
- C2 Specify camera equipment required
- C4 Obtain, prepare and return equipment
- C5 Check that film camera equipment is working
- C12 Provide assistance to record and review the video image

#### Directors

- D1 Investigate the viability of ideas for productions
- D4 Input into pre-production planning
- D5 Select a creative and technical team
- D6 Review the suitability of potential locations and studios
- D7 Direct the production
- D8 Direct the actors (dramas)
- D10 Supervise the post-production process

#### Editing

- E1 Identify and agree editing outcomes and process
- E11 Edit materials using nonlinear equipment
- E13 Assemble pictures and sound to specification
- E14 Produce first cuts
- E16 Produce fine cut/locked out materials for final post-production
- E21 Select and assemble sound to support visual images

#### Lighting for Film and Television

- L2 Conduct a recce from an electrical viewpoint
- L3 Prepare and use equipment to modify and manipulate light
- L6 Identify and select the lighting requirements for film
- L7 Lighting for a single camera
- L8 Safe installation of lighting equipment using accessories
- L16 Carry out lighting – production liaison

**Production (Film and Television)**

- P1 Contribute ideas for productions
- P3 Prepare a budget for the production
- P8 Organise pre-production activities
- P9 Plan and schedule production activities
- P10 Control the overall planning of the production
- P16 Assist in managing resources for the production
- P17 Control production materials, equipment and supplies
- P18 Co-ordinate activities to support production
- P30 Research and assess location
- P31 Prepare and confirm use of locations
- P32 Assist with the running of a location
- P33 Manage locations for a production
- P35 Co-ordinate production paperwork
- P39 Plan and schedule the daily shoot
- P40 Monitor and control the progress of productions
- P45 Assist with the post-production process
- P47 Supervise the edit of a complete programme
- P48 Plan and schedule post-production activities

**Sound**

- S1 Work effectively in sound production
- S2 Identify, devise and manage the sound requirements
- S3 Assess studios and locations
- S5 Rig sound equipment
- S15 Work with supplementary sound material
- S17 Record sound on location
- S19 Document and store media
- S20 Edit sound.

**Essential requirements**

This unit requires recording and editing equipment that will provide opportunities for learners to undertake a practical fiction production. The minimum requirement would be a camera with external microphone socket, unidirectional microphone and boom, tripod and editing facilities.

## Employer engagement and vocational contexts

Centres should develop contacts with production companies and directors specialising in fiction production in order to support the vocational context of the unit. Independent film and television makers should be brought in as visiting speakers.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 34: Television Studio Production

Unit code: J/601/8786

Level: 4

Credit value: 15

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- Aim

This unit aims to develop learners' understanding of studio-based multi-camera production and provide them with the skills needed to work in a television studio.

- Unit abstract

Through following this unit learners will develop their understanding of and skills in television studio operations and production. Learners will look at a range of studio-based programmes to analyse their structures and see how these programmes have used the techniques of studio production. Working in teams, learners will develop technical and communication skills enabling them to produce a short, studio-based programme to a professional standard.

Learners will review their own and their team's work in terms of its achievement of intentions, technical and aesthetic qualities.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand types of studio-based television programme
- 2 Be able to contribute to the planning for a studio-based television programme
- 3 Be able to undertake operational roles in studio-based television production
- 4 Be able to evaluate own television studio production work.

## Unit content

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### 1 Understand types of studio-based television programme

*Types:* fiction, eg drama, sitcom, soap opera; factual, eg news, current affairs, magazine, live debate shows; light entertainment, eg quiz shows, game shows, variety

*Structure:* content; sequences; pace; flow; continuity

*Advantages:* control of sound; control of lighting; control of set; control of audience; proximity of management facilities; proximity of production facilities; proximity of on-site facilities; controlled entry; security; health and safety; budget controllability; low transport cost

### 2 Be able to contribute to the planning for a studio-based television programme

*Plan:* ideas generation; book resources; organise materials; locate props; arrange props on set; audition talent; arrange live links; arrange pre-recorded material; devise graphics; identify music links; write scripts, intros and links

*Rehearsal:* camera and technical rehearsal; dress rehearsal

### 3 Be able to undertake operational roles in studio-based television production

*Roles:* researcher; director; producer; production assistant; floor manager; camera operator; vision mixer; sound editor; lighting director

*Operational communication:* production meetings; taking part in discussions; taking direction; camera shooting script; running order cards; cue-cards

*Production:* recording to script; monitoring recording levels; lighting and sound cues; floor management; vision mixing; appropriate formats; management, eg allocating roles and responsibilities, communicating with the team, managing a budget, controlling logistics

### 4 Be able to evaluate own television studio production work

*Finished product:* technical quality; aesthetic quality; suitability for purpose; compared with production specification; own contribution to production; team's contribution; audience feedback

*Production skills:* technical competence; workflow and time management; production management; teamworking

*Reporting format:* eg oral presentation, written report, action plan

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                      | Assessment criteria for pass<br>The learner can:   |
|---|--|
| LO1 Understand types of studio-based television programme                                       | 1.1 analyse content and structure of examples of studio-based programmes   |
| LO2 Be able to contribute to the planning for production of a studio-based television programme | 2.1 contribute to planning for a studio-based production working to a standard acceptable to an employer or client<br>2.2 undertake a role in rehearsals for a studio-based production working to a standard acceptable to an employer or client |
| LO3 Be able to undertake operational roles in studio-based television production                | 3.1 undertake different operational roles in at least three studio-based productions working to a standard acceptable to an employer or client<br>3.2 communicate clearly with others in the studio  |
| LO4 Be able to evaluate own television studio production work.                                  | 4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements.               |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 6: Practical Skills for Moving Image Production
- Unit 30: Camera and Lighting Techniques for Moving Image Production
- Unit 59: Producer for Moving Image Production
- Unit 60: Director for Moving Image Production
- Unit 62: Television News.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Camera, Directors, Lighting for Film and Television, Production (Film and Television), and Sound as follows:

#### Camera

- C2 Specify camera equipment required
- C3 Collect information and develop shooting ideas
- C4 Obtain, prepare and return camera equipment
- C6 Provide vision monitoring facilities for multi camera television
- C10 Rig and manage cables for production
- C12 Provide assistance to record and review the video image
- C13 Maintain camera batteries during shooting
- C14 Co-ordinate the crew to position the camera
- C17 Provide assistance to the camera crew during a multi camera shoot
- C18 Communicate and co-ordinate within a multi camera shoot
- C29 Supervise the camera crew during a multiple or multi camera shoot

#### Directors

- D1 Investigate the viability of ideas for productions
- D4 Input into pre-production planning
- D5 Select a creative and technical team
- D7 Direct the production

#### Lighting for Film and Television

- L2 Conduct a recce from an electrical viewpoint
- L3 Prepare and use equipment to modify and manipulate light
- L6 Identify and select the lighting requirements for film
- L7 Lighting for a single camera
- L8 Safe installation of lighting equipment using accessories
- L16 Carry out lighting – production liaison

**Production (Film and Television)**

- P1 Contribute ideas for productions
- P2 Assist with the preparation of a budget for the production
- P3 Prepare a budget for the production
- P6 Obtain archive material
- P8 Organise pre-production activities
- P9 Plan and schedule production activities
- P10 Control the overall planning of the production
- P11 Contribute to the drafting of scripts, cues, links or written content
- P13 Clear copyright materials
- P16 Assist in managing resources for the production
- P18 Co-ordinate activities to support production
- P19 Assist performers, contributors and crew
- P20 Identify and recommend contributors
- P22 Facilitate communication between the director and other members of the production
- P23 Brief and manage contributors and performers prior to filming
- P35 Co-ordinate activities during production
- P40 Monitor and control the progress of productions

**Sound**

- S2 Identify, devise and manage the sound requirements
- S4 Design sound rigs for multi-camera productions
- S5 Rig sound equipment
- S13 Mix sound live
- S14 Mix recorded sound
- S15 Work with supplementary sound material
- S16 Make sound recordings
- S17 Record sound on location
- S18 Record sound through single camera operations
- S19 Document and store media
- S20 Edit sound.

**Assessment**

For purposes of assessment learners must take part in at least three studio-based productions. Assessment of learning outcome 2 may be based on their contribution to one of these productions. For learning outcome 3 they must be assessed on their work in three different roles in three different productions.

**Essential requirements**

Learners must have access to an industrial standard television studio.

## Employer engagement and vocational contexts

Contacts should be established with television production companies to facilitate the arrangement of guest speakers and visits to studios.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 35: Animation Techniques

Unit code: L/601/8787

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of the development of animation and provide them with skills needed to create animation productions to a professional standard.

### ● Unit abstract

This unit will develop learners' understanding of the history of and key developments in animation. Learners will develop skills in techniques such as key frame, tweening, and motion capture.

Learners will plan and produce 2D and 3D animation suitable for a specified audience. On completion of this unit they will be able to undertake animation projects working to near professional standards.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the techniques and styles used in animation
- 2 Be able to plan animated productions for specified audiences
- 3 Be able to create animated productions for specified audiences
- 4 Be able to evaluate own animation production work.

## Unit content

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### 1 Understand the techniques and styles used in animation

*Origins of animation:* pioneers and techniques, eg Chinese zoetrope, William Horner (zoetrope), Edison (kinetoscope), Lumière brothers, Walt Disney (cel), Ray Harryhausen (claymation), Nick Park (stop motion); visual styles, eg anime, photorealistic, cartoon, computer generated images (CGI); techniques, eg 2D, 3D, 4D, stop motion, cel, motion capture

*Applications:* music videos; advertising; films; TV programmes; computer games; mobile phones; internet, eg banners, widgets, websites

### 2 Be able to plan animated productions for specified audiences

*Planning work:* content; style; ideas; mood boards; proposals; treatment; scripts; storyboard; scheduling; lip sync; voiceover; texturing; lighting; rendering and exporting; budget; resources, eg music

*Audience:* composition of audience, eg age, gender, ethnicity, psychographics; style; design

### 3 Be able to create animated productions for specified audiences

*Techniques:* 2D animation software; 3D animation software; effect; 12 principles of animation (timing, squash and stretch, anticipation, staging, straight ahead action and pose to pose, follow through and overlapping action, slow in and slow out, arching, secondary action, exaggeration, solid drawing, appeal)

*Production:* appropriate techniques, eg 2D, 3D, 4D, stop motion, cel; sound and music dubs; lip sync; appropriate formats; lighting; texturing

*Technical considerations:* file formats; compression; output; audio; frame rates

*Post-production:* gathering materials, eg textures, images; editing, eg rough cut, final edit; effects, eg sound, graphics, transitions, rendering; exporting, eg file type, file size

### 4 Be able to evaluate own animation production work

*Finished product:* technical quality; aesthetic quality; suitability for purpose; meeting deadline; audience feedback

*Production skills:* technical competence; workflow and time management; teamworking

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand the techniques and styles used in animation                 | 1.1 critically review the history of and key developments in animation<br>1.2 analyse examples of animation  |
| LO2 Be able to plan animated productions for specified audiences           | 2.1 generate imaginative ideas for an animation for a specified audience<br>2.2 complete pre-production work for an animation working to a standard acceptable to an employer or client  |
| LO3 Be able to create animated productions for specified audiences         | 3.1 complete an animated production for a specified audience working to a standard acceptable to an employer or client   |
| LO4 Be able to evaluate own animation production work.                     | 4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 47: 2D Digital Animation for Computer Games
- Unit 69: 3D Modelling for Computer Games
- Unit 70: 3D Environments for Computer Games
- Unit 71: 3D Animation for Computer Games
- Unit 72: Rendering and Lighting for Computer Games Animation
- Unit 73: 3D Character Animation for Computer Games.

There are opportunities to relate the work done for this unit to Skillset's National Occupational Standards in Animation as follows:

- ANIM 1 Work effectively in animation
- ANIM 3 Conceptualise and direct the product
- ANIM 4 Evaluate proposed ideas prior to production
- ANIM 8 Create designs
- ANIM 11 Create 2D assets for production
- ANIM 12 Create 2D animation
- ANIM 14 Set Up 3D elements for animation
- ANIM 15 Create 3D animation
- ANIM 16 Render 3D animation.

### Essential requirements

Learners must have access to industry-standard animation software.

### Employer engagement and vocational contexts

Visits to an animation production company's studios and guest speakers from the industry will reinforce the vocational context of this unit.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 36: Music Video Production

Unit code: R/601/8788

Level: 4

Credit value: 15

- Aim

This unit aims to develop learners' understanding of the music video and provide them with the skills needed to create music video productions to a professional standard.

- Unit abstract

There are many opportunities for the application of music video production techniques in the media industries including the established outlets of TV music channels, marketing and promotion within the popular music industry, direct DVD sales, websites of new and emerging artists, phone downloads, and VJing in music venues, at concerts and at festivals.

Music videos provide the ideal opportunity for experimentation with visual moving imagery, allowing learners to use their creative imagination to the full and to apply technical skills which may have been developed in other units. Learners will plan the production of a music video for a specific music track and then use their planning to produce a music video.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand styles, techniques, codes and conventions of music videos
- 2 Be able to plan music video productions
- 3 Be able to produce music videos
- 4 Be able to reflect on own music video production work.

## Unit content

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### 1 Understand styles, techniques, codes and conventions of music videos

*Purposes:* promotional; extension of income; extension of outlets (music channel, direct DVD or CD sales, website, download); synergy with films or TV programmes; producers' strategies (major label, independent label, artist self-produced)

*Styles:* popular music genres; in-concert and 'as live' footage; animation (stop motion, digital); interpretative; narrative; impressionist; surrealist; pastiche; parody; referential; homage; influence of commercials

*Techniques:* cutting to beat; effects; miming and lip sync; playback and lip sync; multi-image; camera movements; camera angles; editing

*Codes and conventions:* lyric interpretation; extending or consolidating song's meaning; allusion; links to other artists

### 2 Be able to plan music video productions

*Ideas development:* choosing music track; analysing music track (meaning, content, imagery, narrative, duration, pace, style, semiotics); performer's style; performer's image; video's style; creative concept

*Research:* existing footage (video archives, libraries, websites); locations; location recce; technical crew; performers

*Planning:* script; storyboard; shooting script (camera movements, takes, angles, continuity); team roles and responsibilities; production organisation and schedule; risk assessments; permissions to film; copyright; clearances

### 3 Be able to produce music videos

*Footage:* eg live performance, acted scenes, miming, animation, found footage; production log; chroma key

*Editing:* editing to music track; editing style, eg continuity, seamless, montage, anachronological, jump-cutting; lip sync; pace; adding effects; review and revise

### 4 Be able to reflect on own music video production work

*Finished product:* technical quality, aesthetic quality, suitability for purpose, meeting deadlines, audience feedback

*Production skills:* technical competence, workflow and time management, teamworking

*Format:* eg oral presentations, written reports, action plan

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand styles, techniques, codes and conventions of music videos   | 1.1 analyse music videos in terms of the relationship between purpose, styles, techniques, codes and conventions   |
| LO2 Be able to plan music video productions                                | 2.1 develop imaginative ideas for a music video<br>2.2 plan a music video production working to a standard acceptable to an employer or client   |
| LO3 Be able to produce music videos  | 3.1 produce footage for a music video working to a standard acceptable to an employer or client<br>3.2 edit a music video working to a standard acceptable to an employer or client  |
| LO4 Be able to reflect on own music video production work.                 | 4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 6: Practical Skills for Moving Image Production
- Unit 30: Camera and Lighting Techniques for Moving Image Production
- Unit 31: Development and Techniques of Film and Video Editing
- Unit 32: Promotional Video Production
- Unit 59: Producer for Moving Image Production
- Unit 60: Director for Moving Image Production.

Depending on the format learners choose to work in, there are opportunities to relate the work done for this unit to Skillset National Occupational Standards for Animation, Camera, Design for the Moving Image, Directors, Editing, Lighting for Film and Television, Production (Film and Television), and Sound.

### Essential requirements

Learners will need access to industry-standard moving image production equipment including stop-frame or digital animation facilities, effects software, blue matte and chroma key facilities. They will also need a good library of past and current music video productions, covering a wide variety of music genres.

### Employer engagement and vocational contexts

Centres should develop contacts with music video production companies that can provide guest speakers and facilitate visits to their studios.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 37: Advertisement Production for Television

Unit code: A/601/8817

Level: 4

Credit value: 15

- Aim

This unit aims to develop learners' understanding of the persuasive techniques used in television advertisements and provide them with the skills needed to create advertisements for television broadcast.

- Unit abstract

Although commercial television has experienced a decline in revenue from advertising in recent years, television advertising production remains an important source of income for those working in the film and television industries.

In this unit learners will study the theoretical, creative and technical aspects of television advertising and will use this understanding, along with technical skills developed through other units, to inform the production of their own television advertisement.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the theory of advertising on television
- 2 Understand how television advertisements are constructed
- 3 Be able to devise television advertisements for clients
- 4 Be able to produce television advertisements for clients.

## Unit content

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### 1 Understand the theory of advertising on television

*Persuasive techniques:* solution to a problem, eg health, lack of attractiveness, low self-esteem, fear; lifestyle appeal; promises; guarantees; testimonials; celebrity endorsement; repetition, eg catch-phrases, slogans, jingles; intertextual references; hidden and overt messages; emotional appeal, eg, concern, compassion, flattery, social position

*Products:* benefits offered, eg advantages over other similar products, unique selling proposition (USP), life style appeal, brand identity

*Audiences:* classification (Standard Occupational Classification, psychographics, geodemographics, by age, by gender); audience measurement (ratings, face-to-face interviews, focus groups, questionnaires, programme profiles, Broadcasters' Audience Research Board (BARB), television research agencies); reception theory (decoding, preferred readings, dominant readings, oppositional readings, negotiated readings)

### 2 Understand how television advertisements are constructed

*Form:* stand-alone drama; serial drama; comedy drama; animation; surreal narrative; parody; pastiche

*Narrative structure:* realism; anti-realism; surrealism; avant-garde; expressionism

*Visual structure:* visuals; aesthetics; representation; symbolism; iconography; ideology; genre; mise-en-scène, eg sets, props, actors, costumes, lighting

*Technical structure:* shot, eg angle, depth of field, pull focus; camera movement, eg pan, tilt, roll, on tracks, on dolly, handheld; editing techniques, eg seamless, continuity, montage, non-traditional, experimental; sound, eg music, dialogue, atmos, diegetic, extra-diegetic

### 3 Be able to devise television advertisements for clients

*Client:* receive commission; submit proposal; negotiate parameters; pitch final idea; agree idea for production; contract approval

*Ideas:* conduct research; generate ideas; evaluate ideas; test ideas; check for compliance

*Regulation:* Advertising Standards Authority (ASA); Ofcom

### 4 Be able to produce television advertisements for clients

*Pre-production:* synopsis; scripts; storyboards; identify roles and responsibilities, eg camera operator, sound recordist, director, producer, production assistant; location recces; risk assessments; production schedule; obtaining permissions, eg locations, release forms, copyrights; call sheets; book resources (equipment, studios, talent); locate and arrange props; liaison (with client, with outside agencies); risk assessments

*Production:* set up equipment; check equipment; test equipment; record; health and safety

*Post-production:* to specification; assembling; inserting; transitions; effects; overlaying graphics; sound dubbing (music, lip sync)

*Client:* maintain liaison; present final cut; agree final cut

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand the theory of advertising on television                     | 1.1 critically review theories of advertising through analysis of past and current television advertisements  |
| LO2 Understand how television advertisements are constructed               | 2.1 analyse the relationship between form and structure in past and current television advertisements   |
| LO3 Be able to devise television advertisements for clients                | 3.1 generate imaginative ideas for a television advertisement in response to a commission from a client<br>3.2 ensure compliance with legal and regulatory requirements<br>3.3 pitch idea to client with clarity and confidence |
| LO4 Be able to produce television advertisements for clients.              | 4.1 produce a television advertisement that realises the requirements of the client, working to a standard acceptable to the client.  |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 6: Practical Skills for Moving Image Production
- Unit 30: Camera and Lighting Techniques for Moving Image Production
- Unit 31: Development and Techniques of Film and Video Editing
- Unit 32: Promotional Video Production
- Unit 59: Producer for Moving Image Production
- Unit 60: Director for Moving Image Production.

Depending on the format learners choose to work in, there are opportunities to relate the work done for this unit to Skillset National Occupational Standards for Animation, Camera, Design for the Moving Image, Directors, Editing, Lighting for Film and Television, Production (Film and Television), and Sound.

### Essential requirements

Learners will need access to industry-standard video and audio production equipment and a library of past and current television advertisements, including particularly innovative and effective examples.

### Employer engagement and vocational contexts

Learners will benefit from discussions with and presentations from guest speakers from advertising agencies and companies that produce promotional videos.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

- Further general information on work-related learning can be found at the following websites:
- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 38: DVD Menu Design and Authoring

Unit code: F/601/8818

Level: 4

Credit value: 15

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- Aim

This unit aims to develop learners' understanding of DVD menu design and provide them with the skills to design and author DVD menus for moving image products to professional standards.

- Unit abstract

The Digital Versatile Disk format is becoming commonplace in the media industry. DVD provides so much more of an opportunity to produce the quality of image and sound that is often lacking in tape-based delivery methods. DVDs can also provide interactivity, and they allow for a range of additional material to be added to a project. Many feature film producers now provide 'extras' on their DVD products such as a director's commentary, trailers, and a 'how it was made' feature. DVD can also add subtitles and a variety of dubbed languages. The graphic design element is important in the development of a DVD menu as still or moving images can be imported into a menu design as well as a choice of text styles.

This unit provides an opportunity for learners to produce their moving image work in a new and exciting way, adding extra features that demonstrate their skills in editing and graphic design. They will also develop skills in designing the interactive elements of buttons and links to other material.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the applications and practice of DVD menu design and authoring
- 2 Be able to design DVD menus
- 3 Be able to prepare content for and author DVDs
- 4 Be able to reflect on own DVD menu design and authoring work.

## Unit content

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### 1 Understand the applications and practice of DVD menu design and authoring

*Applications:* moving image; text and image based files; image slideshow; additional material and features

*Design elements:* buttons; still images (graphics, photographs); moving images (film, animation); text; sound

*Authoring practice:* +R; +RW; -R; -RW; dual layer; writing speed; audio; video; menus; additional features, eg subtitles, different languages, text based material, easter eggs, animations, DTS (Digital Theatre Systems), Dolby; printable disks; regional codes; copyright protection; parental controls; copyright, eg images, music, text; regulation; classification; representation

### 2 Be able to design DVD menus

*Techniques:* importing material; timelines; selecting images; selecting sound; creating text; chapterisation; links; rollover buttons; visual effects; sound effects

*Technology:* hardware; software; image manipulation; compression; digitisation

*Elements:* background; buttons (text, still images, moving footage); sound; graphics

*Planning:* ideas development; client liaison, eg producer, director, distributor; resources (time, budget, hardware, software); personnel, eg graphic designer, director, editor; treatments; proposals; storyboard; scripts; schematics; production schedule; copyright clearances

### 3 Be able to prepare content for and author DVDs

*Prepare content:* moving image material; sound material, eg music, voiceover; chapters; menu; additional material and features, eg commentaries, 'making of', production stills, crew and cast list, trailers; links to further material; reviewing; modifying

*Author:* digitise content; import content, eg graphics, footage, sound; chapterising; design layouts and navigation; link content to menu; set first play; set end jump; set compression level; build and burn

### 4 Be able to reflect on own DVD menu design and authoring work

*Finished product:* technical quality; aesthetic quality; suitability for purpose; meeting deadlines; audience feedback

*Production skills:* technical competence; workflow and time management; teamworking

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:    | Assessment criteria for pass<br>The learner can:   |
|---|--|
| LO1 Understand the applications and practice of DVD menu design and authoring | 1.1 critically review examples of current applications of DVD menu design and authoring  |
| LO2 Be able to design DVD menus   | 2.1 produce imaginative designs for a DVD menu   |
| LO3 Be able to prepare content for and author DVDs                            | 3.1 prepare content for a DVD working to a standard acceptable to an employer or client<br>3.2 author a DVD working to a standard acceptable to an employer or client  |
| LO4 Be able to reflect on own DVD menu design and authoring work.             | 4.1 critically evaluate own finished DVD against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 6: Practical Skills for Moving Image Production
- Unit 32: Promotional Video Production
- Unit 33: Fiction Production for the Moving Image
- Unit 36: Music Video Production.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games as follows:

- IM1 Work effectively in interactive media
- IM2 Obtain assets for use in interactive media products
- IM3 Prepare assets for use in interactive media products
- IM8 Determine the implementation of designs for interactive media products
- IM10 Initiate interactive media projects.

### Essential requirements

Learners will need access to a wide range of DVD hardware and software of a professional standard.

### Employer engagement and vocational contexts

Centres should develop contacts with DVD production companies that can provide guest speakers and facilitate visits to their studios.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 39: Interview and Presentation Techniques for Television

Unit code: J/601/8819

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of interviewing and presenting for television programmes and provide them with the skills required to conduct interviews and present programmes.

### ● Unit abstract

Television interviewing is a very specific and highly valued skill, requiring the interviewer to interact with others to gain information and so enhance a viewer's understanding of the issue under discussion. Presenters are needed for a wide range of programmes and are often also required to conduct interviews, so many are trained journalists. They require highly developed communication skills and the ability to hold an audience's attention.

Following this unit will enable learners to produce effective interview content for television productions and develop appropriate presentation techniques. Through their work on this unit, learners will expand their understanding of interview techniques and improve their ability to conduct effective interviews. As presenters learners will study a variety of approaches and put these into practice in a chosen environment.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand television interview techniques
- 2 Be able to conduct interviews for television
- 3 Understand television presenter roles and styles
- 4 Be able to present television programmes.

## Unit content

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### 1 Understand television interview techniques

*Questioning:* open; closed; leading; follow-on; re-phrasing; appropriate for product, eg interviewer style, interviewee

*Interview styles:* formal; informal; level of aggression; physical presence, eg interviewer and interviewee position, manner, dress; power and authority; level of knowledge; tone and volume

### 2 Be able to conduct interviews for television

*Research:* sources of information; primary and secondary research; gathering information; collating information; filtering for relevance; summarising; synthesising from several sources

*Interview:* clarity of language; appropriateness, eg for age, culture, position; ethical considerations; fairness; honesty

### 3 Understand television presenter roles and styles

*Roles:* news anchor; documentary; magazine host; youth audience; children's television; chat show; debate; audience-led panel show; links and introductions; game show; panel show; sports commentator; educational; specialist, eg cookery, gardening, lifestyle, make-over, hobby, specific interest; advertising and promotional; style (reflexive, interventional, aggressive, informal, formal, confrontational, investigative, expository)

*Styles:* mode of address; verbal content (language use, syntax, vocabulary, allusion); facial expression; tone of voice; non-linguistic prompting; body language; silence; follow-on questioning; dumbing down; expository method; audience (adult, family, children, specific interest)

### 4 Be able to present television programmes

*Devise:* programme type; presenter's role; audience; subject matter; guests; style; dress

*Plan:* script, eg questions, links, cues, autocue; props; studio; audience; rehearse; refine

*Present:* record (takes, retakes, awareness of camera); edit

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand television interview techniques                             | 1.1 critically evaluate a variety of television interviews  |
| LO2 Be able to conduct interviews for television                           | 2.1 conduct interviews for television working to a standard acceptable to an employer or client   |
| LO3 Understand television presenter roles and styles                       | 3.1 critically evaluate the styles of a variety of presentational roles in television programming |
| LO4 Be able to present television programmes.                              | 4.1 present a television programme working to a standard acceptable to an employer or client.     |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 6: Practical Skills for Moving Image Production
- Unit 32: Promotional Video Production
- Unit 34: Television Studio Production
- Unit 62: Television News.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Broadcast Journalism as follows:

- B3 Originate and pitch ideas, and gather information for news stories
- B10 Prepare for and conduct interviews.

### Essential requirements

Access to video recording equipment and a suitable recording environment is essential. While it is possible to complete this unit without the use of a television studio environment, access to a suitable production area is essential.

### Employer engagement and vocational contexts

Centres should develop contacts with companies that produce programmes involving interviewing and presenting. Television presenters and journalists should be brought in as guest speakers.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 40: News Journalism for Print

Unit code: L/601/8322

Level: 4

Credit value: 15

- Aim

This unit aims to develop the skills required to produce news stories for newspapers and magazines to a professional standard.

- Unit abstract

Through following this unit learners will develop the skills needed to produce acceptable and competent news stories for newspapers and magazines.

The unit will introduce learners to the various definitions of news, such as hard, soft and analytical, and the principles of sourcing news through primary contacts and appropriate secondary research.

Learners will learn modern news-writing techniques as well as the importance of news deadlines and time management, and be expected to attend events and conduct interviews to provide primary source material for stories. Learners will apply codes and conventions of recognised print practice.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to identify and research stories for print
- 2 Be able to use appropriate techniques for recording information
- 3 Be able to write accurately and effectively for newspapers and magazines
- 4 Be able to write news stories that conform to professional requirements.

## Unit content

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### 1 Be able to identify and research stories for print

*Identify and research:* generating ideas, eg own ideas, editorial direction; following up ideas; appropriate sources of information; angle; research techniques (libraries, internet, reference works, cuttings files); validating sources; confidential contacts; interviews (telephone, face-to-face); press conferences; diary events; off-diary events; news assignments

*Stories:* definitions of news (relevant to reader, new information, out-of-the-ordinary occurrence); types of news (hard, soft, analytical); house rules (target audience, what events and issues fit the product); news sense (stories that fit target market, editorial judgement); newsworthiness ('market value' of events, information and ideas); conforming to style (choice of words, house styles); conforming to taste (not causing offence, banned phrases and words, inappropriate topics, taboo subjects); style books and guides; formats of news stories (courts, councils, press conferences, press releases, community issues, community events)

### 2 Be able to use appropriate techniques for recording information

*Technical equipment:* voice-recording equipment; video cameras; still cameras; word-processing software; maintenance of technical equipment

*Recording skills:* shorthand; speed writing; using notepads; storing notes responsibly; electronic data storage (paper and card filing systems, cuttings files, database programmes)

### 3 Be able to write accurately and effectively for newspapers and magazines

*Accurately:* rules of grammar; spelling; diction; punctuation; dialect; colloquialisms; proofreading; manual correction methods; electronic correction methods

*Effectively:* language of news writing (short words, short sentences, clear paragraphs, balancing direct and indirect speech, use of quotations), journalese; tabloidese; bias; objectivity; sensationalism (hype, exaggeration)

*Newspapers and magazines:* newspapers (national, local, daily, weekly, broadsheet press, tabloid press, red-top press); magazines, eg lifestyle, hobbies, trade, gossip, political

### 4 Be able to write news stories that conform to professional requirements

*Editorial requirements:* house styles; editorial guidelines; story length; appropriate style; tone, eg tabloid language, formal, corporate report; individual practices within companies; range of news stories (court, council, press conference, press releases, community issues, community events); angle of story; editing copy, eg for space, for legal reasons

*Professional practice:* working to deadlines; dress code; following departmental news diary; codes of practice (Society of Editors, Press Complaints Commission, National Union of Journalists, International Federation of Journalists); carrying out interviews, eg good manners, badgering; handling difficult assignments, eg deaths, injuries, bad personal experiences of the source; dealing with a variety of people, eg interviewees who find difficulty talking, aggressive interviewees, shy interviewees)

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:   | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Be able to identify and research stories for print                       | 1.1 identify and assess newsworthy stories for different publications<br>1.2 thoroughly research news stories for different publications   |
| LO2 Be able to use appropriate techniques for recording information          | 2.1 use appropriate technical equipment to record information efficiently and accurately<br>2.2 create and maintain personal notes and records systematically and accurately                                   |
| LO3 Be able to write accurately and effectively for newspapers and magazines | 3.1 produce news stories for different publications following relevant linguistic conventions<br>3.2 produce news stories for different publications working to a standard acceptable to an employer or client |
| LO4 Be able to write news stories that conform to professional requirements. | 4.1 produce news stories for different publications that conform to editorial requirements on angle, length, and house style and following professional practices.   |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 41: Page Design and Layout for Newspapers and Magazines
- Unit 66: Feature Writing for Newspapers and Magazines
- Unit 67: Writing for Specialist Publications.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Practising journalists should be brought in as guest speakers, and visits to news organisations should be arranged.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 41: Page Design and Layout for Newspapers and Magazines

Unit code: H/601/8326

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of page design and layout, and provide them with the skills needed to create page layouts for newspapers and magazines to professional standards.

### ● Unit abstract

Newspapers and magazines have to survive in an often fiercely competitive environment and effective page layout and design is an important factor in ensuring that they are successful in communicating to their target audience in an efficient and professional manner.

An understanding of the importance of different house styles and the editorial and commercial decisions that influence page layout and design is important for anybody working within this area. Designers need to be skilled in using relevant software programmes and utilising a range of design and layout processes and techniques.

This unit aims to give learners an understanding of the commercial, stylistic and organisational factors that influence page layout and design within the magazine and newspaper sector.

Learners will then be able to apply this knowledge and understanding to their own page layout and design work using industry-standard software applications. They will then have the opportunity to critically reflect on their own page design and layout work.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the use of house styles in page design and layout for newspapers and magazines
- 2 Understand the editorial and commercial factors that influence page design and layout for newspapers and magazines
- 3 Be able to design and produce stylebooks and page layouts for newspapers and magazines
- 4 Be able to reflect on own page design and layout work.

## Unit content

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### 1 Understand the use of house styles in page design and layout for newspapers and magazines

*House style:* content (masthead, banners, use of colour, use of white space, borders, positioning of advertising, articles and images, lead story); lettering (font, point size, serif and sanserif, lower and upper case choice); text (headline, sub-head, strapline, captions, justified, use of columns); sentence layout, eg widow, run-around, casting off, kerning; images (cropping, sizing, artwork, resolution)

### 2 Understand the editorial and commercial factors that influence page design and layout for newspapers and magazines

*Editorial:* news values, eg changing lead stories, choice of angle for stories, priority of stories; images, eg photographic images, cartoons, graphics, illustrations; deadlines; readership, eg need to attract readers, expectations of readers, overall image of publication

*Commercial:* advertising, eg number of advertisements sold, position bought for an advertisement, size bought for an advertisement, suitability of adverts to run alongside news stories; readership profile

### 3 Be able to design and produce stylebooks and page layouts for newspapers and magazines

*Design:* use of software applications; importation of text and images; manipulating text (input to computer, editing of copy, creation of headlines and captions, positioning of text, choice of font, choice of point size); manipulating images (selection of photographs, illustrations, artwork, downloaded, scanned into computer, cropped, sized, positioning of images)

*Production:* style books; dummy pages; print-ready pages

*Formats:* print (newspaper, magazine, front pages, double-page spreads)

### 4 Be able to reflect on own page design and layout work

*Sources of information:* self-evaluation; comments from others, eg audience, peers, tutors, clients

*Finished product:* content; style; technical quality; aesthetic quality; suitability for purpose; appropriateness to audience

*Skills development:* research; planning; preparation; design; layout; manipulation; use of software; time management; meeting deadlines; reviewing work in progress; skills evidenced; technical competencies; creative abilities; responding to feedback

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:   | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand the use of house styles in page design and layout for newspapers and magazines                          | 1.1 analyse the way different elements are combined to create a house style for page design and layout<br>1.2 critically review house styles in contrasting newspapers and magazines  |
| LO2 Understand the editorial and commercial factors that influence page design and layout for newspapers and magazines | 2.1 critically assess how editorial factors influence page design and layout in newspapers and magazines<br>2.2 critically assess how commercial factors influence page design and layout in newspapers and magazines   |
| LO3 Be able to design and produce stylebooks and page layouts for newspapers and magazines                             | 3.1 produce and justify a stylebook for a newspaper<br>3.2 produce and justify a stylebook for a magazine<br>3.3 produce a front page for a newspaper working to a standard acceptable to an employer or client<br>3.4 produce a front cover or a magazine working to a standard acceptable to an employer or client<br>3.5 produce a double-page spread for a newspaper working to a standard acceptable to an employer or client<br>3.6 produce a double-page spread for a magazine working to a standard acceptable to an employer or client |
| LO4 Be able to reflect on own page design and layout work.   | 4.1 critically evaluate own page designs and layouts against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own skills development against agreed criteria and make recommendations for improvements.   |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 7: Practical Skills for Journalism.
- Unit 40: News Journalism for Print
- Unit 65: Photojournalism
- Unit 66: Feature Writing for Newspapers and Magazines
- Unit 67: Writing for Specialist Publications.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Publishing as follows:

- PUB14 Produce a visual design specification
- PUB15 Implement visual design specifications
- PUB22 Edit text
- PUB24 Edit images
- PUB25 Proofread text and collate corrections.

### Essential requirements

Learners will need access to industry-standard hardware (including digital or traditional cameras and processing facilities, scanners and colour printers) and to software packages such as the Adobe Creative Suite or QuarkXPress. They will need access to a library of current page layouts either in physical form, such as newspapers and magazines, or in electronic format, such as websites.

### Employer engagement and vocational contexts

Contacts should be established with newspapers and magazines to facilitate the arrangement of guest speakers and visits to company premises.

Work shadowing and work experience would also help learners appreciate the skills needed to design and lay out pages of a consistently high quality when under pressure to meet deadlines.

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 42: Radio Journalism

Unit code: M/601/8331

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' skills in compiling, editing and presenting radio news bulletins of various lengths to broadcast standard.

### ● Unit abstract

Accurate story writing, sound judgement under pressure and a clear newsreading voice are the key skills of radio journalism. This unit will give learners an understanding of the role of the radio journalist in both public service and commercial sectors. It will develop an awareness of news values, together with the practical skills needed to compile, edit and present news bulletins of varying lengths and content for different outputs. Learners will consider relevant legal requirements and questions of ethics, and relate these issues to broadcast examples and their own work. They will be encouraged to work with the speed and flexibility usually required of radio journalists and, where possible, should be offered the opportunity to broadcast live.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand news values, and legal and ethical issues as they relate to radio journalism
- 2 Be able to select, source, script and edit to deadline news stories of different lengths for a variety of radio news bulletins
- 3 Be able to compile radio news bulletins
- 4 Be able to present radio news bulletins
- 5 Be able to reflect on own radio journalistic work.

## Unit content

---

### 1 Understand news values, and legal and ethical issues as they relate to radio journalism

*News values:* definition of news; topicality; relevance to target audience; sensationalism; local angle; order of items in bulletin

*Legal requirements:* court reporting; contempt; libel; election rules, official secrets; self-regulation, eg BBC guidelines; Ofcom codes; balance and impartiality; copyright

*Ethical:* public interest; political balance; sensationalism; breach of privacy; taste and decency; protection of sources

### 2 Be able to select, source, script and edit to deadline news stories of different lengths for a variety of radio news bulletins

*Sources:* check calls; news releases; tip-offs; other news media; news agencies; newsroom diary; stringers; news conferences

*Selection:* according to audience profile, eg age range, ethnicity, socio-economic group, local, national; special interest

*Source:* primary and secondary research; interviews (pre-recorded, live, studio, location); informed, brief and direct questions

*Scripting:* writing (simplicity of language, conversational tone, use of colloquial contractions, signposting, painting word pictures); catchline; initials; date; layout of body of script (in/out, duration of clips, back announcement); to required duration

*Editing:* voice piece; clip; vox-pop; package; to required duration; order of stories in bulletin; lead story; local angle; headlines; hourly bulletins; daily news programmes

### 3 Be able to compile radio news bulletins

*Bulletins:* timing; main bulletins; summaries; news flashes

*Content:* edited stories; headlines; stings; jingles; copy; packages; voice pieces; links; cues; intros

### 4 Be able to present radio news bulletins

*Presentation:* pronunciation; clarity; pace; inflection; style (appropriate to station, appropriate to target audience); deadline (clock start, bulletin duration)

### 5 Be able to reflect on own radio journalistic work

*Sources of information:* self-evaluation; comments from others, eg audience, peers, tutors, clients

*Finished product:* content; style; technical quality; aesthetic quality; suitability for purpose; presentation style appropriate to target audience

*Skills development:* research; planning; justification for selection of stories; justification for order of stories in bulletin; preparation; design; layout; manipulation; use of software; time management; meeting deadlines; reviewing work in progress; skills evidenced; technical competencies; creative abilities; responding to feedback

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:   | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand news values, and legal and ethical issues as they relate to radio journalism  | 1.1 critically assess the news values of a variety of radio news outputs<br>1.2 critically review legal issues in radio news production with reference to a variety of stories<br>1.3 critically review ethical issues in radio news production with reference to a variety of stories  |
| LO2 Be able to select, source, script and edit to deadline news stories of different lengths for a variety of radio news bulletins | 2.1 select newsworthy stories for a variety of radio news bulletins<br>2.2 source and conduct interviews for a variety of radio news bulletins, working to deadline and to a standard acceptable to an employer or client<br>2.3 script stories to required duration for a variety of radio news bulletins, working to deadline and to a standard acceptable to an employer or client<br>2.4 edit stories to required duration for a variety of radio news bulletins, working to deadline and to a standard acceptable to an employer or client |
| LO3 Be able to compile radio news bulletins  | 3.1 select stories appropriate to target audience and bulletin timing<br>3.2 produce and edit story selection according to target audience and bulletin timing<br>3.3 compile radio news bulletins according to target audience and bulletin timing   |
| LO4 Be able to present radio news bulletins  | 4.1 present radio news bulletins in a style appropriate to the target audience<br>4.2 read radio news bulletins with appropriate inflection and clarity   |
| LO5 Be able to reflect on own radio journalistic work.   | 5.1 critically evaluate own radio journalistic work against agreed criteria and make recommendations for improvements<br>5.2 critically evaluate own skills development in radio journalism against agreed criteria and make recommendations for improvements.  |

## Guidance

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### Links

This unit links with:

- Unit 7: Practical Skills for Journalism
- Unit 40: News Journalism for Print
- Unit 62: Television News.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Broadcast Journalism and Radio Content Creation as follows:

- B1 Comply with law and broadcast industry regulations
- B2 Conduct yourself ethically (in broadcast media)
- B6 Acquire content for programmes
- B9 Record audio-visual material
- B10 Prepare for and conduct interviews
- B11 Write news scripts for audio and video
- B13 Edit audio-visual material

### Radio Content Creation

- RC14 Record audio on location and in studio
- RC15 Edit, process and mix audio
- RC30 Prepare for and conduct radio interviews.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

This unit would be enhanced by a visit to a radio station to watch the news broadcast live and a talk by a radio journalist on the protocols of compiling news bulletins.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 43: Shorthand for Journalists

Unit code: R/601/8337

Level: 4

Credit value: 15

### ● Aim

This unit aims to provide learners with the traditional and professional journalistic skill of shorthand so that they can gather material when modern digital recording equipment cannot be used.

### ● Unit abstract

While shorthand is viewed as a traditional skill in modern journalism, its place in the developing environment of convergence journalism must be recognised. Journalists may be reporting on one assignment, but may be writing and processing that assignment for various journalistic formats, such as print, online, radio and television and modern digital formats, such as blogs and tweeting. Shorthand's role as a news gathering technique of primary source information cannot, therefore, be overestimated. It follows that to work effectively as journalists, learners must be able to take shorthand notes in a range of situations, and be able to transcribe them accurately.

This unit introduces shorthand theory and outlines, and begins speed-building work. It also places shorthand in a journalistic context, requiring learners to apply their skills to real situations when conventional modern recording devices are prohibited, such as courtrooms and some council chambers. This unit should be viewed as essential for learners following the journalism pathway.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the theory and practice of shorthand systems
- 2 Be able to use a shorthand system in journalistic situations at speeds of at least 50 wpm
- 3 Be able to produce copy for journalistic formats from own transcribed notes.

## Unit content

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### 1 Understand the theory and practice of shorthand systems

*Systems:* Teeline; Pitman; Gregg

*Theory:* rationale behind the chosen system; importance of shorthand (speed, ease, legal protection)

*Materials:* spiral-bound notebook; pencils; pens

*Outlines:* signs and symbols of a chosen system (alphabet, joining letters, vowels, word beginnings, word endings, figures, numbers, currencies)

### 2 Be able to use a shorthand system in journalistic situations at speeds of at least 50 wpm

*Selectivity:* whole items; main points; lists

*Political situations:* speeches; council meetings; committee meetings; parliamentary proceedings (national, European); assembly proceedings (regional, national); rallies; doorsteps; election results; events; openings

*Legal situations:* in court; on exit from court; at end of legal process

*Informational situations:* briefings; press conferences

*Interviews:* on the record; off the record; in private; in public

### 3 Be able to produce copy for journalistic formats from own transcribed notes

*Produce copy:* transcribe notes; journalistic formats, eg print, broadcast, online

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                    | Assessment criteria for pass<br>The learner can:   |
|---|--|
| LO1 Understand the theory and practice of shorthand systems                                   | 1.1 critically review major shorthand systems and their rationales<br>1.2 correctly use the signs and symbols of a chosen system under test conditions |
| LO2 Be able to use a shorthand system in journalistic situations at speeds of at least 50 wpm | 2.1 take accurate shorthand notes in five different journalistic situations at a speed of at least 50 wpm  |
| LO3 Be able to produce copy for journalistic formats from own transcribed notes.              | 3.1 use accurate transcriptions of own shorthand to produce copy, working to a standard acceptable to an employer or client.                           |

## Guidance

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### Links

This unit links to all production units in the Edexcel BTEC Level 4 HNC in Creative Media Production (Journalism) and the Edexcel BTEC Level 5 HND in Creative Media Production (Journalism).

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Broadcast Journalism as follows:

- B3 Originate and pitch ideas, and gather information for news stories.

### Essential requirements

Learners will need access to shorthand recordings, whether on conventional audio tape or a digitally recorded format, as well as audio equipment to work with in their own time.

### Employer engagement and vocational contexts

Guest talks by journalists and newspaper editors will help to develop an understanding of how this topic relates to journalistic practice. Shadowing of a working journalist would enable learners to take shorthand notes in real situations.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 44: Law for Journalists

Unit code: R/601/8340

Level: 4

Credit value: 15

### ● Aim

This unit aims to give learners a thorough understanding of the law as it relates to modern professional journalistic practice.

### ● Unit abstract

To work effectively, journalists must understand the legal framework of the country in which they operate.

In this unit, students will cover journalists' rights and obligations under the law, the court structure in the specific region in which they are working, court reporting, contempt of court, defamation and privacy legislation.

Learners must understand that media law is directly connected with the other subjects on the journalism curriculum. Law should be, as far as possible, directly connected with the other subjects on the journalism curriculum so that learners will be able to see it as a cross-curricular subject relevant to their total learning experience.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the legal framework
- 2 Understand law as it applies to journalistic practice
- 3 Understand constraints on court reporting
- 4 Be able to cover court stories.

## Unit content

---

### 1 Understand the legal framework

*Sources of law:* custom; precedent; statute

*Divisions of law:* criminal; civil

*Court structure:* criminal (magistrates' court, crown court, court of appeal, supreme court); civil (county court, high court, court of appeal, supreme court); tribunals; coroner's court

*Procedures:* criminal cases (arrest, conviction, sentencing, appeal); civil cases (issue of writ, finding, appeal)

### 2 Understand law as it applies to journalistic practice

*Defamation:* definitions (slander, libel); who hears the case; role of judge and jury; 1996 Act; what the plaintiff has to prove; defences for journalists (justification, fair comment, privilege, Albert Reynolds/public interest defence, accord and satisfaction, unintentional defamation, offer of amends, writ out of time, death of claimant)

*Criminal libel:* criminal defamation; malicious falsehood

*Privacy legislation:* Human Rights Act 1998; European Convention on Human Rights; Breach of Confidence; Data Protection Act; Freedom of Information Act; Wireless and Telegraphy Act; Interception of Communications Act; trespass; harassment

*Other legislation:* Rehabilitation of Offenders Act; Official Secrets Act; Broadcasting Acts (1990, 1996); Obscene Publications Act; blasphemy (Northern Ireland, Republic of Ireland); copyright and intellectual property law; equality legislation; race and religious hatred laws; planned or proposed legislation

### 3 Understand constraints on court reporting

*Rights and restrictions:* rights of access; reporting restrictions

*Regulation:* Contempt of Court Act 1981; sexual offences; juveniles; family cases; cases heard by a jury; risk of prejudicing legal proceedings; Press Complaints Commission; Ofcom

### 4 Be able to cover court stories

*Cover:* for print; for broadcast; for website

*Court stories:* magistrates' courts; crown courts; criminal cases; civil cases

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand the legal framework   | 1.1 critically review the legal framework from the point of view of journalistic practice  |
| LO2 Understand law as it applies to journalistic practice                  | 2.1 critically review the law as it applies to journalists in relation to how it might constrain journalistic practice   |
| LO3 Understand the constraints on court reporting                          | 3.1 explain in detail the constraints on court reporting   |
| LO4 Be able to cover court stories.  | 4.1 cover magistrates' court stories working to a standard acceptable to an employer or client<br>4.2 cover crown court stories working to a standard acceptable to an employer or client. |

## Guidance

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### Links

This unit links to all production units in the Edexcel BTEC Level 4 HNC in Creative Media Production (Journalism) and the Edexcel BTEC Level 5 HND in Creative Media Production (Journalism).

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Broadcast Journalism as follows:

- B1 Comply with law and broadcast industry regulations
- B2 Conduct yourself ethically (in Broadcast Media).

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Practising journalists and lawyers should be brought in as guest speakers, and visits to courts should be arranged.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 45: Drawing Techniques for Computer Game Concept Art

Unit code: A/601/8347

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of the techniques of drawing in various media and their practical skills in drawing figures and environments for computer game concept art.

### ● Unit abstract

The essence of this unit is to develop drawing skills to permit effective communication of the visualisation of imagined characters and locations within the conceptual game world. Skilful execution of these visualisations begins with study and practice of observational and life drawing.

In this unit learners will use a variety of media and techniques to develop their skills and ability in observational drawing. The process of observational work includes the ability to analyse, measure, dissect and accurately describe, not only from the environment but particularly in reference to life drawing and the human figure.

To achieve this, learners will have opportunities to explore, understand and communicate what they are observing, while incorporating formal elements into their drawings to show the use of line, shape, form, colour, pattern and texture, viewpoint, perspective, scale, and space. The study of human and animal anatomy and movement will develop understanding of what is happening under the skin, encouraging preparation of impressive dynamic concept drawings with enhanced realism.

Use of the participatory web will encourage exchange of critical feedback to improve drawing skills and throughout the unit learners will maintain a portfolio of concept drawing work suitable to support career development.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to create concept drawings for computer games from life
- 2 Be able to create and maintain personal drawing weblogs of computer game concept art
- 3 Be able to create and review career-oriented portfolios of own concept art drawing work.

## Unit content

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### 1 Be able to create concept drawings for computer games from life

*Drawing media:* pencils (graphite, colour, watercolour); charcoal; pastel (soft, hard); pen and ink; marker pens

*Drawing techniques:* line, eg gesture, contour; tone (value), eg shading, linear hatching, crosshatching; texture; perspective (1-point, 2-point, 3-point, 4-point); foreshortening; composition; colour

*Observational techniques:* lines; edges; spaces (positive, negative); shapes; relationships between spaces; light and shade; scale; point of view; gestalt (spirit or essence of subject matter)

*Working process:* preliminary sketches; media experimentation; annotated studies; final drawings (life drawing, environment)

*Physiology for drawing:* skeleton and muscles (human, animal); body proportions; biomechanical movement (human movement; animal movement)

### 2 Be able to create and maintain personal drawing weblogs of computer game concept art

*Personal drawing weblog:* weblog application, eg Facebook, Blogger, blog.co.uk; prepare work for upload (scan, photograph, resolution); upload; tags; weblog maintenance (regular postings, filtering comments)

*Feedback:* receive feedback; respond to feedback; feedback on others' weblogs

### 3 Be able to create and review career-oriented portfolios of own concept art drawing work

*Portfolio:* choice of media, eg paper, digital, online gallery; quality of presentation; for career development

*Content:* drawing media exercises; drawing technique exercises; annotated studies; final work

*Reflect on:* finished products (technical qualities, aesthetic qualities, suitability for purpose); technical skills; workflow and time management

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                   | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Be able to create concept drawings for computer games from life                          | 1.1 use different drawing media and techniques to create concept drawings from life working to a standard acceptable to an employer or client   |
| LO2 Be able to create and maintain personal drawing weblogs of computer game concept art     | 2.1 create an effective personal drawing weblog able to receive feedback<br>2.2 maintain personal drawing weblog thoroughly and regularly   |
| LO3 Be able to create and review career-oriented portfolios of own concept art drawing work. | 3.1 create a portfolio that effectively presents own drawing work for career development purposes<br>3.2 regularly review own drawing work against agreed criteria and make recommendations for improvements. |

## Guidance

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### Links

This unit links to:

- Unit 46: 2D Digital Graphics for Computer Games
- Unit 47: 2D Digital Animation for Computer Games
- Unit 69: 3D Modelling for Computer Games
- Unit 70: 3D Environments for Computer Games
- Unit 71: 3D Animation for Computer Games.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games as follows:

- IM5 Design user interfaces for interactive media products
- IM9 Provide creative and strategic direction for interactive media projects
- IM17 Architect interactive media products.

### Essential requirements

Learners will need access to a full range of mark-making materials.

### Employer engagement and vocational contexts

Centres are strongly encouraged to seek a close relationship with at least one organisation in the game industry (publisher, design studio, distributor etc) which could be approached to provide exemplar concept art from past game titles, and possibly provide a visiting speaker.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 46: 2D Digital Graphics for Computer Games

Unit code: J/601/8349

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of 2D digital graphics software and provide them with the skills required to use this software in creating graphics for computer games.

### ● Unit abstract

In this unit learners will become familiar with tools and techniques of the digital graphics software used to produce images for computer games. These techniques form the basis of the development of graphics for game poster production, game packaging, in-game graphics such as head up display graphics, sprite graphics, background graphics, image textures and concept art graphics – in short for all print and screen graphics for computer games. This unit is therefore fundamental to the development of digital design skills for the production of computer games.

It is important for learners to develop appropriate skills in using digital graphics software and this unit provides knowledge, understanding and practical experience providing an essential awareness and experience of commonly used software tools. Learners will have opportunities to experiment with graphic styles used to set mood and theme in computer game products.

Since this unit encourages learners to express imaginative skills, it is appropriate that some critical self-reflective practice is undertaken. This professional skill will be of great value in any future career.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the theory of digital graphics for computer games
- 2 Be able to generate ideas for computer game graphics
- 3 Be able to create digital graphics for computer games following industry practice.

## Unit content

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### 1 Understand the theory of digital graphics for computer games

*Digital imaging theory:* pixel (picture element, image resolution, intensity); types of digital graphics (raster images, vector images); file extensions; compression (lossy; lossless); MIP maps

*Image capture:* scanner; digital camera; tablet

*Image optimisation:* target image output; image bit depth; image resolution; image dimensions; image compression

*Storage of digital image assets:* file size; file naming conventions; asset management

*Applications:* sprites; concept art, eg character, weapon, vehicle, environment; texture art; background graphics, eg walls, forests, clouds; head up display (HUD); game packaging

*Artistic styles:* photorealism; cel-shading; abstraction; exaggeration, eg anime, manga

### 2 Be able to generate ideas for computer game graphics

*Ideas generation:* stimulus, eg client brief, own brief, from market research; brainstorming; mood boards; thumbnail sketching; concept drawings

*Legal and ethical considerations:* legal (copyright, libel, defamation, British Board of Film Classification, Race Relations Act 1976 and later amendments, Obscene Publications Act 1959 and later amendments); ethical (decency, representation of social groups)

*Computer game graphics:* in-game graphics, eg head up displays, sprites, backgrounds, textures; concept art; game packaging

*Graphics specification:* client needs; audience; thumbnail sketching; visual style, eg colour, style, photorealistic, cel-shaded, anime; composition (scale, point of view, perspective); typography; technical considerations, eg file format, file size, optimisation, file naming conventions, asset management, intended output

### 3 Be able to create digital graphics for computer games following industry practice

*Preparation:* workflow (scheduling, efficient time management); deadlines (production milestones, deliverables, quality assurance); asset management (file storage, file retrieval, naming conventions)

*Software interface:* work area; tool box; status bar; file information; window control; palettes (floating, docking, tabs, customising)

*Workflow:* reference images; plug-ins; optimising (bit depth, resolution, dimensions)

*Drawing tools:* tool options; brush; pencil; duplicate; clone; fill; text; line; stroke; shape; zoom; guides and rulers; grid; snap; palettes; layers; colour selection; graphics tablets

*Editing tools:* selection; transform; cut; copy; paste; crop; trim; erase; undo; fill

*Advanced tools:* effects; image adjustments; masks; paths; brushes; brush plug-in

*Game graphics:* head up displays; sprite graphics; image textures; concept art; game packaging, eg box cover, manual, label, poster

*Industry practice:* reflect on finished product (compared with original intentions, fitness for purpose, technical qualities, aesthetic qualities); production skills (ideas generation, graphics specification, workflow and time management, technical competence, teamwork)

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:             | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand the theory of digital graphics for computer games                       | 1.1 explain the theory of digital graphics for computer games  |
| LO2 Be able to generate ideas for computer game graphics                               | 2.1 generate imaginative ideas for a computer game taking account of legal and ethical considerations<br>2.2 document a graphics specification for a computer game working to a standard acceptable to an employer or client   |
| LO3 Be able to create digital graphics for computer games following industry practice. | 3.1 use preparation techniques to create digital graphics for a computer game working to a standard acceptable to an employer or client<br>3.2 use digital animation software tools to create digital graphics for a computer game working to a standard acceptable to an employer or client<br>3.3 critically evaluate own digital graphics work against agreed criteria following industry practice. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 45: Drawing Techniques for Computer Game Concept Art
- Unit 47: 2D Digital Animation for Computer Games
- Unit 69: 3D Modelling for Computer Games
- Unit 70: 3D Environments for Computer Games
- Unit 71: 3D Animation for Computer Games.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games, and Photo Imaging as follows:

#### **Interactive Media and Computer Games**

- IM1 Work effectively in interactive media
- IM2 Obtain assets for use in interactive media products
- IM3 Prepare assets for use in interactive media products
- IM9 Provide creative and strategic direction for interactive media projects
- IM11 Manage intellectual property rights
- IM16 Plan content for web and multimedia products

#### **Photo Imaging**

- PI-1 Apply copyright and other laws relating to usage and licensing of images
- PI-3 Plan and organise photographic assignments
- PI-15 Produce scanned images
- PI-16 Undertake technical adjustment of images
- PI-17 Prepare image output
- PI-18 Send and receive data digitally
- PI-21 Undertake image asset management
- PI-22 Plan, set up and control the digital workflow
- PI-23 Research and access images
- PI-24 Source and acquire images.

### Essential requirements

Learners will need access to appropriate industry-standard hardware and software.

## Employer engagement and vocational contexts

Centres should develop links with local game studios or publishers which could be approached to provide visiting speakers, study visits or samples of typical products.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

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- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 47: 2D Digital Animation for Computer Games

Unit code: A/601/8350

Level: 4

Credit value: 15

### ● Aim

The aim of the unit is to develop learners' understanding of and skills in using the software, tools and techniques that are needed to animate 2D content for computer games.

### ● Unit abstract

This unit provides learners with the opportunity to develop their skills in traditional animation techniques (as a background to inform planning and production of animation projects using 2D digital animation tools) and in using the tools and techniques of 2D digital animation needed to produce content for computer games.

Learners will develop their drawing skills, and the ability to develop fresh ideas, as these are a key pre-requisite to establishing a successful career in the animation industry.

Learners will also develop an understanding of the relationship of the animator to the computer programmer in a game production. Animations are triggered by software, so animators need to learn to work closely with programmers.

Since this unit requires learners to exercise imaginative skills, it is appropriate that some critical self-reflective practice is undertaken. This professional skill will be of great value in any future career.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand 2D animation techniques
- 2 Be able to generate ideas for 2D digital animations with soundtrack for computer games
- 3 Be able to create 2D digital animations with soundtrack for computer games following industry practice.

## Unit content

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### 1 Understand 2D animation techniques

*Traditional 2D animation techniques:* paper animation; cut-out animation; rotoscoping

*Digital 2D animation techniques:* application software, eg Flash, After Effects, Toon Boom Studio; pixel (picture element, image resolution, intensity); types of digital graphics (raster images, vector images); file extensions; compression (lossy; lossless); image capture (scanner, digital camera, tablet); image optimisation (image bit depth, image resolution, image dimensions, image compression); storage of digital assets (file size, file naming conventions, asset management)

### 2 Be able to generate ideas for 2D digital animations with soundtrack for computer games

*Ideas generation:* stimulus, eg client brief, own brief, from market research; brainstorming; mood boards; storyboards; concept drawings; characters; backgrounds; story scripts; audio; working within technical limitations

*Soundtrack:* sounds (dialogue, sound effects, actions, on-screen movement); music

*Animation specification:* client needs; audience; storyboarding; visual style; composition; typography; technical considerations; consideration of movement and timing; continuity; frames per second; perspective; soundtrack design; point of view

*Legal and ethical considerations:* copyright; ethical issues; intellectual property (IP)

### 3 Be able to create 2D digital animations with soundtrack for computer games following industry practice

*Preparation:* workflow (scheduling, efficient time management); deadlines (production milestones, deliverables, quality assurance); asset management (file storage and retrieval, naming conventions)

*Software interface:* work area; drawing tools; animation tools; motion paths; effects; camera movements; lip sync; image capture; import (artwork, video)

*Digital production:* use of software application, eg Flash, Photoshop, After Effects, Toon Boom Studio

*Post-production:* use of software, eg Flash, Photoshop, After Effects, Toon Boom Studio; soundtrack (music, dialogue, sound effects); synchronisation

*Asset management:* file storage and retrieval systems; export file path; file format; compression; file naming conventions; file backup systems

*Industry practice:* reflect on finished product (compared with original intentions, fitness for purpose, technical qualities, aesthetic qualities); production skills (ideas generation, animation specification, workflow and time management, technical competence, teamwork, own contribution)

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                                  | Assessment criteria for pass<br>The learner can:  |
|---|---|
| LO1 Understand 2D animation techniques  | 1.1 explain 2D animation techniques<br>1.2 explain 2D digital animation techniques  |
| LO2 Be able to generate ideas for 2D digital animations with soundtrack for computer games                  | 2.1 generate imaginative ideas for a 2D animation with soundtrack, taking account of legal and ethical considerations<br>2.2 document a 2D animation specification working to a standard acceptable to an employer or client  |
| LO3 Be able to create 2D digital animations with soundtrack for computer games following industry practice. | 3.1 use preparation techniques in the creation of a 2D animation for a computer game working to a standard acceptable to an employer or client<br>3.2 use digital animation software tools to create an imaginative 2D animation for a computer game working to a standard acceptable to an employer or client<br>3.3 critically evaluate own contribution to animation production against agreed criteria following industry practice. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 35: Animation Techniques
- Unit 46: 2D Digital Graphics for Computer Games
- Unit 49: 3D Computer Game Engines.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Animation and Interactive Media and Computer Games as follows:

#### **Animation**

- ANIM1 Work effectively in animation
- ANIM2 Manage and store assets
- ANIM4 Evaluate proposed ideas prior to production
- ANIM11 Create 2D assets for production
- ANIM12 Create 2D animation
- ANIM13 Finalise artwork for 2D animation
- ANIM23 Manage the production process

#### **Interactive Media and Computer Games**

- IM1 Work effectively in interactive media
- IM2 Obtain assets for use in interactive media products
- IM3 Prepare assets for use in interactive media products
- IM9 Provide creative and strategic direction for interactive media projects
- IM11 Manage intellectual property rights
- IM16 Plan content for web and multimedia products
- IM24 Create 2D animations for interactive media products

### Essential requirements

Learners will need access to appropriate industry-standard hardware and software and a library of up-to-date assets.

## Employer engagement and vocational contexts

Centres should develop links with local game studios or publishers which could be approached to provide visiting speakers, study visits or samples of typical products.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

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- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 48: Computer Game Platform Fundamentals

Unit code: D/601/8356

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of the software and hardware used in the industry in computer game platforms and enable them to connect game platforms and devices.

### ● Unit abstract

For employment in any role in the computer games industry, good technical knowledge is required, with awareness of the various game platforms and technologies.

In order to communicate effectively with others, entrants to the games industry must be able to comprehend the technical language used to describe elements of game systems, and be able to recognise the limitations inherent in the choice of destination platform selected for any game title.

To avoid making impossible demands of the specified platform, all those working in the industry must be aware of the function and purpose of each component of the modern interactive game system.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand computer game platform types
- 2 Understand hardware technologies of computer game platforms
- 3 Understand software technologies of computer game platforms
- 4 Be able to connect computer game platforms and devices.

## Unit content

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### 1 Understand computer game platform types

*Platform types:* arcade; console; PC; mobile; television; features; limitations

### 2 Understand hardware technologies of computer game platforms

*Human-computer interface devices:* interface devices (ergonomic design, button configurations, user-centred design, portability); 3D device dimensionality and limitations, eg global positioning systems, accelerometers, gyro sensors, stereo cameras; 2D device dimensionality and limitations, eg cameras, mice, joysticks, touch screens; 1D device dimensionality and limitations, eg sliders, knobs, pressure-sensitive buttons; binary, eg buttons, toggles

*Processors:* central processor unit (CPU) (types, speed, cache, address/data bus); graphics processing unit (GPU) (types, speed, cache, address/data bus, 2D, 3D)

*Computer memory:* purpose; random access memory (RAM); capacity; memory types; graphics memory

*Display:* built-in; external; liquid crystal display (LCD); light-emitting diode (LED)

*Audio:* sound cards; audio processor; mono; stereo; surround; 3D; channels; sampling rate; memory; media communications processor (MCP)

*Game storage medium:* proprietary; standard; flash memory

*Platform interfacing:* device interfacing (ports, connectivity, device drivers)

*Experimental:* virtual reality gear; augmented reality gear; 3D televisions

### 3 Understand software technologies of computer game platforms

*Platform dependency:* dependent; independent

*Operating systems:* PC; Macintosh; handheld; mobile; independent, eg browser-based

*Drivers:* sound card driver; graphics card driver

*Application software:* interpreted languages for games (Java, J2ME); compiled languages for games (C++); object-oriented languages for games (C#, C++, Java, J2SE, J2ME); scripting languages for games, eg ActionScript; scripting for 3D asset workflow, eg MEL scripting, MAXScript, XSI scripting

*Graphical application programming interface:* OpenGL; OpenGL ES; DirectX

*Audio application programming interface:* OpenAL; OpenSL ES; Java Sound API

### 4 Be able to connect computer game platforms and devices

*Connectivity:* console to console; PC local area network (LAN); wide area network (WAN), eg Xbox live, MS Arcade, online multiplayer; wireless

*Network considerations:* LAN; WAN; hardware requirements; software requirements; cabling; wireless; mobile phone networks; servers; network operating systems; network topologies; protocols

*Evidence building:* records, eg learning logs, blog, wiki, authenticated checklists, photographs, video, portfolio

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand computer game platform types                                | 1.1 critically review game platform types  |
| LO2 Understand hardware technologies of computer game platforms            | 2.1 critically review the hardware technologies of computer game platforms   |
| LO3 Understand software technologies of computer game platforms            | 3.1 critically review the software technologies of computer game platforms   |
| LO4 Be able to connect computer game platforms and devices.                | 4.1 connect and configure platforms working to a standard acceptable to an employer or client<br>4.2 connect to game networks working to a standard acceptable to an employer or client. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 49: 3D Computer Game Engines
- Unit 75: Computer Game Design Techniques
- Unit 79: Human-Computer Interfaces for Computer Games.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games as follows:

- IM20 Design electronic games
- IM21 Program electronic games to develop functionality
- IM22 Test electronic games.

### Essential requirements

This unit requires that learners have access to a wide variety of modern and archive game platforms, peripheral devices both cabled and wireless, and a variety of computer game titles on a range of platforms. Access to a LAN and a WAN is necessary to enable learners to install LAN games and online games.

### Employer engagement and vocational contexts

Centres should develop links with local game studios or publishers which could be approached to provide visiting speakers, study visits or samples of typical products.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

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- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 49: 3D Computer Game Engines

Unit code: M/601/8359

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of computer game engines, and provide them with the skills needed to use them when developing a new game.

### ● Unit abstract

In this unit, learners will become familiar with game engine technology, the central piece of software used for the assembly of modern computer games.

Without a game engine, the process of game development is laborious and costly. The engine is used to streamline the project, particularly with respect to a particular genre of gameplay. For example, one engine may be particularly suited to making strategy games, while another may be suitable for developing vehicle simulations, though most can be adapted to broader genres.

By building playable games or modifications of existing games, learners will gain an understanding of how a modern computer game is pieced together. Learners will integrate 3D environments, cameras, control systems and game logic to put playable games together.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the relationships between 3D computer game elements
- 2 Be able to implement points of view in computer games using cameras from 3D game engines
- 3 Be able to implement control systems in computer games using input devices via 3D game engines
- 4 Be able to produce playable mods based on gameplay genres using 3D game engines.

## Unit content

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### 1 Understand the relationships between 3D computer game elements

*Dynamic elements:* animated 3D meshes, eg non-player characters, foliage, background props, physics-enabled geometry; entities, eg items the player can pick up, waypoints for artificial intelligence pathfinding, information used to initialise the game; dynamic lights (point lights, spot lights, directional lights); trigger objects; invisible volumetric objects that control gameplay, eg water volumes, fog volumes, blocking meshes

*Static elements:* visible 3D models, eg environmental architecture, foliage; background objects, eg skyboxes; lightmapping; constructive solid geometry (convex geometry, concave geometry)

*Relationships between game elements:* game rules; balancing gameplay; ending conditions (victory, loss); feedback (positive, negative)

### 2 Be able to implement points of view in computer games using cameras from 3D game engines

*Point of view:* first-person, eg *Unreal Tournament*, *Half-Life*, *Mirror's Edge*; third-person, eg *Oni*, *Tomb Raider*, *Shadow Of The Colossus*, *Okami*; context-sensitive, eg *Alone In The Dark*, *Resident Evil*, *Broken Sword 3*; aerial point of view, eg *Rome: Total War*, *Myth*

*Virtual camera parameters:* field of view; orthographic projection; clipping planes (near clip, far clip); transforms (position, rotation); interactive movement

### 3 Be able to implement control systems in computer games using input devices via 3D game engines

*Input devices:* implementation of PC devices, eg keyboard, mouse; understanding of console controllers, eg Sony Playstation controller, Nintendo Wii remote; understanding of handheld device inputs, eg Apple iPhone, Nintendo DS

*Relationships between input devices and virtual 3D world:* controls to manipulate objects in the world, eg interacting with doors to open them, keyboard movement for player character; controls to cue events, eg cutscene animations

*Relationships between input devices and cameras:* navigation of 3D environments; control of player's point of view

### 4 Be able to produce playable mods based on gameplay genres using 3D game engines

*Mods:* gameplay modification, eg creation of new 'capture the flag' levels in Unreal Engine 3, new *Team Fortress* 'control point' levels in Source Engine

*Gameplay genres:* platformer; puzzle; construction and management; massively multiplayer role-playing games

*3D Game Engines:* appropriate use of level editing software, eg Unreal Development Kit, Source Engine, CryEngine, Unity3D; gameplay scripting; game logic; sequenced events

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                         | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand the relationships between 3D computer game elements                                 | 1.1 explain how 3D elements can relate to one another in a computer game   |
| LO2 Be able to implement points of view in computer games using cameras from 3D game engines       | 2.1 use cameras from 3D game engines to implement points of view in a computer game justifying decisions made in terms of the game's genre |
| LO3 Be able to implement control systems in computer games using input devices via 3D game engines | 3.1 implement a system of input for controlling a computer game working to a standard acceptable to an employer or client                  |
| LO4 Be able to produce playable mods based on gameplay genres using 3D game engines.               | 4.1 produce a playable mod for a gameplay genre using a 3D game engine, working to a standard acceptable to an employer or client.         |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 14: Computer Game Studies
- Unit 45: Drawing Techniques for Computer Game Concept Art
- Unit 46: 2D Digital Graphics for Computer Games
- Unit 47: 2D Digital Animation for Computer Games
- Unit 49: 3D Computer Game Engines
- Unit 69: 3D Modelling for Computer Games
- Unit 70: 3D Environments for Computer Games.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games as follows:

- IM20 Design electronic games
- IM21 Program electronic games to develop functionality
- IM22 Test electronic games.

### Essential requirements

Learners will need access to a computer game engine featuring a 3D level editor such as Source, Unreal Development Kit, Unity 3D, or CryEngine.

They will also need access to a stock library of computer game assets such as 3D models, image files, animations and sounds. Most large engines provide such a library, but if the learner needs to produce these assets personally, then they will need access to software such as Autodesk 3DSMax, AutoDesk Maya, Blender, SoundForge, Reason, Photoshop, or GIMP.

### Employer engagement and vocational contexts

Centres should develop contacts with a games development company and arrange for learners to visit the company. If it is difficult to make contact with developers, there may be publisher-owned quality-assurance companies within reach. Game testers and senior testers will be close to the workings of other developers' technology and techniques and may be able to provide an insight that developers themselves cannot.

Many games companies have community fora on their websites where company staff discuss their work with fans and customers. This can often be an excellent way for learners to make one-to-one contact with people in the industry and seek advice or even employment.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

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- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 50: Music and Sound for Computer Games

Unit code: K/601/8361

Level: 4

Credit value: 15

### ● Aim

The aim of this unit is to develop learners' understanding of and skills in the design and production of music and sound for the computer games industry.

### ● Unit abstract

Games technology changes constantly and with every new development each new game title tries to outperform the previous one. As technology improves, every game title attempts to implement new ways of making games faster, bigger and louder than before; this means constantly adapting to new techniques of producing sound and music for games. The soundtrack for games is becoming like that of feature film music — developers are using techniques where characters have personal themes and signature instruments. Game world locations and destinations with highly recognisable ambient and musical settings will begin to develop and expand, including the implementation and development of interactive (true adaptive) music to next-generation games.

In this unit learners will develop their understanding of how music and sound are used in a game and how sound is designed and produced for games. Learners will design and produce appropriate original sounds for a game and will integrate these sounds and stock audio content into a scene of a game.

Since this unit requires learners to exercise imaginative skills, it is appropriate that some critical self-reflective practice is undertaken. This professional skill will be of great value in any future career.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand theory and methods of sound design and production for computer games
- 2 Understand the use of sound and music in computer games
- 3 Be able to create sound assets and integrate them into computer games.

## Unit content

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### 1 Understand theory and methods of sound design and production for computer games

*Theory of sound:* waveform (wavelength, amplitude, frequency); pitch; Hertz (Hz); decibel level (dB); sound generator (loudspeaker)

*Sound file formats:* uncompressed (wav, aiff, au, smp, voc); lossy compression (mp3, ra, vox)

*Audio sampling:* file size constraints (resolution, bit-depth); sample rate; mono; stereo; surround

*Sound production methods:* Foley artistry; sound libraries; original sound production

*Audio recording systems:* analogue; digital; computer audio workstation; multi-track systems; musical instrument digital interface (MIDI); software sequencers; software plug-ins; sound editors; sound modules; midi keyboard instruments

### 2 Understand the use of sound and music in computer games

*Psychology of sound:* emotion; mood; perception; loudness; timbre; film and game parallels; sound as information (speech, iconic, symbolic, metaphoric); impact on player

*Audio environment:* creating ambience; atmosphere; communicating what producer wants the listener to know or experience; 3D audio; surround sound; interactive adaptive audio

*Game music:* purpose, eg mood, action, suspense; intro sequence; closing sequence; credit sequence; plot advancement; interactive adaptive music

### 3 Be able to create sound assets and integrate them into computer games

*Plan:* considerations (genre, sample rate, resolution, stereo or mono, processor effects, ambient sound, speech, voiceover); sound list (audio storyboard); asset management (file storage, file retrieval, naming conventions); workflow (scheduling, efficient time management); deadlines (production milestones, deliverables, quality assurance)

*Recording sound:* recording log; recording (fieldwork, Foley effects, voiceovers, studio)

*Audio levels and metering:* meters (VU meter, peak program meter); standard operating level

*Sound manipulation:* editing; effects; time and pitch; filters; layering; loops; cue list; playlist; mix down

*Audio production:* mixing; rendering

*Integrate audio:* synchronising sounds (actions, on-screen movement, cutscene); lip synching

*Legal issues:* copyright; licences; ancillary rights; royalties; property rights; talent release contracts

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:          | Assessment criteria for pass<br>The learner can:  |
|---|---|
| LO1 Understand theory and methods of sound design and production for computer games | 1.1 explain theory of sound as applicable to sound design for computer games<br>1.2 explain sound production methods as applicable to sound design for computer games<br>1.3 explain sound design methods as applicable to sound design for computer games        |
| LO2 Understand the use of sound and music in computer games                         | 2.1 analyse the use of sound and music in computer games  |
| LO3 Be able to create sound assets and integrate them into computer games.          | 3.1 create sound assets for computer games complying with relevant legal requirements and working to a standard acceptable to an employer or client<br>3.2 integrate sound assets into a computer game working to a standard acceptable to an employer or client. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 49: 3D Computer Game Engines
- Unit 51: Computer Game Storytelling Techniques
- Unit 75: Computer Game Design Techniques.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Editing, Interactive Media and Computer Games, and Sound as follows:

#### Editing

- E21 Select and assemble sound to support visual images

#### Interactive Media and Computer Games

- IM27 Create sound effects for interactive media products

#### Sound

- S2 Identify, devise and manage the sound requirements
- S14 Mix recorded sound
- S16 Make sound recordings
- S20 Edit sound.

### Essential requirements

Learners will need access to appropriate industry-standard hardware and software, a range of professional-standard audio recording systems and sound editing software, and a library of up-to-date audio assets.

### Employer engagement and vocational contexts

Centres should develop links with local game studios or publishers which could be approached to provide guest speakers, study visits or samples of typical products.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 51: Computer Game Storytelling Techniques

Unit code: T/601/8363

Level: 4

Credit value: 15

### ● Aim

This unit aims to develop a sophisticated understanding of game story writing techniques and provide learners with the skills needed to write story and dialogue for the computer games industry.

### ● Unit abstract

As games have become more and more mainstream entertainment and their development budgets have grown larger, the importance of good writing has also grown. Successful games are more than likely to have a solid story and lifelike characters to guide players through the game space while allowing them to have a personal game experience.

This unit aims to provide learners with an appreciation of the underlying principles of storytelling and how they can enhance a player's immersion in the game world. Learners will thus develop a sound understanding of game story writing strategies before applying them to their own interactive narratives.

Learners will develop an understanding of how to use elements such as narration, dramatic tension, monologue and dialogue to serve the purposes of their game story and will apply their observations of human attitudes and emotions to the development of convincing characters for their game concept.

Since this unit requires learners to exercise imaginative skills, it is appropriate that some critical self-reflective practice is undertaken. This professional skill will be of great value in any future career.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to analyse computer game storytelling
- 2 Be able to create story for computer games
- 3 Be able to create computer game story dialogue.

## Unit content

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### 1 Be able to analyse computer game storytelling

*Storytelling structures:* three-act structure; chapter structure; hero's journey; limited and unlimited series (soap operas)

*Storytelling elements:* representation (emotions, characterisation, stereotypes); emotional themes (vengeance, happiness, fear, anger, perseverance, heroism, valour, hope, competitiveness); forms of dramatic tension (internal, external, interpersonal)

*Interactive storytelling:* embedded; emergent; cinematics; cutscenes; triggered events; player control; agency (player influence on future events, player influence on outcome); character customisation; linear approaches; nonlinear approaches; granularity; plot advancement

*Analyse:* genre (structure, iconography, characters); storytelling approaches; storytelling elements; interactive storytelling; narrative flow; impact on player; clichés; overused situations; overused themes

### 2 Be able to create story for computer games

*Story stimulus:* original intellectual property (IP); franchised IP; prequel; client brief; target audience

*Storytelling components:* theme; setting; context; backstory; premise

*Plot devices:* types of plot devices; exposition; foreshadowing; conflict or problem; complication; goals (MacGuffin, ticking clock); plot twists (red herring, reversals); climax; deus ex machina; suspense; resolution; conclusion

*Characterisation:* character types (antagonist, protagonist, guardian, sidekick, player character, non-player character); character backstory (physiological, speech, sociological, psychological, issues of representation); character growth (character arcs, relationships, character capabilities, status)

*Narrative flow:* linear storylines; nonlinear storylines (branching, foldback, emergent); incorporating player actions

### 3 Be able to create computer game story dialogue

*Game dialogue elements:* narration (first-person, third-person, voiceover, off screen); monologue; dialogue

*Characterization techniques:* grammar; vocabulary; tone of voice; accent; sentence complexity; speed of speaking

*Script writing techniques:* layout (action, scene headings, character name, extension, dialogue, parenthetical, transition, shot, dual-dialogue); storyboard; flowchart

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Be able to analyse computer game storytelling                          | 1.1 analyse examples of computer game storytelling  |
| LO2 Be able to create story for computer games                             | 2.1 originate an imaginative idea for a computer game story<br>2.2 use storytelling components imaginatively to create a fluent and compelling computer game story<br>2.3 create characters with a well developed backstory for a computer game |
| LO3 Be able to create computer game story dialogue.                        | 3.1 create game story dialogue showing imagination and creativity<br>3.2 apply script writing techniques to present game story dialogue working to a standard acceptable to an employer or client.  |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 49: 3D Computer Game Engines
- Unit 50: Music and Sound for Computer Games
- Unit 75: Computer Game Design Techniques.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games as follows:

- IM23 Create narrative scripts for interactive media products.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Centres should develop links with local game studios or publishers which could be approached to provide visiting speakers, study visits or samples of typical products.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
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- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 52: Ideas Generation for Computer Games

Unit code: F/601/8365

Level: 4

Credit value: 15

### ● Aim

The aim of this unit is to develop learners' understanding of and skills in ideas-generation techniques in the context of the design and development of computer games.

### ● Unit abstract

The most difficult part of being a creative of any kind is ideas generation. This is a skill that it is necessary to develop and use in the creation of computer games. One technique many designers use is mind mapping to brainstorm and generate ideas. The loose and visual manner in which a mind map is created stimulates ideas better than linear note taking because it helps the brain make new connections and is an effective way to communicate to clients and team members while a project is in its concept phase.

In this unit learners will originate ideas which fulfil communication objectives for game graphics, animation or game design. Learners will also be required to use a range of techniques to communicate their ideas on paper and they will be able to identify the cultural contexts in which their ideas work.

Since this unit requires learners to exercise imaginative skills, it is appropriate that some critical self-reflective practice is undertaken. This professional skill will be of great value in any future career.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to apply idea-generating techniques to originate ideas for computer games
- 2 Be able to develop ideas for computer games within a cultural, legal and ethical context
- 3 Be able to communicate ideas for computer games.

## Unit content

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### 1 Be able to apply idea-generating techniques to originate ideas for computer games

*Stimulation of creative thinking:* association of random words, objects or images; pairing of images and words to enhance or change meanings; exploring, experimenting, visualisation

*Promotion of free flow of ideas:* temporary suspension of critical judgement; brainstorming

*Association and development of ideas:* drawing verbal mind maps; drawing visual mind maps; using historical and contemporary visual references

*Stimulus:* client brief; own brief; market research

*Research:* references (visual, non-visual, historical, contemporary); sources, eg libraries, museums, archives, websites, moving image (fiction, documentary), interviews, travel

*Idea-generating techniques:* brainstorming; mood boards; thumbnail sketching; concept drawings; visualisation

*Idea-generating tools:* physical media, eg pencils, crayons, markers, paint; digital media, eg DVDs, computer games, digital photographs; computer software, eg mind mapping, storyboarding, 2D and 3D animation, MS PowerPoint, world wide web

### 2 Be able to develop ideas for computer games within a cultural, legal and ethical context

*Cultural contexts:* global; national; regional; ethnic; social; religious; historic; age related; special interest related

*Legal and ethical considerations:* libel; ethical issues (race, gender, religion, sexuality, decency); localisation

### 3 Be able to communicate ideas for computer games

*Forms of communication:* visuals; storyboards; 3D models; audio-visual presentations; animatic; concept art

*Methods of presentation:* display; documentation; digital presentation techniques

*Present ideas:* pitch ideas (to team, to client)

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                   | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Be able to apply idea-generating techniques to originate ideas for computer games        | 1.1 methodically apply techniques for generating ideas for computer games documenting the process to a standard acceptable to an employer or client                           |
| LO2 Be able to develop ideas for computer games within a cultural, legal and ethical context | 2.1 develop and justify a cultural context for an idea for a computer game<br>2.2 critically assess legal and ethical considerations arising from an idea for a computer game |
| LO3 Be able to communicate ideas for computer games.   | 3.1 present ideas for a computer game with clarity and confidence in an appropriate format.   |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 45: Drawing Techniques for Computer Game Concept Art
- Unit 46: 2D Digital Graphics for Computer Games
- Unit 47: 2D Digital Animation for Computer Games
- Unit 51: Computer Game Storytelling Techniques
- Unit 71: 3D Animation for Computer Games
- Unit 75: Computer Game Design Techniques
- Unit 76: Level Design for Computer Games.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards for Interactive Media and Computer Games as follows:

- IM9 Provide creative and strategic direction for interactive media projects.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Centres should develop links with local game studios or publishers which could be approached to provide guest speakers, study visits or samples of typical products.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

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- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 53: Radio Documentary Production

Unit code: Y/601/8369

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of current practice in the radio documentary production industry and their skills in radio documentary programme production.

### ● Unit abstract

Radio documentary programming was once the province of speech radio stations like BBC Radio 4, but over recent years it has expanded into the commercial radio sector and in addition forms a significant part of the output of not-for-profit community radio stations.

In this unit learners will research and analyse the content, structure and style of current and past radio documentary programmes from different stations. They will originate an idea for a radio documentary for a specific audience, and develop it into a proposal, treatment and outline script. Learners will then apply their knowledge and skills to plan, acquire appropriate content and edit the material into a final documentary programme for broadcast.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the form and structure of radio documentary
- 2 Be able to develop scripts for radio documentaries for specific audiences
- 3 Be able to produce radio documentaries for specific audiences
- 4 Be able to reflect on own radio documentary production work.

## Unit content

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### 1 Understand the form and structure of radio documentary

*Radio codes:* speech (dialogue, voices); music (signature tune, background, underscores, mood setting); sounds (spot effects, ambient backgrounds); silence (dead air, dramatic effect, separating scenes)

*Documentary conventions:* narrator led; presenter linked; use of actuality; location recorded atmosphere; use of music; contributor led; pre-recorded sound effects

*Documentary styles:* investigative; radio ballad; music documentary; informational; difference between documentary and feature

*Legal and ethical constraints:* legal (libel, defamation, privacy); ethical (public interest, decency and good taste, balance and impartiality, clandestine recording); adherence to appropriate legislation and codes of practice, eg broadcasting acts, Ofcom, BBC charter

### 2 Be able to develop scripts for radio documentaries for specific audiences

*Idea generation and development:* defining subject and angle; aims and objectives; relevance to target audience

*Proposal:* working title; duration; topic; audience; list of elements (scenes); list of interviews; list of contributors; overall budget figure

*Treatment:* interpretation; exposition; scenes in detail; character sketches; conflict; intended reading by audience

*Script:* conversational English; language appropriate to target audience; signposting; appropriate layout

### 3 Be able to produce radio documentaries for specific audiences

*Research:* primary sources; secondary sources; background interviews; contacts

*Pre-production:* detailed budget; production schedule; equipment booking; permissions; clearances

*Production:* record location interviews; record actuality; music; sound effects; narrations; linking dialogue

*Post-production:* review recorded material; edit content; upload pre-recorded music; upload pre-recorded sound effects; mix content; balance content; adhere to agreed running time; produce trails; write listings material

### 4 Be able to reflect on own radio documentary production work

*Finished product:* technical quality, eg pace, accessibility, clarity of material; aesthetic quality, eg style, use of music, script writing, signposting, direction and purpose; suitability for purpose; meeting deadline

*Feedback:* target audience; peers; teachers; professionals; contributors

*Production skills:* idea generation and development; validity of research methods and outcomes; production techniques; editorial considerations; legal and ethical considerations; technical competence; workflow and time management; teamworking

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:    | Assessment criteria for pass<br>The learner can:  |
|---|---|
| LO1 Understand the form and structure of radio documentary                    | 1.1 analyse the form and structure of examples of radio documentary   |
| LO2 Be able to develop scripts for radio documentaries for specific audiences | 2.1 develop imaginative ideas for a radio documentary for a specified audience<br>2.2 present a proposal for a radio documentary for a specified audience working to a standard acceptable to an employer or client<br>2.3 draft to final copy a script for a radio documentary for a specified audience working to a standard acceptable to an employer or client  |
| LO3 Be able to produce radio documentaries for specific audiences             | 3.1 complete pre-production for a radio documentary for a specified audience working to a standard acceptable to an employer or client<br>3.2 complete production for a radio documentary for a specified audience working to a standard acceptable to an employer or client<br>3.3 complete post-production for a radio documentary for a specified audience working to a standard acceptable to an employer or client |
| LO4 Be able to reflect on own radio documentary production work.              | 4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements.  |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 5: Practical Skills for Radio Production
- Unit 24: Multi-track Recording for Radio Production
- Unit 26: Script Writing for Factual Radio
- Unit 29: Radio Studio Technology.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards Radio Content Creation, and Sound as follows:

#### Radio Content Creation

- RC1 Work effectively in radio
- RC3 Research audiences for radio
- RC4 Contribute to the creative process in radio
- RC5 Originate and develop ideas for radio content
- RC6 Undertake research for radio
- RC7 Work to a brief for radio content
- RC9 Evaluate ideas for radio content
- RC10 Write for radio
- RC12 Manage audio material
- RC15 Edit, process and mix audio
- RC16 Select and direct radio presenters, performers and voiceover artists
- RC31 Comply with the law when working in radio
- RC32 Conduct yourself ethically when working in radio

#### Sound

- S1 Work effectively in sound production
- S2 Identify, devise and manage the sound requirements
- S5 Rig sound equipment
- S8 Align the sound system
- S11 Acquire sound using a microphone
- S13 Mix sound live
- S14 Mix recorded sound
- S15 Work with supplementary sound material
- S16 Make sound recordings
- S19 Document and store media
- S20 Edit sound.

## Assessment

Assessment assignments for this unit can be combined with those for *Unit 26: Script Writing for Factual Radio* if learners are taking that unit as part of their programme of studies.

## Essential requirements

Learners will need access to industry-standard audio recording and editing equipment. Access to a production music library is essential.

## Employer engagement and vocational contexts

Centres should develop contacts with industry practitioners with recent experience of producing radio documentaries to provide guest speakers, and arrange for learners to visit production companies and studios. A list of independent radio production companies approved for documentary programme making for the BBC can be found on the commissioning pages of the BBC website.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 54: Script Writing for Radio Fiction

Unit code: K/601/8375

Level: 5

Credit value: 15

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- Aim

This unit aims to develop learners' understanding of radio drama genres and their skills in script writing for broadcast radio fiction.

- Unit abstract

Radio is in some ways the most creative of media. The pictures created by radio drama and in dramatic readings are inside each listener's own head, formed entirely from a powerful mix of the spoken word – narration, dialogue, monologue – and other sounds. They can include ambient sound which creates an impression of place, such as sea wash on a shore, and spot effects which describe action, such as the firing of a gun. Every listener's own picture is unique.

The unit allows learners to work both in original and adapted fiction for radio. It is designed to build on experience gained in more general script writing contexts by developing imaginative uses of language and imagery in radio drama, whether for plays, serialisations, features or dramatic readings.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the markets for different genres of radio fiction scripts
- 2 Be able to develop proposals and treatments for radio fiction scripts
- 3 Be able to develop scripts for radio fiction production.

## Unit content

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### 1 Understand the markets for different genres of radio fiction scripts

*Genres:* single play; drama series; drama serial; soap opera; commercials; features; dramatic readings; sub-genres, eg comedy, period, detective; tone, eg humorous, serious, alternative; narrative structures (open, closed, multi-strand)

*Codes and conventions:* verbal (characterisation through casting, creating mood or action through acting techniques); non-verbal (scene change or passage of time indicated by use of silence or sound, location described by acoustics and atmosphere, spot effects indicating actions, use of incidental music for mood); use of narrator (diegetic, omniscient)

*Markets:* broadcast, online; different networks and stations, eg public, private, other; scheduling (transmission slots, availability of target audience, omnibus editions, repeats)

### 2 Be able to develop proposals and treatments for radio fiction scripts

*Generating ideas:* deciding genre and sub-genre; topic, eg heroic action; setting (location, time period); outline plot (original story, adaptation)

*Developing proposals:* drama (outline scenario, characterisation, plot synopsis); dramatic reading (plot synopsis); casting; relevance to target audience; suitability for proposed strand or time slot; originality, eg of new fiction, of adaptation; economy of casting

*Research:* sources (primary, secondary); to find ideas; to develop proposals and treatments, eg reading source material; for characters; for backgrounds; for music; for effects; for detail, eg historical and contemporary situations and characters, events, phenomena, societies, social interaction

*Pitch:* to commissioning editor

### 3 Be able to develop scripts for radio fiction production

*Scripts:* use of language appropriate to target audience and context; writing for the spoken word; house styles, eg in continuing drama, within series

*Script layout:* title; name and page number; spacing; use of pre-recorded material

*Content:* gaining and maintaining audience attention; clarity of location; point of view; characterisation; in drama, eg dialogue, monologue, music, sound design, sound effects; running time

*Development:* of plot; of characterisation

*Codes:* in radio drama; in dramatic readings; verbal (characterisation through casting, creating mood or action through acting techniques); non-verbal (scene change or passage of time indicated by use of silence or sound, location described by acoustics and atmosphere, spot effects indicating actions, use of incidental music for mood)

*Conventions:* in radio drama; in dramatic readings; use of plot and characterisation; narrative structures (open, closed, multi-strand); enigma; resolution; with or without theme tunes, eg Barwick Green; use of narrator (diegetic, omniscient); differences from writing for text-based and moving image media, eg 'blindness' of radio listeners

*Drafts*: submission for feedback; revisions in response to feedback (from group members, from target audience, from commissioning editor); revisions (for quality, for duration); final version

*Compliance*: legal (contempt, libel, use of copyright material); regulatory (impartiality and balance, taste and decency, safeguarding trust); codes of practice, eg BBC Editorial Guidelines, Ofcom Broadcasting Code

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand the markets for different genres of radio fiction scripts   | 1.1 critically assess the markets for different genres of radio fiction<br>1.2 analyse different genres of radio fiction, with detailed illustration from contemporary and historical examples  |
| LO2 Be able to develop proposals and treatments for radio fiction scripts  | 2.1 research and develop imaginative proposals and treatments for radio fiction scripts<br>2.2 pitch proposals and treatments for radio fiction to a commissioning editor with clarity and confidence   |
| LO3 Be able to develop scripts for radio fiction production.               | 3.1 develop scripts for radio fiction working to a standard acceptable to an employer or client<br>3.2 assess feedback and revise drafts working to a standard acceptable to an employer or client<br>3.3 comply with legal and regulatory requirements relevant to radio fiction production. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 5: Practical Skills for Radio Production
- Unit 10: Radio Studies
- Unit 25: Radio Features Production
- Unit 56: Radio Drama Production.

There are opportunities to relate work done for this unit to Skillset National Occupational Standards in Radio Content Creation as follows:

- RC1 Work effectively in radio
- RC3 Research audiences for radio
- RC4 Contribute to the creative process in radio
- RC5 Originate and develop ideas for radio content
- RC6 Undertake research for radio
- RC7 Work to a brief for radio content
- RC8 Pitch ideas for radio content
- RC9 Evaluate ideas for radio content
- RC10 Write for radio.

### Assessment

Assessment for this unit can be combined with assessment of *Unit 56: Radio Drama Production* if learners are taking that unit as part of their programme of studies.

### Essential requirements

Learners will need access to industry-standard facilities for making off-air recordings and playback, and must have access to a good library of current and past radio dramas and scripts.

## Employer engagement and vocational contexts

Radio stations and professionals should be approached to provide visiting speakers and visits. Contact information can usually be found on radio stations' own websites or in telephone directories, but specialised sites such as [www.mediauk.com/radio/](http://www.mediauk.com/radio/) can provide useful links.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

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- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 55: Radio Quizzes and Light Entertainment

Unit code: T/601/8380

Level: 5

Credit value: 15

- Aim

This unit aims to develop learners' understanding of radio quizzes and light entertainment and provide them with skills needed to produce studio or location-based radio entertainment programmes to broadcast standard.

- Unit abstract

Quizzes and other light entertainment sub-genres in radio can present interesting and often amusing opportunities to develop a range of skills. They include research, planning and production, as well as casting and presentation. The importance of studio discipline will be reinforced, and it will be possible for more ambitious productions to be undertaken, which require the arranging of an event in a public or private venue.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand output and practices in radio quiz and light entertainment programming
- 2 Be able to devise and plan radio quiz and light entertainment programmes
- 3 Be able to produce radio quiz and light entertainment programmes
- 4 Be able to assess own quiz and light entertainment programme production work.

## Unit content

### 1 Understand output and practices in radio quiz and light entertainment programming

*Output:* genres, eg quiz programmes, panel games, comedy sketches, stand-up comedy, sit-coms; quiz formats, eg competitive amongst individuals, competitive amongst teams, non-competitive; styles, eg serious, informative, funny, topical, thematic; tone, eg conventional, anarchic, alternative; for different production contexts, eg BBC national, BBC local, commercial, restricted service licence stations, community radio; for different target audiences, eg by station, by demographics

*Practices:* devising programme structure, eg scripted, semi-scripted, planned, spontaneous, divided into rounds or sections; recording (studio-based, on location); use of audiences (invited, canned)

### 2 Be able to devise and plan radio quiz and light entertainment programmes

*Devise:* according to chosen genre, eg quiz programme, panel game, comedy sketches, stand-up comedy, sit-com; format; style; tone; structure; content, eg fully scripted, pre-planned, improvised, question rounds; variety of approach, eg using found or pre-recorded audio

*Plan:* personnel, eg producer, presenter, scorer, teams, technical crew, performers; venue, eg studio, private hall, public hall; access to space; health and safety risk assessments

*Pre-production:* using research sources, eg primary, secondary; script writing; casting; pre-recording material (themes, stings, audio clues); bookings; arranging audience; arranging venue; rehearsal

*Audience:* audience management; health and safety; warm-up; effects microphones; monitoring; public address system; interaction with presenter

### 3 Be able to produce radio quiz and light entertainment programmes

*Production:* set-up, eg studio, location; rehearsal in situ or elsewhere; recording; timings; mixing; recording media; monitoring; effects microphones; public address system; audience management (health and safety, warm-up, dismissal)

*Post-production:* editing (for fluffs, for duration, for compliance); writing cue material (title, name, transmission date, cue and back announcement, in cue, out cue, duration, technical information)

*Additional material:* metadata; parallel web content

*Compliance:* legal (contempt, libel, use of copyright material); regulatory (impartiality and balance, taste and decency, safeguarding trust); codes of practice, eg BBC Editorial Guidelines, Ofcom Broadcasting Code

### 4 Be able to assess own quiz and light entertainment programme production work

*Finished product:* technical quality; aesthetic quality; suitability for purpose; audience feedback

*Production skills:* technical competence; workflow and time management; meeting deadlines; teamworking

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:            | Assessment criteria for pass<br>The learner can:  |
|---|---|
| LO1 Understand output and practices in radio quiz and light entertainment programming | 1.1 analyse radio quiz and light entertainment output in terms of genre, production context and audience<br>1.2 analyse radio quiz and light entertainment output in terms of practices   |
| LO2 Be able to devise and plan radio quiz and light entertainment programmes          | 2.1 originate and develop imaginative ideas for a quiz programme<br>2.2 originate and develop imaginative ideas for a light entertainment programme<br>2.3 carry out pre-production for quiz and light entertainment programmes working to a standard acceptable to an employer or client   |
| LO3 Be able to produce radio quiz and light entertainment programmes                  | 3.1 produce, record and edit programmes working to a standard acceptable to an employer or client<br>3.2 produce metadata and parallel web content for publication working to a standard acceptable to an employer or client<br>3.3 ensure compliance with legal and regulatory constraints |
| LO4 Be able to assess own quiz and light entertainment programme production work.     | 4.1 critically evaluate own finished products against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements.   |

## Guidance

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### Links

This unit links with:

- Unit 5: Practical Skills for Radio Production
- Unit 10: Radio Studies
- Unit 24: Multi-track Recording for Radio Production
- Unit 56: Radio Drama Production.

There are opportunities to relate work done for this unit to Skillset National Occupational Standards in Radio Content Creation, and Sound as follows:

#### Radio Content Creation

- RC1 Work effectively in radio
- RC3 Research audiences for radio
- RC4 Contribute to the creative process in radio
- RC5 Originate and develop ideas for radio content
- RC6 Undertake research for radio
- RC7 Work to a brief for radio content
- RC8 Pitch ideas for radio content
- RC9 Evaluate ideas for radio content
- RC10 Write for radio
- RC12 Manage audio material
- RC13 Operate a radio studio
- RC14 Record audio on location and in the studio
- RC15 Edit, process and mix audio
- RC16 Select and direct radio presenters, performers and voiceover artists
- RC18 Select and brief radio contributors
- RC20 Assist with radio productions
- RC21 Produce speech content for radio
- RC27 Evaluate the success of radio programming and projects
- RC31 Comply with the law when working in radio
- RC32 Conduct yourself ethically when working in radio

#### Sound

- S1 Work effectively in sound production
- S2 Identify, devise and manage the sound requirements
- S3 Assess studios and locations
- S5 Rig sound equipment
- S8 Align the sound system
- S13 Mix sound live
- S14 Mix recorded sound
- S15 Work with supplementary sound material

- S16 Make sound recordings
- S17 Record sound on location
- S19 Document and store media
- S20 Edit sound.

### Essential requirements

Learners will need access to industry-standard radio studio and off-air recording facilities.

### Employer engagement and vocational contexts

Centres should take learners to see recordings taking place and radio professionals should be brought in as visiting speakers. Contact information can usually be found on the stations' own websites or in telephone directories, but specialised sites such as [www.mediauk.com/radio/](http://www.mediauk.com/radio/) can provide useful links.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 56: Radio Drama Production

Unit code: A/601/8381

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of radio drama and provide them with the skills needed to create drama productions for radio broadcast.

### ● Unit abstract

Radio drama is produced in a variety of different contexts, from network radio to commercial production. Done well it can be very expensive to produce, which is why few commercial radio stations include drama in their programming, but making it and listening to it can be very rewarding. This practical unit gives learners the opportunity to work together in the varied field of radio drama. Learners will develop new and existing pre-production, production and post-production audio skills and apply them to the specific context of radio drama production. They will compare and contrast styles and narrative structures in a range of broadcast examples. They will also produce their own radio drama for radio broadcasting or narrowcasting via the internet.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand genres and structures of radio drama
- 2 Be able to pre-produce, produce and post-produce radio drama for different contexts
- 3 Be able to reflect on own radio drama production work.

## Unit content

### 1 Understand genres and structures of radio drama

*Genres:* defined by type (single play, serial, drama series, soap opera, situation comedy, radio advertisement); defined by theme, eg crime, comedy, science fiction, contemporary, historical; styles, eg traditional, avant-garde, serious, humorous, related to context, related to target audience

*Generic codes and conventions:* verbal (characterisation through casting, creating mood or action through acting techniques); non-verbal (scene change or passage of time indicated by use of silence or sound, location described by acoustics and atmosphere, spot effects indicating actions, use of incidental music for mood); use of narrator (diegetic, omniscient)

*Structures:* narrative (closed, serial, multi-strand); duration; use of plot and characterisation; disequilibrium; resolution; flashbacks

### 2 Be able to pre-produce, produce and post-produce radio drama for different contexts

*Production requirements:* acoustics, eg choice of location for live acoustic, use of processing in production or post-production for studio recordings; effects (spot, sustained, found, original); music; microphone use; stereo image, eg panning during recording, panning in post-production

*Pre-production:* bookings (studio, equipment, personnel); casting (suitability, age, accent, tone, texture, auditions, demo tapes); arranging cast, eg agents, voice agencies, amateurs; pre-visits, eg location; audio sources, eg library music, sound effects, archives; copyright (permissions, bought-out rights, logging, PRS for Music, Phonographic Performance Ltd (PPL); continuity (consistency of style, integrity of narrative)

*Compliance:* legal (contempt, libel, use of copyright material); regulatory (impartiality and balance, taste and decency, safeguarding trust); codes of practice, eg BBC Editorial Guidelines, Ofcom Broadcasting Code

*Production:* microphone (set up, use); stereo image; panning; close-miking; mixing sources, eg live, later in post-production; monitoring levels (overall, of foreground, relative to background); audio processing, eg live, later in post-production; recording media, eg stereo track, multi-track

*Post-production:* eg mixing of recorded dialogue and effects, editing, processing, echo, reverb, special effects; labelling and protecting recordings; cue sheets (title, name, transmission date, continuity announcements, in cue, out cue, duration, technical information)

*Additional material:* metadata; parallel web content

### 3 Be able to reflect on own radio drama production work

*Finished product:* technical quality; aesthetic quality; suitability for purpose; audience feedback

*Production skills:* technical competence; workflow and time management; meeting deadlines; teamworking

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:              | Assessment criteria for pass<br>The learner can:  |
|---|---|
| LO1 Understand genres and structures of radio drama                                     | 1.1 analyse different genres of radio drama with reference to their styles, structures, and use of codes and conventions  |
| LO2 Be able to pre-produce, produce and post-produce radio drama for different contexts | 2.1 complete pre-production of a radio drama, working to a standard acceptable to an employer or client<br>2.2 record and post-produce the drama for which pre-production work has been completed working to a standard acceptable to an employer or client<br>2.3 produce additional material to professional standards<br>2.4 ensure compliance with legal and regulatory requirements for radio drama production |
| LO3 Be able to reflect on own radio drama production work.                              | 3.1 critically evaluate own finished products against agreed criteria and make recommendations for improvements<br>3.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements.   |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 5: Practical Skills for Radio Production
- Unit 21: Radio Commercial Production
- Unit 22: Audio Books, Audio Guides and Talking Newspapers
- Unit 54: Script Writing for Radio Fiction.

There are opportunities to relate work done for this unit to Skillset National Occupational Standards in Radio Content Creation, and Sound as follows:

#### **Radio Content Creation**

- RC1 Work effectively in radio
- RC3 Research audiences for radio
- RC4 Contribute to the creative process in radio
- RC9 Evaluate ideas for radio content
- RC12 Manage audio material
- RC13 Operate a radio studio
- RC14 Record audio on location and in the studio
- RC15 Edit, process and mix audio
- RC16 Select and direct radio presenters, performers and voiceover artists
- RC18 Select and brief radio contributors
- RC20 Assist with radio productions
- RC27 Evaluate the success of radio programming and projects
- RC28 Use and develop the voice for radio
- RC31 Comply with the law when working in radio
- RC32 Conduct yourself ethically when working in radio

#### **Sound**

- S1 Work effectively in sound production
- S2 Identify, devise and manage the sound requirements
- S3 Assess studios and locations
- S5 Rig sound equipment
- S8 Align the sound system
- S13 Mix sound live
- S14 Mix recorded sound
- S15 Work with supplementary sound material
- S16 Make sound recordings
- S17 Record sound on location
- S19 Document and store media
- S20 Edit sound.

## Assessment

Assessment for this unit can be combined with assessment of *Unit 54: Script Writing for Radio Fiction* if learners are taking that unit as part of their programme of studies.

## Essential requirements

Industry-standard facilities must be available for recording, editing and playback.

Learners will need access to a wide variety of radio broadcasts, both analogue and digital, off-air and via the internet.

## Employer engagement and vocational contexts

Radio stations that produce drama and professionals working in the drama field should be approached to provide visiting speakers and visits, although they may be few in number.

Contact information can usually be found on radio stations' own websites or in telephone directories, but specialised sites such as [www.mediauk.com/radio/](http://www.mediauk.com/radio/) can provide useful links.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 57: Radio Station Management

Unit code: R/601/8385

Level: 5

Credit value: 15

### ● Aim

The unit aims to develop learners' understanding of management structures within the radio industry, and the relationships between sales, programming and audience research which inform management decisions.

### ● Unit abstract

The radio industry contains a wide range of stations and providers such as national public service broadcasters, large-scale commercial stations and small local and community stations. Each must have a structure and strategy to ensure viability and audience growth.

This unit provides the opportunity for learners to investigate the organisational structures of the radio industry, the jobs that are done in radio stations and the ways in which those jobs inter-relate.

Learners will investigate relevant legislation, compliance and regulatory issues affecting radio broadcasting. They will review industry research data and audience feedback information and consider how this affects strategies and operations within radio stations.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the organisation of different types of radio stations
- 2 Understand the relationship between sales and programming in commercial radio
- 3 Understand the regulation of radio stations
- 4 Understand the impact of audience research findings on radio station management decision making.

## Unit content

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### 1 Understand the organisation of different types of radio stations

*Station type:* public sector; commercial; not-for-profit; scope (national, regional, local, community); restricted service licences; temporary licences; satellite radio; cable radio; internet radio

*Station organisation:* management roles, eg board of directors, managing editor, commissioning, programme controllers, head of music programming, head of sales; production staff, eg presenters, producers, researchers, news staff; commercial; promotional; engineering

### 2 Understand the relationship between sales and programming in commercial radio

*Sales strategies:* advertising and sponsorship; income levels, eg price setting, rate cards, production fees; costs; salary and commission; sales team development; audience targeting, eg audience curves, total audience plan, market research, competition

*Sales theory:* programming as product; selling techniques, eg the emotional sell, one-to-one audience relationship, passive listening, media relationships, cost-effectiveness, awareness reinforcement; mapping; marketing; targeting; verifiable audience data

*Programming:* market positioning; music formats and scheduling; music-speech ratio; news editorial policy; clock structure, eg format, news and feature placement, commercial spots

### 3 Understand the regulation of radio stations

*Compliance:* engineering and transmission; licence commitments; format of service; character of service; broadcast logging; broadcast archiving

*Legislation:* broadcasting acts and licensing; health and safety legislation; telecommunications

*Codes and policies:* broadcasting codes of practices; advertising standards (legislatory, in house); complaints policies; broadcaster production guidelines; broadcaster editorial guidelines

### 4 Understand the impact of audience research findings on radio station management decision making

*Types of research:* quantitative; qualitative; attitudinal

*Techniques:* industry audience figures; surveys, eg sample, population, focus groups, Total Survey Area (TSA); interviews; observation; listening analysis, eg hours listened, passive listening, active listening, live, on-demand

*Impact:* personnel, eg controllers, sales, strategic management; decision making, eg schedules, music policy, presenters, promotional, licence review

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                           | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand the organisation of different types of radio stations                                 | 1.1 critically review the different types of station in the radio industry<br>1.2 critically review job roles in terms of their relationship to organisational structures in the radio industry       |
| LO2 Understand the relationship between sales and programming in commercial radio                    | 2.1 analyse the relationship between sales strategies and programming strategies in commercial radio  |
| LO3 Understand the regulation of radio stations  | 3.1 analyse the impact of radio regulation on the management of a radio station<br>3.2 critically review a station policy designed to comply with a specific broadcasting requirement                 |
| LO4 Understand the impact of audience research findings on radio station management decision making. | 4.1 critically review different methods of audience research<br>4.2 analyse a set of audience data performance indicators for the radio sector to determine performance of a specified radio station. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 10: Radio Studies
- Unit 15: Career Development for the Radio Industry.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Radio Content Creation as follows:

- RC2 Research the structure of the radio industry
- RC3 Research audiences for radio
- RC19 Direct or commission others to create content for radio.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Centres should arrange to have guest speakers from the radio industry to give talks on station management, sales and advertising.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 58: Sound Design for Moving Image Production

Unit code: D/601/8387

Level: 5

Credit value: 15

### ● Aim

The aim of this unit is to develop to a professional standard learners' understanding of and skills in sound design for film, television, and interactive moving image production.

### ● Unit abstract

In this unit learners will study the development of sound design practice and its application within a variety of moving image contexts. Sound design can cover non-compositional elements of a television show, film, computer game or any other multimedia project.

Learners will develop their understanding of the styles and techniques available and will explore the creative options open to a sound designer working in a production and post-production environment. Learners will gain experience in the collation and capture of sound in preparation for the post-production environment.

In a vocational context sound design requires attention to detail, digital literacy and working closely with editors and directors in order to construct a carefully realised post-production process. Learners will need to work professionally and collaborate effectively in order to achieve this.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the development of sound design practice for moving image productions
- 2 Be able to capture sound design materials for moving image productions
- 3 Be able to apply sound design techniques to moving image productions
- 4 Be able to reflect on own sound design work.

## Unit content

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### 1 Understand the development of sound design practice for moving image productions

*Historical development:* landmark sound designers, eg William Kennedy Laurie Dickson, George Groves, Jack Foley, Jimmy MacDonald, Carl Stalling, Ben Burt, Walter Murch; landmark companies, eg Zoetrope Films, Skywalker Sound; organisations, eg Motion Picture Editors Guild, Motion Picture Sound Editors, Sound Design Commission; roles (sound designer, Foley artist, recording engineer, sound recordists, sound editors); technological developments, eg introduction of sound to film, analogue formats, digital formats, efficiency, innovation

*Genres:* animation, eg early cartoons, one dot zero; film, eg sci-fi, horror, western; television, eg police drama, soap, news

*Formats:* film; television; non-linear multimedia applications, eg computer games, internet

### 2 Be able to capture sound design materials for moving image productions

*Microphones:* types, eg rifle mic, handheld, lapel, radio mic; characteristics, eg unidirectional, omnidirectional, pick-up zones; phantom power

*Control:* recording levels; handling noise; interference; background noise; wind shields

*Recording:* close miking; surround sound recording; multi-track recording; location recording

*Source materials:* samples; atmosphere; found sounds; sound effects libraries

*Performance and composition methods:* resource requirements; practicalities; performance capture; understanding different approaches in sound composition

*Digital audio workstation (DAW):* production sound; additional dialogue replacement (ADR); sound effects; Foley; music; sound mapping; labelling audio clips; digital audio editing; multi-track mixing

### 3 Be able to apply sound design techniques to moving image productions

*Role of the sound designer:* creative contribution to process, eg selection of material, structure of narrative, providing and withholding information, enhancing visual material, manipulating emotional response

*Styles and techniques:* styles, eg sequence structure, rhythm, pace, impact; techniques, eg acousmatic sound, external logic, internal logic, empathic sound, anempathic sound, synchresis, temporalisation, audio-visual contract

*Technical decisions:* file types, eg aiff, omf, wav, mp3, flac; compression; digital audio principles, eg sample rate, bit rate or depth; rendering; importing video footage; multi-track layering of material

### 4 Be able to reflect on own sound design work

*Finished product:* technical quality; aesthetic quality; suitability for purpose; compared with production specification; own contribution to product; meeting deadline; audience feedback

*Production skills:* technical competence; workflow and time management; production management; teamworking

*Reporting format:* eg oral presentation, written report, action plan

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:           | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand the development of sound design practice for moving image productions | 1.1 critically review the development of sound design practice<br>1.2 analyse examples of sound design in different genres and formats   |
| LO2 Be able to capture sound design materials for moving image productions           | 2.1 use correct equipment to capture sounds for moving image working to a standard acceptable to an employer or client   |
| LO3 Be able to apply sound design techniques to moving image productions             | 3.1 use sound design techniques to enhance production aesthetics working to a standard acceptable to an employer or client   |
| LO4 Be able to reflect on own sound design work.                                     | 4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 6: Practical Skills for Moving Image Production
- Unit 31: Development and Techniques of Film and Video Editing
- Unit 33: Fiction Production for the Moving Image
- Unit 61: Moving Image Documentary Production.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Sound as follows:

- S1 Work effectively in sound production
- S2 Identify, devise and manage the sound requirements
- S3 Assess studios and locations
- S10 Provide sound for contributors and audiences
- S11 Acquire sound using a microphone
- S12 Synchronise sound for playback
- S14 Mix recorded sound
- S15 Work with supplementary sound material
- S16 Make sound recordings
- S17 Record sound on location
- S18 Record sound through single camera operations
- S19 Document and store media
- S20 Edit sound.

### Essential requirements

Learners must have access to up-to-date, industry-standard sound recording hardware, microphones and digital audio workstations.

### Employer engagement and vocational contexts

Centres should develop contacts with practising sound designers who can be brought in as visiting speakers. Learners should be encouraged to seek post-production work experience through websites such as [www.mandy.com](http://www.mandy.com) and [www.shootingpeople.org](http://www.shootingpeople.org).

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 59: Producer for Moving Image Production

Unit code: K/601/8392

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of the role of a producer in the moving image industries, and provide them with the skills needed to act as a producer.

### ● Unit abstract

The role of the producer is important in the production process of film, television and video production. It is often said that the producer is the first person on the set and the last to leave. The role of the producer may vary according to the medium; therefore, the learner must understand how to adapt this role to film, broadcast and promotional video production.

Learners will undertake the origination of a range of viable ideas and then choose one idea to develop further. They will have to consider the commercial viability and the constraints on production of their idea. The learner will produce a proposal and pitch this to a potential funder or backer using an appropriate presentation technique.

The learner will take the role of a producer in arranging and managing logistics, personnel and resources to produce a final product. This product can be in any medium that allows the learner to manage the production and distribution process.

The learner will undertake a review of their work as a producer and evaluate the product they create.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the role of producers in film, television and video production
- 2 Be able to and pitch ideas for moving image productions
- 3 Be able to manage moving image productions
- 4 Be able to reflect on own moving image production work.

## Unit content

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### 1 Understand the role of producers in film, television and video production

*Role:* originating ideas; developing ideas; pitching for commissions; finding funding; coordination of project (project management, liaison with director, liaison with client, budget control, bookings, scheduling); management of staff; health and safety; risk assessment; compliance with regulations; compliance with codes of practice; distribution

### 2 Be able to devise and pitch ideas for moving image productions

*Originate ideas:* mind mapping; content research; audience research; selection of final idea

*Pitch ideas:* proposal (content, style, audience, commercial viability, distribution); pitch presentation, eg PowerPoint, Keynote, visual content, aural content; treatment (budget, schedule, crew, cast, resources)

### 3 Be able to manage moving image productions

*Logistics:* identify insurances, eg cast, crew, public liability, consequential loss, employers' liability, third party property liability, equipment, fidelity; prepare schedules; bookings, eg locations, studios; identify personnel, eg crew, cast, administration, publicity, caterers, security

*Pre-production:* script; storyboard; shooting script

*Budget control:* 'above the line'; 'below the line'

*Risk assessment:* identify risks; find solutions

*Liaison:* director; client; writer; crew; cast

*Maintain records:* correspondence, eg letters, emails, notes of phone conversations; minutes of meetings; schedules; production diary; budget updates; personnel records; risk assessments

### 4 Be able to reflect on own moving image production work

*Finished product:* technical quality; aesthetic quality; suitability for purpose; meeting deadlines; team's contribution; audience feedback

*Production skills:* technical competence; workflow and time management; budget management; maintenance of records; own contribution to product; teamworking skills

*Format:* eg oral presentation, written report, action plan

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:    | Assessment criteria for pass<br>The learner can:   |
|---|--|
| LO1 Understand the role of producers in film, television and video production | 1.1 explain and compare the role of the producer in film, television and video production  |
| LO2 Be able to devise and pitch ideas for moving image productions            | 2.1 originate imaginative ideas for a moving image production<br>2.2 pitch ideas for a moving image production with clarity and confidence   |
| LO3 Be able to manage moving image productions                                | 3.1 manage a moving image production working to a standard acceptable to an employer or client   |
| LO4 Be able to reflect on own moving image production work.                   | 4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 6: Practical Skills for Moving Image Production
- Unit 33: Fiction Production for the Moving Image
- Unit 34: Television Studio Production
- Unit 36: Music Video Production
- Unit 37: Advertisement Production for Television
- Unit 61: Moving Image Documentary Production
- Unit 62: Television News.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Health and Safety, and Production (Film and Television) as follows:

#### **Health and Safety**

- X3 Conduct an assessment of risks in the workplace
- X4 Develop procedures to control risks to health and safety

#### **Production (Film and Television)**

- P1 Contribute ideas for production
- P2 Assist with the preparation of a budget for the production
- P3 Prepare a budget for the production
- P7 Contribute to office-based pre-production
- P8 Organise pre-production activities
- P9 Plan and schedule production activities
- P10 Control the overall planning of the production
- P11 Contribute to the drafting of scripts, cues, links or written content
- P12 Manage the relationship between script writer and production
- P15 Ensure compliance with regulations and codes of practice
- P16 Assist in managing resources for the production
- P17 Control production materials, equipment and supplies
- P18 Co-ordinate activities to support production
- P20 Identify and recommend contributors
- P25 Identify and select supporting artistes and contributors
- P29 Control production expenditure
- P30 Research and assess locations
- P31 Prepare and confirm use of locations
- P32 Assist with the running of a location
- P33 Manage locations for a production
- P35 Co-ordinate activities during production
- P39 Plan and schedule the daily shoot
- P40 Monitor and control the progress of productions

- P45 Assist with the post-production process
- P48 Plan and schedule post-production activities.

### Essential requirements

Learners must have access to industrial standard cameras, and sound, lighting and editing equipment.

### Employer engagement and vocational contexts

Learners will benefit greatly from contact with industry practitioners with recent experience in production, codes of practice and regulation.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 60: Director for Moving Image Production

Unit code: A/601/8395

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of the role of director in the moving image production industries, and provide them with the skills needed to act as a director.

### ● Unit abstract

The role of a director can be seen as the creative role in the moving image production process. The director works with the talent to achieve a creative output whilst working closely with a producer. A director will take overall responsibility for the look, sound and style of a production. It is the director's artistic vision that will guide the work of the producer as they search for suitable locations, hire the cast, manage the design of the sets and lighting, and manage the post-production process.

The role of the director will be investigated by analysing a range of film, television and video productions. Invariably the role of director will change across different types of production and learners will develop an understanding of the ways in which this role may be adapted.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the technical and creative roles of a director in moving image production
- 2 Be able to direct moving image productions
- 3 Be able to evaluate own moving image directing work.

## Unit content

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### 1 Understand the technical and creative roles of a director in moving image production

*Technical:* giving and receiving advice on set, eg cameras, lenses, filters, composition of shot, lighting, sound, actors; post-production (editing visuals, editing audio); liaison with producer (budget, schedules, safe working practices)

*Creative:* realisation of script; work with pre-production, eg script development, storyboarding, shooting scripts; work with technical crew, eg camera, lighting, sound, set, costume, props, continuity, assistants, special effects; work with actors, eg script reading, run-throughs, rehearsals, blocking, interpretation of character, character relationships, stunts

### 2 Be able to direct moving image productions

*Pre-production:* liaison, eg producer, production company, client, writer, designer, audio; interpret script; develop storyboard; develop shooting script

*Production:* location; studio; creative, eg directing actors, interpretation of script, managing changes to script; technical, eg composition of shots, lighting effects, sound; reviewing rushes

*Post-production:* liaison with editor, eg discussion, direction for edit, annotated storyboard, music, graphics; reviewing rough cut; modifications; final cut

### 3 Be able to evaluate own moving image directing work

*Effectiveness:* technical qualities; creative qualities; aesthetic qualities; fitness for purpose; feedback (client, audience, peers)

*Skills:* directing skills; interpersonal skills; achievement of objectives; own contribution to product; teamworking skills

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:               | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand the technical and creative roles of a director in moving image production | 1.1 explain the technical role of the director in moving image production<br>1.2 explain the creative role of the director in moving image production  |
| LO2 Be able to direct moving image productions   | 2.1 direct pre-production for a moving image production working to a standard acceptable to an employer or client<br>2.2 direct production for a moving image production working to a standard acceptable to an employer or client<br>2.3 direct post-production for a moving image production working to a standard acceptable to an employer or client |
| LO3 Be able to evaluate own moving image directing work.                                 | 3.1 critically evaluate own direction of a moving image production against agreed criteria and make recommendations for improvements<br>3.2 critically evaluate own skills development in moving image production against agreed criteria and make recommendations for improvements.   |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 6: Practical Skills for Moving Image Production
- Unit 32: Promotional Video Production
- Unit 33: Fiction Production for the Moving Image
- Unit 34: Television Studio Production
- Unit 36: Music Video Production
- Unit 37: Advertisement Production for Television
- Unit 61: Moving Image Documentary Production.

There are opportunities to relate the work done for this unit to Skillset's National Occupational Standards in Directors as follows:

- D1 Investigate the viability of ideas for production
- D2 Cast performers to realise the creative idea
- D3 Seek financial resources for the production
- D4 Input into pre-production planning
- D5 Select a creative and technical team
- D6 Review the suitability of potential locations and studios
- D7 Direct the production
- D8 Direct the actors (drama)
- D9 Direct the contributors (documentary)
- D10 Supervise the post-production process.

### Essential requirements

Learners will need access to industry-standard moving image production facilities.

### Employer engagement and vocational contexts

Centres should develop contacts with production companies and individuals working in moving image production in order to arrange guest speakers and visits to studios. Contact with organisations such as the British Guild of Camera Technicians will prove invaluable. Learners will also be able to find information through websites that deal with roles in the media industries for example [www.bectu.co.uk](http://www.bectu.co.uk).

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 61: Moving Image Documentary Production

Unit code: F/601/8396

Level: 5

Credit value: 15

### ● Aim

The aim of this unit is to develop learners' understanding of the moving image documentary format and provide them with the skills needed to produce documentaries to broadcast standard.

### ● Unit abstract

Documentary production represents one of the largest sectors of both television and film production, providing an extensive range of opportunities and professional roles within the industry. Documentary can canvas opinion and attitudes from a wide variety of communities and can dissect diverse subjects from serious global issues to pure entertainment.

This unit provides learners with the contextual backdrop to the documentary format, looking at a variety of practitioners and styles. Learners will then put this understanding into practice by developing their own documentary production and will develop the full range of skills needed from researching and planning through to the production process. The unit builds on pre-production and proposal writing, production and production management skills and provides opportunities to develop advanced specialist skills such as interview and presentation techniques and the professionalism required when working with the public.

Though 'factual' is the basic definition of the genre there is a wide range of opportunities for the development of creativity both within the production process and in the topic or subject content, providing opportunities for learners to develop proposals for productions that they find personally interesting and challenging.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the development of the moving image documentary format
- 2 Be able to complete pre-production for moving image documentary proposals
- 3 Be able to produce moving image documentaries
- 4 Be able to review own moving image documentary production work.

## Unit content

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### 1 Understand the development of the moving image documentary format

*Development:* practitioners, eg Dziga Vertov, Robert Flaherty, John Grierson, Humphrey Jennings, Errol Morris, John Pilger, Nick Broomfield, Michael Moore, Kevin Macdonald; camera technology (fixed, handheld, digital, single, multiple); sound technology (photoelectric cells, portable sync sound, mics, digital sound recording); lighting; genre, eg historical, wildlife, travelogue, biography, investigative, drama documentary, documentary drama, docusoap, feature documentary

*Production techniques:* interviews; reconstructions; key sequences; voiceovers; graphics

*Style:* expository; observational (fly on the wall); reflexive; interactive (fly in the soup); docusoap; realism; dramatisation; narrativisation

*Purpose:* instructional; informative; educational; entertainment; representing 'reality'

*Contract with the audience:* accuracy; balance; impartiality; honesty

### 2 Be able to complete pre-production for moving image documentary proposals

*Proposal:* subject idea; format; genre; style; audience; intended aim; budget, eg research costs, crew costs, travel, accommodation, subsistence, contingency

*Pre-production:* roles and responsibilities; proposals; script; shooting script; production schedule; production meeting minutes; call sheets; recce report; risk assessment

*Logistics:* location; time management; feasibility, deadlines; arranging interviews (contributors, experts, members of the general public); transcripts of interviews

*Legal and ethical considerations:* filming in public; clearances and permissions; privacy; consent; release forms

### 3 Be able to produce moving image documentaries

*Production techniques:* shooting, eg one shot, two shot, interviews, group discussion, cut-aways, white balance, monitoring levels; graphics; scripted pieces to camera; environment, eg studio, location, public spaces; sound, eg audio dubbing, location sound, music; sound levels; mixing

*Production management:* monitoring progress; identifying and solving problems; production organisation; logistics management; communication; coordination, eg crew, director, producer, contributors, experts, general public

*Editing:* purpose (to create narrative, to convey meaning, to illustrate subject); log appropriate media; prepare edit decision list; add music; add captions; add graphics

### 4 Be able to review own moving image documentary production work

*Finished product:* technical quality; aesthetic quality; realisation of aims; suitability for purpose; own contribution to product; team's contribution; meeting deadlines; audience feedback

*Production skills:* technical competence; workflow and time management; production management; teamworking

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:    | Assessment criteria for pass<br>The learner can:  |
|---|---|
| LO1 Understand the development of the moving image documentary format         | 1.1 critically review the development of the moving image documentary format  |
| LO2 Be able to complete pre-production for moving image documentary proposals | 2.1 create an imaginative and detailed proposal for a moving image documentary production<br>2.2 complete pre-production for a moving image documentary working to a standard acceptable to an employer or client                         |
| LO3 Be able to produce moving image documentaries                             | 3.1 complete production for a moving image documentary working to a standard acceptable to an employer or client<br>3.2 complete post-production for a moving image documentary working to a standard acceptable to an employer or client |
| LO4 Be able to review own moving image documentary production work.           | 4.1 critically evaluate finished documentary against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements.        |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 6: Practical Skills for Moving Image Production
- Unit 30: Camera and Lighting Techniques for Moving Image Production
- Unit 31: Development and Techniques of Film and Video Editing.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Broadcast Journalism, Camera, Directors, Editing, Lighting for Film and Television, Production (Film and Television), and Sound as follows:

#### **Broadcast Journalism**

- B1 Comply with law and broadcast industry regulations
- B2 Conduct yourself ethically (in Broadcast Media)
- B6 Acquire content for programmes
- B9 Record audio-visual material
- B10 Prepare for and conduct interviews
- B13 Edit audio-visual material.

#### **Camera**

- C1 Assess and agree studios or location
- C2 Specify camera equipment required
- C4 Obtain, prepare and return equipment

#### **Directors**

- D1 Investigate the viability of ideas for productions
- D4 Input into pre-production planning
- D5 Select a creative and technical team
- D6 Review the suitability of potential locations and studios
- D7 Direct the production
- D9 Direct the contributors (documentary)
- D10 Supervise the post-production process

#### **Editing**

- E1 Identify and agree editing outcomes and process
- E11 Edit materials using nonlinear equipment
- E13 Assemble pictures and sound to specification
- E14 Produce first cuts
- E15 Evaluate first cuts and agree changes to them
- E16 Produce fine cut/locked out materials for final post-production

**Lighting for Film and Television**

- L2 Conduct a recce from an electrical viewpoint
- L3 Prepare and use equipment to modify and manipulate light
- L6 Identify and select the lighting requirements for film
- L7 Lighting for a single camera
- L11 Set lighting to meet the desired effect

**Production (Film and Television)**

- P1 Contribute ideas for productions
- P2 Assist with the preparation of a budget for the production
- P3 Prepare a budget for the production
- P5 Identify sources of information and present findings
- P6 Obtain archive material
- P8 Organise pre-production activities
- P9 Plan and schedule production activities
- P10 Control the overall planning of the production
- P11 Contribute to the drafting of scripts, cues, links or written content
- P13 Clear copyright materials
- P16 Assist in managing resources for the production
- P18 Co-ordinate activities to support production
- P19 Assist performers, contributors and crew
- P20 Identify and recommend contributors
- P22 Facilitate communication between the director and other members of the production
- P23 Brief and manage contributors and performers prior to filming
- P30 Research and assess location
- P31 Prepare and confirm use of locations
- P32 Assist with the running of a location
- P33 Manage locations for a production
- P34 Brief contributors during shooting
- P35 Co-ordinate activities during production
- P36 Produce a location shoot for a programme insert
- P37 Produce a location shoot for a complete programme
- P38 Assist documentary productions
- P40 Monitor and control the progress of productions
- P45 Assist with the post-production process
- P47 Supervise the edit of a complete programme
- P48 Plan and schedule post-production activities

## Sound

- S2 Identify, devise and manage the sound requirements
- S3 Assess studios and locations
- S4 Design sound rigs for multi-camera productions
- S5 Rig sound equipment
- S13 Mix sound live
- S14 Mix recorded sound
- S15 Work with supplementary sound material
- S16 Make sound recordings
- S17 Record sound on location
- S18 Record sound through single camera operations
- S19 Document and store media
- S20 Edit sound.

## Essential requirements

Learners must have access to up-to-date, industry-standard production and post-production equipment.

## Employer engagement and vocational contexts

Centres should develop contacts with production companies specialising in documentary and independent documentary makers in order to facilitate visits to studios and from guest speakers.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 62: Television News

Unit code: A/601/8400

Level: 5

Credit value: 15

- Aim

This unit aims to develop learners' understanding of television news and provide them with the skills needed to plan, write, record and produce television news to broadcast standard.

- Unit abstract

Television producers are constantly attempting to dream up new ideas for programme formats and yet the news strand has changed little over the past couple of decades. Although sets have become largely digital and technology has increased the reach of reporters in the field, the format of double heading early evening news programmes, with a single anchor presenting in-depth investigative programmes later in the evening, is still the most popular. This unit will give learners the opportunity to come up with a format for a news and current affairs programme, which they will plan, write, record, edit, script and produce, according to the needs of their target audience. Learners will explore the differences between news productions and the conventions of television news journalism.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the formats of television news programmes
- 2 Be able to design television news programmes
- 3 Be able to produce television news programmes of a specified format
- 4 Be able to reflect on own television news work.

## Unit content

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### 1 Understand the formats of television news programmes

*Formats:* regional; national; international; specialist, eg political, sports, business, entertainment; studio based; topical; issue led; discussion based; expert analysis; 24-hour coverage; live reports, breaking news; location of crews; reactive; audience participation

*Determining factors:* eg news values; target audience; political spin; news agenda, contemporary issues; available technology; time constraints; public interest; scheduling requirements

### 2 Be able to design television news programmes

*Programme format:* audience; style; content (pre-recorded packages, as live and live interviews, cues, voiceovers)

*Requirements:* staff (presenters, reporters, directors, producers, camera operators, lighting crew, picture editors, gallery, graphic designers); equipment (studio, filming facilities, recording facilities, editing facilities)

### 3 Be able to produce television news programmes of a specified format

*Sources:* agencies, eg Reuters, Press Association; freelancers; emergency services; contacts; courts; councils; other media; press releases

*Pre-production:* scripting; running orders; liaison with location reporters; graphics; live interviews; links; recording; editing

*Production:* live studio; as live recording; location reporters; links

### 4 Be able to reflect on own television news work

*Finished programme:* technical quality; aesthetic quality; suitability for purpose; meeting deadlines; audience feedback

*Production skills:* technical competence; workflow and time management; production management; teamworking

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand the formats of television news programmes                   | 1.1 analyse a variety of formats of existing television news programmes in relation to the determining factors that influence television news production   |
| LO2 Be able to design television news programmes                           | 2.1 design and justify a format for a television news programme  |
| LO3 Be able to produce television news programmes of a specified format    | 3.1 gather and prepare material for a television news programme of a specified format working to a standard acceptable to an employer or client<br>3.2 produce a television news programme of a specified format working to a standard acceptable to an employer or client |
| LO4 Be able to reflect on own television news work.                        | 4.1 critically evaluate own television news programme against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements.                                |

## Guidance

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### Links

This unit has links with:

- Unit 6: Practical Skills for Moving Image Production
- Unit 31: Development and Techniques of Film and Video Editing
- Unit 34: Television Studio Production
- Unit 59: Producer for Moving Image Production.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Broadcast Journalism as follows:

- B1 Comply with law and broadcast industry regulations
- B3 Originate and pitch ideas, and gather information for news stories
- B6 Acquire content for programmes
- B10 Prepare and conduct interviews
- B11 Write news scripts for audio and video
- B13 Edit audio-visual material
- B15 Produce news in a studio.

### Essential requirements

Learners will need access to an industry-standard television studio for this unit.

### Employer engagement and vocational contexts

A visit to a television station to watch a live programme being recorded and a visiting speaker from the television industry would support the vocational context of this unit.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 63: Script Writing for Moving Image Fiction

Unit code: Y/601/8405

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of the script commissioning process and the skills needed to produce scripts to the standard required for moving image fiction production.

### ● Unit abstract

A script is often the start of the practical production process for a film or television product and as such is fundamental to a successful result. This unit will allow learners to develop an understanding of the script development process and how this can be applied to their own productions.

While studying this unit learners will explore the different methods of producing scripts, techniques for script writing and the fundamentals of good writing such as creating rounded characters and developing coherent plots.

The unit will also place script writing in the wider vocational context and explore the commissioning process a writer may encounter in the professional environment and the process of writing.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the markets and commissioning process for moving image fiction scripts
- 2 Be able to create script ideas and proposals for moving image fiction
- 3 Be able to research, develop and present scripts for moving image fiction.

## Unit content

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### 1 Understand the markets and commissioning process for moving image fiction scripts

*Markets:* agents; film companies; story departments; television companies; independent television production companies; international

*Commissioning:* potential writing opportunities; BBC; Channel 4; TV commissioning editors; independent film producers; British Film Council (BFC); distributors; development companies; submitting work; submissions etiquette; contracts; rights; fees; payment

### 2 Be able to create script ideas and proposals for moving image fiction

*Ideas:* past practice; current practice; original production ideas, eg situation comedies, soaps, comedy, films, dramas of differing genres, docu-dramas; technical constraints of mediums; budgetary constraints; adaptations; copyright considerations

*Proposals:* written treatment; verbal pitch

### 3 Be able to research, develop and present scripts for moving image fiction

*Research:* primary sources; secondary sources; collation of research

*Develop:* narrative and plot (single strand, multi-strand, linear, nonlinear, closed, open, act structure, cause and effect, conflict and resolution, equilibrium); characters (back story, motivation, protagonist, antagonist, tertiary characters); development process; script notes; scene by scene breakdown; re-drafting; read through; proofread (clarity, accuracy, consistency, layout, syntax, grammar, spelling, punctuation)

*Present:* script elements (sluglines, action, dialogue, character names, camera prompts); format, eg television, film; production script

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:            | Assessment criteria for pass<br>The learner can:  |
|---|---|
| LO1 Understand the markets and commissioning process for moving image fiction scripts | 1.1 critically review markets for moving image fiction scripts<br>1.2 critically review the script commissioning process for moving image fiction   |
| LO2 Be able to create script ideas and proposals for moving image fiction             | 2.1 generate imaginative ideas for development into moving image fiction scripts<br>2.2 prepare proposals to a standard suitable for submission to a potential producer   |
| LO3 Be able to research, develop and present scripts for moving image fiction.        | 3.1 use research methods effectively to develop ideas for moving image fiction scripts<br>3.2 develop scripts for moving image fiction working to a standard acceptable to an employer or client<br>3.3 present production scripts for moving image fiction in an appropriate format to a standard acceptable to an employer or client. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 33: Fiction Production for the Moving Image
- Unit 34: Television Studio Production
- Unit 54: Script Writing for Radio Fiction.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Practising script writers should be brought in as guest speakers.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 64: Politics for Journalists

Unit code: D/601/8406

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of political and governmental structures in the United Kingdom and provide them with the skills needed to work as a political journalist.

### ● Unit abstract

Journalists need to understand the various structures of government in order to report effectively on society. This unit will give learners a broad knowledge and understanding of the political structures and processes of the United Kingdom. They will gain an awareness of the way a society is governed at national, regional and local levels and become familiar with the terminology used in this field.

Learners will then be able to relate the United Kingdom model to the various regions in which they are living and working, for example, Northern Ireland as part of the United Kingdom, the Republic of Ireland as a separate sovereign state, the member states of the European Union, the member parliaments of the Commonwealth Parliamentary Association, or other nations.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the United Kingdom model of national political institutions and processes
- 2 Understand the United Kingdom model of local government institutions, processes and financing
- 3 Understand how international and national news stories relate to the historical and political contexts from which they derive
- 4 Be able to create copy from political stories and events for different news outlets.

## Unit content

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### 1 Understand the United Kingdom model of national political institutions and processes

*Institutions:* executive; judiciary; legislature (the Houses of Parliament, Scottish Parliament, Welsh Assembly, Northern Ireland Assembly, London Assembly); European Parliament; European Commission; Council of Ministers; Commonwealth Parliamentary Association

*Processes:* democratic principles; electoral systems (first past the post, proportional representation; single transferable vote); list systems; passing legislation; white and green papers; presentation of Bills; readings; committee stages; report stages; amendments; royal assent

*Locations of power:* prime minister; secretaries of state; ministers; cabinet government; collective responsibility; ministerial powers; role of monarchy; departments of state; senior civil servants; permanent secretaries; senior judges; law lords; balance of power (between political parties, majorities, coalitions); political parties; pressure groups; party structure; the media; lobbyists; press officers; spin doctors

### 2 Understand the United Kingdom model of local government institutions, processes and financing

*Institutions:* two-tier authorities; unitary authorities; councils (parish, town, community, regional, county, district, borough)

*Processes:* electoral system (rolling elections with one third of district seats elected at a time, elections to county councils, elections to unitary authorities); the balance of power (overall control, no overall control, minority administrations, joint administrations); operation (council and committee meetings, confidential and exempt material, role of mayor, role of leader of council, role of officers, role of chief executive)

*Sources of finance:* local (rates, water charges, council tax, business rate, charges, fees, grants, fines, rents); central government (standard spending assessment, central government control over local authorities)

*Expenditure:* statutory functions; provision of services (by unitary authorities, by other councils)

### 3 Understand how international and national news stories relate to the historical and political contexts from which they derive

*Historical contexts:* conflict, eg Second World War, the Cold War, Vietnam, Falklands, Northern Ireland, the Balkans, Iran, Afghanistan, the Middle East; international terrorism (terror organisations, terror tactics, anti-terror laws); co-operation and co-existence, eg European Union, Commonwealth, United Nations, arms limitation, extension of North Atlantic Treaty Organisation, the Good Friday agreement; trade, eg the World Trade Organisation, rise of the Far East; economics, eg 2009 credit crunch, globalisation of markets; disasters and relief, eg 2004 tsunami, 2010 Haiti earthquake, UN, international charities

*Political contexts:* liberalism; neo-liberalism; communism; socialism; free market capitalism; fascism; neo-nazism; racism; USA hegemony; international protest groups, eg anti-global movement, anarchism, environmental groups; major religions, eg Christianity, Islam, Hinduism, Sikhism, Judaism

**4 Be able to create copy from political stories and events for different news outlets**

*Create copy:* identifying stories; researching stories; establishing sources, eg conferences, press briefings, press releases, interviews, unofficial sources; using sources; cross-checking sources; writing; checking; submitting

*Outlets:* newspapers (national, regional, local, broadsheet, tabloid, online editions); radio (national, regional, local); television (national, regional, local, satellite); political periodicals (national, regional); citizen journalism; online (websites, blogs, social network sites, Twitter)

*Requirements:* accuracy; balance; impartiality; immediacy; news values; angle; to pre-determined lengths; according to house styles; writing to visuals; influence of ownership; for specific audiences; legal issues

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:  | Assessment criteria for pass<br>The learner can:   |
|---|--|
| LO1 Understand the United Kingdom model of national political institutions and processes  | 1.1 critically review United Kingdom national political institutions<br>1.2 critically review United Kingdom national political processes<br>1.3 critically assess the location and balance of powers within the United Kingdom political model                      |
| LO2 Understand the United Kingdom model of local government institutions, processes and financing                                 | 2.1 critically review United Kingdom local government political institutions<br>2.2 critically review United Kingdom local government political processes<br>2.3 critically review sources of finance and expenditure in a United Kingdom local government authority |
| LO3 Understand how international and national news stories relate to the historical and political contexts from which they derive | 3.1 analyse international and national news stories in relation to the historical contexts from which they derive<br>3.2 analyse international and national news stories in relation to the political contexts from which they derive                                |
| LO4 Be able to create copy from political stories and events for different news outlets.  | 4.1 identify and research political news stories for different news outlets working to a standard acceptable to an employer or client<br>4.2 write political news stories for different news outlets working to a standard acceptable to an employer or client.      |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 40: News Journalism for Print
- Unit 42: Radio Journalism
- Unit 62: Television News.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Broadcast Journalism as follows:

- B5 Report on government and politics in Britain.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Guest talks by journalists and newspaper editors will help to develop an understanding of how this topic relates to journalistic practice.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 65: Photojournalism

Unit code: M/601/8409

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of photojournalism and provide them with the skills needed to undertake professional photojournalism work.

### ● Unit abstract

It is often said that a picture is worth a thousand words and photojournalists need to have a good understanding of the written copy their work appears with as well as the photographic techniques and processes needed to produce images that the market demands. They do more than simply photograph events and will often develop a story themselves, working on commission on a freelance basis to produce images that support the point being made within the text or the editorial position of the publication that their work will appear in. Photojournalists will also provide images for picture libraries and agencies.

Digital technology is rapidly changing the way in which photographic images are produced and distributed and many photojournalists will now shoot exclusively in a digital format, as demanded by the markets that they supply.

This unit introduces learners to the purposes and styles of photojournalism used in a range of publications. Learners will investigate how published photographs are shaped by the news values of different publications, the interests and tastes of the readers, and by legal, regulatory and ethical issues. Learners will investigate the processes undertaken by photojournalists and then use this knowledge and their photographic skills to create their own portfolio of work. They will then have the opportunity to critically reflect on their own photojournalism work.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the commercial, ethical and regulatory factors that influence the work of photojournalists
- 2 Understand the relationship between photojournalists and editors
- 3 Be able to undertake photojournalism work
- 4 Be able to reflect on own photojournalism work.

## Unit content

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### 1 Understand the commercial, ethical and regulatory factors that influence the work of photojournalists

*Commercial:* readership profile; type, eg newspaper, magazine, tabloid, broadsheet, lifestyle, specialist; news values; type of photograph required, eg assignment-led photographs, spot news photographs, general news photographs, feature pictures, portraits, mug shots, action shots, photo stories, illustrations, concept photographs, product photographs, celebrity pictures, incongruous and humorous shots; purpose of photograph

*Ethical considerations:* sensitive subjects, eg photographs of children, victims of sexual offences; privacy; harassment; decency; posing subjects; enhancing and altering photographs

*Regulation:* codes of practice (Society of Editors, Press Complaints Commission, National Union of Journalists, International Federation of Journalists, The British Institute of Professional Photography, The Association of Photographers)

*Legislation:* copyright; trespass; defamation; race relations; public order; obscene publications; protection of children; criminal justice; contempt of court

### 2 Understand the relationship between photojournalists and editors

*Editorial processes:* selection of shot to match editorial point of view; captions; cropping; sizing; enhancing and altering photographs; resolution; colour or black and white; relationship with other images

*Type of commission:* contract; work for hire agreement; credit lines; first rights; one-time rights; percentage of profits for subsequent sales; exclusive rights; sale to picture libraries and photo agencies; direct sales

### 3 Be able to undertake photojournalism work

*Technology:* film-based formats; digital formats

*Planning:* creative thinking; research; response to the brief; recording ideas, eg notes, sketches, collages, trial shots; shooting schedule, eg studio booking, equipment booking, locations, risk assessment, health and safety, models, props

*Photographic processes:* composition, eg selection of background and props, posing subjects, setting subject at ease, framing, depth of field, focus; image construction (form, texture, shape, pattern, line, tone, colour); type of shots (overall, medium, close-ups, high angle, low angle); signification, eg technical codes, symbolic codes, cultural codes, connotation; representation, eg of gender, of race, of age, of sexuality, of class, of social groups, of societies, of cultures, of religions; choice of camera; choice of lens; choice of filter; control of picture resolution

*Post-production:* eg developing, printing, digital processing; digital transfer; technical competencies; creative abilities; time management; responding to feedback

#### 4 Be able to reflect on own photojournalism work.

*Sources of information:* self-evaluation; comments from others, eg audience, peers, tutors, clients

*Finished product:* content; style; technical quality; aesthetic quality; suitability for purpose; appropriateness to audience; skills evidenced; skills development; areas for improvement

*Skills development:* research; planning; preparation; composition; manipulation; enhancing; time management; meeting deadlines; reviewing work in progress; technical competencies; creative abilities; responding to feedback

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                                | Assessment criteria for pass<br>The learner can:   |
|---|--|
| LO1 Understand the commercial, ethical and regulatory factors that influence the work of photojournalists | 1.1 analyse examples of photojournalism in their commercial context<br>1.2 analyse examples of photojournalism in the ethical context within which photojournalists work<br>1.3 analyse examples of photojournalism in the legal and regulatory context within which photojournalists work |
| LO2 Understand the relationship between photojournalists and editors                                      | 2.1 critically assess the editorial factors that can influence the work of photojournalists<br>2.2 critically review the types of commission that are available to a photojournalist   |
| LO3 Be able to undertake photojournalism work   | 3.1 plan photojournalistic projects working to a standard acceptable to an employer or client<br>3.2 produce creative photojournalism working to a standard acceptable to an employer or client  |
| LO4 Be able to reflect on own photojournalism work.   | 4.1 critically evaluate own photojournalism work against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own skills development in photojournalism against agreed criteria and make recommendations for improvements.                                 |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 7: Practical Skills for Journalism
- Unit 40: News Journalism for Print
- Unit 41: Page Design and Layout for Newspapers and Magazines
- Unit 66: Feature Writing for Newspapers and Magazines.

There are opportunities to relate work done for this unit to Skillset National Occupational Standards in Photo Imaging as follows:

#### Photo Imaging

- PI-2 Agree the photo imaging brief
- PI-3 Plan and organise photographic assignments
- PI-7 Undertake photographic assignments
- PI-15 Produce scanned images
- PI-16 Undertake technical adjustment of images.

### Essential requirements

Learners will need access to industry-standard photographic equipment including cameras, lighting, lenses, filters, and tripods. If they are using traditional as well as digital photographic equipment they will also need access to darkroom facilities. They will need access to computers with industry-standard picture editing software.

### Employer engagement and vocational contexts

Centres should develop links with photojournalists who could be approached to provide talks to learners and examples of professional work, and possibly work shadowing.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 66: Feature Writing for Newspapers and Magazines

Unit code: T/601/8413

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of features for newspapers and magazines, and provide them with the skills needed to produce this type of material within a professional context.

### ● Unit abstract

Features, together with news stories, reviews and sports reporting, are important types of written material that a journalist might be asked to produce for a specific newspaper or magazine publication. Journalists often have to work to very tight deadlines and need to ensure that the words they use are clear and effective in getting the right message across to the target audience. The features that they write must be produced within a professional journalistic context, adhering to legal, ethical and regulatory constraints.

The unit will develop learners' understanding of the principles of writing for newspapers and magazines, with specific reference to feature writing. Learners will identify and use information sources to provide the raw material for their writing. Identifying and using valid and reliable information sources is an important first step in providing the raw material for the writing of features for newspapers and magazines. Learners will develop writing techniques to produce newspaper and magazine features. They will also gain an understanding of the regulatory and professional context within which journalists work and then critically reflect on their own work.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the legal, regulatory and professional contexts within which journalists work
- 2 Be able to identify sources and gather information for features for newspapers and magazines
- 3 Be able to write features for newspapers and magazines in response to a brief
- 4 Be able to reflect on own written work.

## Unit content

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### 1 Understand the legal, regulatory and professional contexts within which journalists work

*Legislation:* copyright; defamation; race relations; public order; obscene publications; protection of children; criminal justice; contempt of court; official secrets

*Regulation:* Press Complaints Commission (PCC); codes of practice (Society of Editors, National Union of Journalists, International Federation of Journalists)

*Professionalism:* objectivity; accuracy; truth; balance; fair representation (race, gender, sexuality, ethnicity, religion, minorities, victims); ethical obligations (privacy, intrusion, harassment)

### 2 Be able to identify sources and gather information for features for newspapers and magazines

*Identify:* relevant to audience; relevant to publication; relevant to purpose; house style; newsworthiness, eg currency, market value of events, information, ideas

*Sources:* primary sources, eg contacts, interviews, press conferences, events, personal experiences; secondary sources, eg reviews, internet, archives, broadcast material, printed material, cuttings files, databases

*Gather:* observe; watch; listen; read; interview; recording techniques (electronic devices, shorthand); validation of information

### 3 Be able to write features for newspapers and magazines in response to a brief

*Brief:* details of brief, eg angle, theme, deadline, style, story length, tone; market needs; features policy; negotiations with commissioning editor; professional working practices

*Write copy:* apply rules of written English (grammar, syntax, spelling, punctuation); narrative structure; house style; editorial guidelines for feature writing, eg register, tone, style; draft; redraft; review; revise; correct; awareness of markets, awareness of audiences; word processing software

### 4 Be able to reflect on own written work

*Sources of information:* self-evaluation; comments from others, eg audience, peers, tutors, clients

*Product:* extent to which intentions have been realised; appropriateness to audience; content; style; skills evidenced; skills development; areas for improvement

*Procedure:* research; planning; preparation; drafting; editing; time management; reviewing work in progress; technical competencies, creative abilities

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                       | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand the legal, regulatory and professional contexts within which journalists work     | 1.1 critically review the legal context within which journalists work<br>1.2 critically review the regulatory framework within which journalists work<br>1.3 critically review the professional context within which journalists work |
| LO2 Be able to identify sources and gather information for features for newspapers and magazines | 2.1 gather information from sources for writing newspaper and magazine features, working to a standard acceptable to an employer or client  |
| LO3 Be able to write features for newspapers and magazines in response to a brief                | 3.1 draft and redraft copy to produce final copy that meets requirements of the brief working to a standard acceptable to an employer or client<br>3.2 present completed features to meet deadlines                                   |
| LO4 Be able to reflect on own written work.  | 4.1 critically evaluate own written work against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own procedures against agreed criteria and make recommendations for improvements.               |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 7: Practical Skills for Journalism
- Unit 40: News Journalism for Print
- Unit 65: Photojournalism
- Unit 67: Writing for Specialist Publications.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Publishing as follows:

- PUB22 Edit text
- PUB25 Proofread text and collate corrections.

### Essential requirements

Textbooks and remedial tuition in the English language must be available as required, as must examples of writing styles, in the form of newspapers and magazines.

### Employer engagement and vocational contexts

Centres should develop links with local print production agencies such as newspapers and magazines. It is always beneficial for learners to speak directly with people working in the industry and editors and journalists would be able to provide an excellent insight into industry products and practices.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 67: Writing for Specialist Publications

Unit code: J/601/8416

Level: 5

Credit value: 15

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- Aim

This unit aims to develop learners' understanding of specialist publications and provide them with the skills needed to research and write copy for a range of such publications.

- Unit abstract

Not all journalism is aimed at a mass readership and there is always a market for specialist publications in which writers produce copy for a niche audience. There are a range of specialist publications that have a distinctive style and their own set of generic codes and conventions, and journalists need to have a good understanding and awareness of these distinctive features if they are to write successfully for these publications.

The unit will develop learners' understanding of the different genres and styles of specialist publications together with an appreciation of the markets within which specialist publications operate. Learners will identify and use relevant research information to provide the raw material for their writing, and develop writing techniques to produce copy for specialist publications. They will then critically reflect on their own work.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the genres and styles of specialist publications
- 2 Understand the markets of specialist publications
- 3 Be able to research and write copy for specialist publications
- 4 Be able to reflect on own written work.

## Unit content

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### 1 Understand the genres and styles of specialist publications

*Publications:* magazines; journals; newsletters; trade journals; in-house magazines

*Genres:* according to subject, eg trade and technical journals, marketing magazines; specialist interest magazines; according to audience, eg in-house magazines for large companies and organisations, children's magazines, teenage magazines, style magazines, hobbies and crafts magazines, special interest magazines; according to purpose, eg information, health, education, political, campaigning

*Style:* physical format (size, layout, number of pages, use of colour); house style; use of language, eg technical terms, street language, ethnic languages; frequency of publication; use of illustrations

### 2 Understand the markets of specialist publications

*Markets:* niche; local; national; international; in-house

*Readership:* profile, eg socio-economic status, lifestyle, age, gender; professional interests; personal interests, eg hobbies, activities; circulation and readership; distribution areas

*Scale of publication:* number of issues; size of run; cover price; production costs; funding; staff involved, eg staff journalist, member of marketing team, member of public relations team, freelance journalist, freelance editor, multiskilling for small publications

### 3 Be able to research and write copy for specialist publications

*Research:* primary sources, eg contacts, interviews, press conferences, events, personal experiences; secondary sources, eg reviews, internet, archives, broadcast material, cutting or clippings files, databases; validation of sources; information-recording techniques (electronic devices, shorthand)

*Write copy:* apply rules of written English, eg grammar, syntax, spelling, punctuation; house style; editorial guidelines for writing for specialist publications, eg register, tone, style; draft; redraft; review; revise; correct; awareness of markets, awareness of audiences; use word processing software

### 4 Be able to reflect on own written work

*Sources of information:* self-evaluation; comments from others, eg audience, peers, tutors, clients

*Finished product:* content; style; extent to which intentions have been realised; appropriateness to publication; appropriateness to audience

*Skills development:* research; planning; preparation; drafting; editing; technical writing skills; creativity; time management; meeting deadlines; reviewing work in progress; responding to feedback; areas for improvement

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand the genres and styles of specialist publications            | 1.1 analyse a variety of genres of specialist publications and their styles  |
| LO2 Understand the markets of specialist publications                      | 2.1 critically assess the markets, readerships and scales of production for a range of specialist publications   |
| LO3 Be able to research and write copy for specialist publications         | 3.1 gather information for articles for specialist publications working to a standard acceptable to an employer or client<br>3.2 produce finished copy to deadline following professional practice and working to a standard acceptable to an employer or client |
| LO4 Be able to reflect on own written work.                                | 4.1 critically review own written work against agreed criteria and make recommendations for improvements<br>4.2 critically review own skill development against agreed criteria and make recommendations for improvements.                                       |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 7: Practical Skills for Journalism
- Unit 40: News Journalism for Print
- Unit 65: Photojournalism
- Unit 66: Feature Writing for Newspapers and Magazines.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Publishing as follows:

- PUB22 Edit text
- PUB24 Edit images
- PUB25 Proofread text and collate corrections.

### Essential requirements

Textbooks and remedial tuition in the English language must be available to learners.

### Employer engagement and vocational contexts

Centres should develop links with local journalists, newspapers and magazines to facilitate visits from guest speakers and to production premises.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 68: Convergent Journalism

Unit code: L/601/8420

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of convergent journalism and provide them with the skills needed to work in a multi-platform news production industry.

### ● Unit abstract

There was a time when journalists would specialise in print or broadcast media but reporters are now expected to be multi-skilled and work across a variety of media platforms. They will source and research a news story and be expected to write it for print and the internet, then film it for a moving image platform and often produce an audio version as well. The ability to work across a variety of platforms will allow the learner to take their place in an increasingly convergent industry.

This unit will give learners the understanding of how to work efficiently across those platforms and adapt their stories to a variety of formats within the parameters of legal and ethical frameworks, catering for the requirements of their target audience.

This unit pulls together learners' understanding of and skills in print and broadcast journalism, filming techniques and interview skills.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to research and source stories responsibly within a multi-platform context
- 2 Be able to write stories for print and the internet
- 3 Be able to adapt and edit stories for broadcast
- 4 Be able to reflect on own journalistic work.

## Unit content

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### 1 Be able to research and source stories responsibly within a multi-platform context

*Sources:* contacts; news agencies; freelancers; courts; councils; news releases; other media; emergency services; interviewing skills

*Multi-platform context:* ownership convergence; structural convergence; information gathering convergence; storytelling convergence; internet

*Legal and ethical responsibilities:* representation (race, gender, sexuality, minorities, victims); legal (defamatory, contempt, copyright, children and young persons, source protection, official secrets); ethical (codes of practice, privacy, intrusion, harassment)

### 2 Be able to write stories for print and the internet

*Write:* accuracy; rules of grammar; house style; clear argument; economy of language; awareness of target audience; effective use of language; length; deadlines; legal and ethical obligations; accuracy; truth; balance; objectivity; codes and conventions of multi-platform format

### 3 Be able to adapt and edit stories for broadcast

*Broadcast:* for television; for radio

*Adapt:* style; content; pre-recorded packages; interviews; cues, voiceovers; filming; scripting; editing; link writing

### 4 Be able to reflect on own journalistic work

*Finished product:* technical quality; aesthetic quality; suitability for purpose; meeting deadline; audience feedback

*Production skills:* technical competence; workflow and time management; teamworking

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:             | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Be able to research and source stories responsibly within a multi-platform context | 1.1 research and source stories appropriate for multi-platform delivery, working within appropriate legal and ethical constraints and to a standard acceptable to an employer or client   |
| LO2 Be able to write stories for print and the internet                                | 2.1 write copy for print and internet publication working to a standard acceptable to an employer or client   |
| LO3 Be able to adapt and edit stories for broadcast                                    | 3.1 adapt and repackage news items for television broadcast working to a standard acceptable to an employer or client<br>3.2 adapt and repackage news items for radio broadcast working to a standard acceptable to an employer or client |
| LO4 Be able to reflect on own journalistic work.                                       | 4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements.        |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 27: Interview and Presentation Techniques for Radio
- Unit 28: Producing Multi-platform Radio Programmes
- Unit 39: Interview and Presentation Techniques for Television
- Unit 40: News Journalism for Print
- Unit 42: Radio Journalism
- Unit 44: Law for Journalists
- Unit 62: Television News.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Broadcast Journalism and Radio Content Creation as follows:

#### **Broadcast Journalism**

- B1 Comply with law and broadcast industry regulations
- B3 Originate and pitch ideas, and gather information for news stories
- B6 Acquire content for programmes
- B10 Prepare and conduct interviews
- B11 Write news scripts for audio and video
- B13 Edit audio-visual material
- B15 Produce news in a studio.

#### **Radio Content Creation**

- RC1 Work effectively in radio
- RC5 Originate and develop ideas for radio content
- RC6 Undertake research for radio
- RC10 Write for radio
- RC11 Write for multi-platform use in radio
- RC23 Produce multi-platform content for radio
- RC28 Use and develop the voice for radio
- RC30 Prepare for and conduct radio interviews
- RC31 Comply with the law when working in radio
- RC32 Conduct yourself ethically when working in radio.

### Essential requirements

Learners must have access to broadcast-standard filming, recording and editing equipment.

## Employer engagement and vocational contexts

Practising journalists with knowledge and experience of convergence should be brought in as guest speakers.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 69: 3D Modelling for Computer Games

Unit code: D/601/8423

Level: 5

Credit value: 15

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- Aim

This unit aims to develop learners' skills in 3D modelling for computer games to the standard required to work in the computer games industry.

- Unit abstract

The unit covers the essential components of 3D modelling required for working in the computer games industry.

Learners will gain an understanding of particular modelling techniques used in the production of computer games and be able to prepare 3D models that are ready to be imported into a 3D game engine or to be taken to a stage where they can be animated.

This unit also teaches the learner the full production pipeline for applying textures to 3D models, ranging from materials to textures, shaders and UV coordinates.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to apply 3D modelling techniques for computer games
- 2 Be able to produce and render 3D models for computer games
- 3 Be able to apply 2D texture maps to 3D models for computer games
- 4 Be able to export 3D models for use in computer game engines.

## Unit content

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### 1 Be able to apply 3D modelling techniques for computer games

*Techniques:* box modelling; edge flow; automated symmetry; splines, eg nurbs; hierarchies (bones, skinning); mesh components (vertices, edges, polygons); triangle-based meshes; quad-based meshes; volume-based modelling (voxels, 3D scanners); retopology; tessellation

*Modelling tools:* eg 3DS Max, Maya, Zbrush

*Cross-platform considerations:* polygon counts; texture memory, eg Nintendo DS memory banks, iPhone WiFi downloads, iPhone 3G downloads; power-of-two size textures; maintaining consistent scales

### 2 Be able to produce and render 3D models for computer games

*Model components:* creating primitives; mesh (vertex, edge, polygon); modelling operations, eg extrusions, bevels, smoothing groups, vertex welding; material identity (MatID); Boolean operations (add, subtract, intersect); mapping coordinates; hierarchies; transformation (position, rotation, scale, symmetry, normals)

*Workflow:* low-polygon models; scalable polygon counts; importing reference material, eg images drawn on 3D planes, modelling around a skeleton; subdivisions; integration of multiple models

*Rendering:* lights (point, spot, direct); cameras (perspective, orthographic); raster (texture filtering; anti-aliasing)

### 3 Be able to apply 2D texture maps to 3D models for computer games

*Materials:* shaders, eg Blinn, Anisotropic, Metal, Phong; quantitative variable parameters, eg shininess, glossiness, reflectivity; common texture channels (diffuse, ambient, specular, emissive, transparency); tiled textures (horizontal tiling, vertical tiling, 4-way tiling); unwrapped textures; scanned images; 2D image manipulation software, eg Photoshop, GIMP; alpha channels

*UV mapping:* unwrapping meshes; UV formats (box, planar, cylinder, spherical); normalised UV coordinate values; scrolling UV coordinates; tiling UV coordinates

*Textures derived from 3D software:* derived from lighting, eg lightmapping, dirt patterns from ambient occlusion; normal maps; displacement maps; terrain heightmaps

*Files:* bit depths, eg 8-bit palletised, 24-bit raw uncompressed, 32-bit with alpha channel; formats, eg .bmp, .tga, .jpg, .png

### 4 Be able to export 3D models for use in computer game engines

*Export:* model properties, eg mesh, up-vector, animation, morphs, skins, material data, UV coordinates; file formats, eg .obj, .dxf, .fbx; game engines requirements

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Be able to apply 3D modelling techniques for computer games            | 1.1 apply 3D modelling techniques for computer games, taking full account of cross-platform considerations and working to a standard acceptable to an employer or client  |
| LO2 Be able to produce and render 3D models for computer games             | 2.1 produce 3D models with scalable polygon counts for a computer game working to a standard acceptable to an employer or client<br>2.2 apply a workflow in a 3D modelling project working to a standard acceptable to an employer or client<br>2.3 apply rendering techniques to 3D models for a computer game working to a standard acceptable to an employer or client |
| LO3 Be able to apply 2D texture maps to 3D models for computer games       | 3.1 apply 2D texture maps to 3D models for a computer game working to a standard acceptable to an employer or client  |
| LO4 Be able to export 3D models for use in computer game engines.          | 4.1 export 3D models for use in a game engine working to a standard acceptable to an employer or client.  |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 45: Drawing Techniques for Computer Game Concept Art
- Unit 46: 2D Digital Graphics for Computer Games
- Unit 47: 2D Digital Animation for Computer Games
- Unit 49: 3D Computer Game Engines
- Unit 70: 3D Environments for Computer Games
- Unit 71: 3D Animation for Computer Games.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games as follows:

- IM8 Determine the implementation of designs for interactive media products
- IM16 Plan content for web and multimedia products
- IM20 Design electronic games.

### Essential requirements

It is essential that teaching begins with the way 3D graphics are produced at the vertex, edge and polygon levels. This is covered in learning outcome 2. It is strongly recommended that learning outcome 2 is taught before learning outcome 3.

Learners must have access to industry-standard 3D modelling software with the following features:

- vertex, edge and polygon modelling
- a volumetric/voxel-based modeller, eg Zbrush, Mudbox, 3D Coat
- UV unwrapping and planar mapping
- an ability to generate normal maps and lightmaps
- materials, shaders and textures
- an ability to export to common non-native formats, eg .FBX and .OBJ
- suitable applications, eg 3DS Max, Maya, XSI, Blender
- 2D image bitmap editing software, eg Photoshop, GIMP, or Corel Paint.

### Employer engagement and vocational contexts

Centres should develop contacts with a games company and arrange for learners to visit the company. 3D modellers could be brought in as guest speakers.

Many of the skills covered in this unit – particularly in learning outcomes 2 and 3 – are used in animation, architecture and engineering. Contact with people working in these industries could therefore also be developed.

Many games companies also have community fora on their websites, where company staff discuss their work with fans and customers. This can often be an excellent way for learners to make one-to-one contact with people in the industry and seek advice or even employment.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 70: 3D Environments for Computer Games

Unit code: T/601/8427

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of and skills in creating 3D environmental models to the standard required to work in the computer games industry.

### ● Unit abstract

This is an advanced 3D modelling unit, focusing on the preparation of assets that will be used as environmental models for 3D computer games. Learners will approach the modelling of environments from multiple points: from the narrative perspective, the focus will be on storytelling or thematic properties to build 3D spaces suitable for games whilst, from a ludic perspective, the focus will be on spaces conceived purely with gameplay in mind.

Learners will develop the skills to produce work of good aesthetic quality and to prepare 3D models for export to game-creating software.

Alongside these skills, learners will develop the essential techniques for ensuring professional standards in the management of this work.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the technical, ludic, narrative and aesthetic considerations to be taken into account when modelling 3D environments for computer games
- 2 Be able to model large-scale 3D terrains and backgrounds for computer games
- 3 Be able to prepare 3D assets to be used as environmental details in computer games
- 4 Be able to apply 2D texture maps to 3D models.

## Unit content

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### 1 Understand the technical, ludic, narrative and aesthetic considerations to be taken into account when modelling 3D environments for computer games

*Technical considerations:* constructive solid geometry (concave geometry, convex geometry); polygon counts; target platforms

*Ludic considerations:* positive space; negative space; line of sight, eg player, artificial intelligence (AI); game control system; point of view; visible non-playable spaces, eg impassable borders of playable spaces; behavioural volumes, eg water, low gravity; event triggers

*Narrative considerations:* storytelling through spatial layout; representational themes, eg real places, fictional places, interpretations of prose; atmospheric effects, eg fog

*Aesthetic considerations:* indoor spaces; outdoor spaces; lighting (spot lights, direct lights, point lights, ambient lights, diffuse lights, specular lights, coloured lights); architectural styles, eg Gothic, Bauhaus, Art Deco, Art Nouveau; rendering styles, eg impressionistic, photorealistic; forms, eg cartoon-style proportions, minimalist, curvilinear, angular; post-processing, eg bloom, brightness, contrast, desaturation

### 2 Be able to model large-scale 3D terrains and backgrounds for computer games

*Terrains:* heightmaps; terrain level of detail algorithms, eg quadtrees, clipmaps; terrain materials

*Backgrounds:* zbuffer; dual-camera backgrounds (sky boxes, sky spheres, sky domes, background zones); low-detail unreachable geometry, eg *Half-Life 2*'s citadel

*Level of detail:* modelling pipeline; displacement maps; subdivision; multiple models; real-time tessellation

### 3 Be able to prepare 3D assets to be used as environmental details in computer games

*3D assets:* functional considerations (physics, scale, version control, re-skinning, polygon normals, transforms); modelling techniques (polygon, spline, voxel-based, topology, retopology)

*Environmental details:* foliage; architectural details; natural obstacles, eg cliffs, grassy boulders, cave entrances; rigged objects, eg vehicles; static objects, eg fire hydrants; decals, eg graffiti, stains; atmospheric effects (fog, polygonal volumetric lighting, particle systems)

### 4 Be able to apply 2D texture maps to 3D models

*Materials:* shaders, eg Blinn, anisotropic, metal, Phong; quantitative variable parameters, eg shininess, glossiness, reflectivity; common texture channels (diffuse, ambient, specular, emissive, transparency); tiled textures (horizontal tiling, vertical tiling, 4-way tiling); unwrapped textures; scanned images; 2D image manipulation software, eg Photoshop, GIMP; alpha channels; procedural textures, eg random noise maps, depth-biased alpha; terrain texturing, eg layered materials

*UV mapping:* unwrapping meshes; UV formats (box, planar, cylinder, spherical); normalised UV coordinate values; scrolling UV coordinates; tiling UV coordinates

*Textures derived from 3D software:* derived from lighting, eg lightmapping, dirt patterns from ambient occlusion; normal maps; displacement maps; terrain heightmaps

*Files:* bit depths, eg 8-bit palletised, 24-bit raw uncompressed, 32-bit with alpha channel; formats, eg .bmp, .tga, .jpg, .png; high dynamic range images (mirrored spheres, stitched panoramas)

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:   | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand the technical, ludic, narrative and aesthetic considerations to be taken into account when modelling 3D environments for computer games | 1.1 critically review technical considerations for a 3D environment<br>1.2 critically review ludic considerations for a 3D environment<br>1.3 critically review narrative considerations for a 3D environment<br>1.4 critically review aesthetic considerations for a 3D environment |
| LO2 Be able to model large-scale 3D terrains and backgrounds for computer games  | 2.1 produce terrain using heightmaps and applying level of detail techniques working to a standard acceptable to an employer or client<br>2.2 produce a background model applying level of detail techniques working to a standard acceptable to an employer or client               |
| LO3 Be able to prepare 3D assets to be used as environmental details in computer games   | 3.1 prepare 3D assets suitable for inclusion in large playable scenes working to a standard acceptable to an employer or client<br>3.2 produce 3D environmental details working to a standard acceptable to an employer or client  |
| LO4 Be able to apply 2D texture maps to 3D models.   | 4.1 apply 2D texture maps to 3D models working to a standard acceptable to an employer or client.  |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 45: Drawing Techniques for Computer Game Concept Art
- Unit 46: 2D Digital Graphics for Computer Games
- Unit 47: 2D Digital Animation for Computer Games
- Unit 49: 3D Computer Game Engines
- Unit 69: 3D Modelling for Computer Games
- Unit 71: 3D Animation for Computer Games
- Unit 75: Computer Game Design Techniques
- Unit 76: Level Design for Computer Games.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games as follows:

- IM8 Determine the implementation of designs for interactive media products
- IM16 Plan content for web and multimedia products
- IM20 Design electronic games.

### Essential Requirements

Learners will need access to 3D modelling software with the following features:

- vertex, edge and polygon modelling
- volume/voxel-based modelling software such as ZBrush, Mudbox or 3D Coat
- UV unwrapping and planar mapping
- an ability to generate normal maps and lightmaps
- materials, shaders and textures
- an ability to export to common non-native formats, for example .FBX and .OBJ
- suitable applications such as Autodesk 3DS Max, Autodesk Maya, Softimage XSI, or Blender
- 2D image bitmap editing software such as Photoshop, GIMP, or Corel Paint.

### Employer engagement and vocational contexts

Centres should develop contacts with a games company and arrange for learners to visit the company. 3D modellers or level designers could be brought in as guest speakers.

Many games companies have community fora on their websites where company staff discuss their work with fans and customers. This can often be an excellent way for learners to make one-to-one contact with people in the industry and seek advice or even employment.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 71: 3D Animation for Computer Games

Unit code: A/601/8431

Level: 5

Credit value: 15

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- Aim

This unit aims to develop learners' understanding of and skills in 3D animation to the standard required to work in the computer games industry.

- Unit abstract

3D animators are responsible for the portrayal of movement in computer games. Most often this is applied to give life to characters and creatures, but sometimes animations are applied to other elements such as objects, scenery, vegetation and environmental effects.

Specialist software packages are used to create the animations and animators will portray movement and behaviour in a way which makes best use of this technology. Depending on the platform for which the animation is designed, animators will maximise the opportunities for interactivity.

Learners will also consider the relationship of the animator to the programmer in the game production process.

3D animators should have the ability not only to develop and produce animations, but also to reflect upon their own work as that skill is vital in the computer games industry.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand theory and applications of 3D animation
- 2 Be able to devise 3D animations to a given specification
- 3 Be able to create 3D animations to a given specification
- 4 Be able to reflect upon own animation work.

## Unit content

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### 1 Understand theory and applications of 3D animation

*Displaying 3D polygon animations:* application programming interface, eg Direct3D, OpenGL; graphics pipeline, eg modelling, lighting, viewing, projection, clipping, scan conversion, texturing, shading, display; rendering techniques (radiosity, ray tracing); rendering engines; distributed rendering techniques; fogging; shadowing; vertex and pixel shaders; level of detail

*Geometric theory:* vertices; lines; curves; edge; polygons; element; face; primitives; meshes, eg wireframe; coordinate geometry (two-dimensional, three-dimensional); surfaces

*Mesh construction:* box modelling; extrusion modelling; using common primitives, eg cubes, pyramids, cylinders, spheres

*3D development software:* software, eg 3D Studio Max, Maya, Lightwave, AutoCAD, Cinema 4D, Blender; file formats, eg 3ds, .mb, .lwo, .C4d, .dxf, .obj; plug-ins

*Constraints:* polygon count; file size; rendering time

*Applications of 3D:* environments; models; product design; animations; TV; film; web; games; education; architectural walk-through

### 2 Be able to devise 3D animations to a given specification

*Stimulus:* brief eg client brief, own brief; from market research

*Specification:* target audience; key visual themes; constraints, eg polygon count, image resolution, frame rate, output size and aspect ratio, file type, file size

*Ideas:* brainstorming; sketches; pre-visualisation (concept drawings, storyboards)

*Legal and ethical considerations:* legal, eg copyright, ethical, eg confidentiality, decency; representation, eg race, gender, religion, sexuality

### 3 Be able to create 3D animations to a given specification

*Plan:* asset management (file storage, file retrieval, naming conventions); workflow (scheduling, efficient time management); deadlines (production milestones, deliverables, quality assurance)

*Software interface:* files, eg loading, properties, merging, replacing, importing, saving, backup and autosaving; viewports, eg viewport configuration, viewport controls; workspace, eg command panels, floating palettes and toolbars, drawing aids; animation controls, eg time, trajectories, pivot points, forward kinematics, inverse kinematics, morphing, effects, key frames, playback

*Animation:* layers; object naming conventions; tools, eg move, stretch, rotate pivot points, linking, skeletons, deformations, skin

*Animation techniques:* time-based (animating with key frames); motion control; kinematics (inverse, forward); staging the animation, eg lights, cameras, supports, tripods; biped; deformations; paths/trajectories; effects, eg motion blur, glow, particle systems, real-world physics; object hierarchies; parent/child inheritance and relationship

*Animation process:* animating, eg objects, lights, cameras, textures, morphs, transformations

*Virtual camera:* cameras, eg target, free, camera view; camera parameters, eg lens length, field of vision (FOV), focus, camera animation

**4 Be able to reflect upon own animation work**

*Finished product:* technical quality; aesthetic quality; suitability for purpose; audience feedback

*Production skills:* technical competence; workflow and time management; meeting deadlines; teamworking

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Understand theory and applications of 3D animation                     | 1.1 analyse examples of 3D work in terms of the application of 3D theory   |
| LO2 Be able to devise 3D animations to a given specification               | 2.1 generate imaginative ideas for a 3D animation to a given specification<br>2.2 complete all pre-production work for a 3D animation working to a standard acceptable to an employer or client                                    |
| LO3 Be able to create 3D animations to a given specification               | 3.1 complete a 3D animation working to a standard acceptable to an employer or client  |
| LO4 Be able to reflect upon own animation work.                            | 4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 69: 3D Modelling for Computer Games
- Unit 70: 3D Environments for Computer Games
- Unit 72: Rendering and Lighting for Computer Games Animation
- Unit 73: 3D Character Animation for Computer Games.

There are opportunities to relate the work done for this unit to Skillset's National Occupational Standards in Animation as follows:

- ANIM1 Work effectively in animation
- ANIM3 Conceptualise and direct the product
- ANIM4 Evaluate proposed ideas prior to production
- ANIM8 Create designs
- ANIM14 Set up 3D elements for animation
- ANIM15 Create 3D animation
- ANIM16 Render 3D animation.

### Essential requirements

Learners must have access to industry-standard animation software.

### Employability Links

Contacts should be established with animators and animation production companies to facilitate the arrangement of guest speakers and visits to studios.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 72: CGI Rendering and Lighting for Computer Games Animation

Unit code: J/601/8433

Level: 5

Credit value: 15

- Aim

This unit aims to develop learners' skills in rendering and lighting for computer games animation to the standard required to work in the computer games industry.

- Unit abstract

Rendering and lighting are key elements of the computer game production process as they determine what players will see and how they experience the game. The success of a computer game can be made or broken by the quality of the rendering and lighting. Computer game animators therefore need a good technical knowledge of and skills in rendering and lighting.

Animators should have the ability to develop, produce and reflect upon their work so it is appropriate that some critical self-reflective practice is undertaken. This professional skill will be of great value in any future career.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to apply lighting techniques to animations for computer games
- 2 Be able to apply rendering techniques to animations for computer games
- 3 Be able to reflect on own animation lighting and rendering work.

## Unit content

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### 1 Be able to apply lighting techniques to animations for computer games

*Lighting techniques:* lighting types; lighting rigs; lighting controls and effects (projector, attenuation, colour); atmospheric cloud; smoke; fire; volumetric; fog; mist; shadows; vertex and pixel shaders; level of detail; surfaces; textures; mapping

### 2 Be able to apply rendering techniques to animations for computer games

*Rendering techniques:* rendering engines; scene rendering; rendering controls; rendering options; single frame rendering; batch rendering; distributed rendering techniques; render layers; output size and aspect ratio; safe frame; radiosity; ray tracing; times; file types; file size; image resolution (TV, film, web, desktop, image formats); compression

### 3 Be able to reflect on own animation lighting and rendering work

*Finished lighting and rendering:* technical quality; aesthetic quality; fitness for purpose; audience and peer review

*Skills:* technical; creative; achievement of objectives

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:   |
|--|--|
| LO1 Be able to apply lighting techniques to animations for computer games  | 1.1 complete an animation with lighting for a computer game working to a standard acceptable to an employer or client  |
| LO2 Be able to apply rendering techniques to animations for computer games | 2.1 complete the rendering processes for a computer game animation working to a standard acceptable to an employer or client   |
| LO3 Be able to reflect on own animation lighting and rendering work.       | 3.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements<br>3.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 69: 3D Modelling for Computer Games
- Unit 70: 3D Environments for Computer Games
- Unit 71: 3D Animation for Computer Games
- Unit 73: 3D Character Animation for Computer Games.

There are opportunities to relate the work done for this unit to Skillset's National Occupational Standards in Animation as follows:

- ANIM3 Conceptualise and direct the product
- ANIM4 Evaluate proposed ideas prior to production
- ANIM8 Create designs
- ANIM14 Set up 3D elements for animation
- ANIM15 Create 3D animation
- ANIM16 Render 3D animation.

### Essential requirements

Learners must have access to industry-standard animation software.

### Employer engagement and vocational contexts

Centres should develop links with local game studios or publishers which could be approached to provide visiting speakers, study visits or samples of typical products.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 73: 3D Character Animation for Computer Games

Unit code: D/601/8437

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of and skills in character animation for computer games to the standard required to work in the computer games industry.

### ● Unit abstract

3D animators are responsible for the portrayal of movement and behaviour. Most often this is applied to give life to characters and creatures, but sometimes animations are applied to other elements such as objects, scenery, vegetation and environmental effects.

3D character animation is a specific skill that requires a good level of understanding and technical knowledge of anatomy and animation to produce the high standard needed for a successful game and, as computer games become more character-based, animation has had to improve. Specialist software packages are used to create the animations and animators will portray movement and behaviour (as well as such aspects as the personality, role, social standing and moods of the character being animated) in an efficient and effective way which makes best use of this technology. Depending on the platform for which the animation is designed they will maximise the opportunities for interactivity.

3D animators should have the ability to develop, produce and reflect upon their own work as this will give them the professional skills needed for a career in the computer games industry.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the characteristics and anatomy of human and animal forms
- 2 Be able to plan 3D animated characters for computer games
- 3 Be able to create 3D animated characters for computer games
- 4 Be able to reflect on own 3D character animation work.

## Unit content

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### 1 Understand the characteristics and anatomy of human and animal forms

*Characteristics:* size and shape; movement; skin; hair; fur; feathers; facial features; sex; gender

*Anatomy:* skeleton; musculature; lever systems, cardiorespiratory

### 2 Be able to plan 3D animated characters for computer games

*Plan:* ideas; content; style

*Develop ideas:* proposals; treatments; mood boards

*Pre-production:* scripts; storyboards; gathering materials, eg textures, images, sound effects, music; scheduling

### 3 Be able to create 3D animated characters for computer games

*Characters:* humans; animals; fantasy creatures; conveying character, eg role, social status, personality, emotion, moods, posture, gait, facial expressions, voice, noises

*Techniques:* 12 principles of animation (timing, squash and stretch, anticipation, staging, straight ahead action and pose to pose, follow through and overlapping action, slow in and slow out, arching, secondary action, exaggeration, solid drawing, appeal); software eg 3DS Max, Maya, Lightwave, Blender

*Technical considerations:* file formats; compression; output; audio; frame rates

*Production:* 3D animation, eg movements, actions, facial expressions; sound and music dubs; lip sync; lighting; texturing; appropriate file formats

*Post-production:* editing, eg rough cut, final edit; effects, eg sound, graphics, transitions; rendering; exporting, eg file type, file size

### 4 Be able to reflect on own 3D character animation work

*Finished animation:* technical quality; aesthetic quality; fitness for purpose; audience and peer review

*Skills:* technical; creative; achievement of objectives; teamworking; own contribution

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will: | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand the characteristics and anatomy of human and animal forms   | 1.1 explain the characteristics of human and animal forms<br>1.2 explain the anatomy of human and animal forms  |
| LO2 Be able to plan 3D animated characters for computer games              | 2.1 develop imaginative ideas for a 3D animated character for a computer game<br>2.2 complete all pre-production work for a 3D animated character for a computer game working to a standard acceptable to an employer or client                   |
| LO2 Be able to create 3D animated characters for computer games            | 3.1 complete a 3D character animation for a computer game working to a standard acceptable to an employer or client   |
| LO4 Be able to reflect on own 3D character animation work.                 | 4.1 critically evaluate own finished 3D character animation against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 69: 3D Modelling for Computer Games
- Unit 70: 3D Environments for Computer Games
- Unit 71: 3D Animation for Computer Games
- Unit 72: Rendering and Lighting for Computer Games Animation.

There are opportunities to relate the work done for this unit to Skillset's National Occupational Standards in Animation as follows:

- ANIM1 Work effectively in animation
- ANIM3 Conceptualise and direct the product
- ANIM4 Evaluate proposed ideas prior to production
- ANIM8 Create designs
- ANIM14 Set up 3D elements for animation
- ANIM15 Create 3D animation
- ANIM16 Render 3D animation.

### Essential requirements

Learners must have access to industry-standard animation software.

### Employer engagement and vocational contexts

Visits to an animation production company's studios and guest speakers from the industry will reinforce the vocational contextualisation of this unit.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

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- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 74: Production Techniques for Computer Games

Unit code: H/601/8441

Level: 5

Credit value: 15

### ● Aim

This unit aims to teach learners how to plan and manage computer game design and development projects.

### ● Unit abstract

Efficient project management is vital to the commercial success of computer games. Wasted time is not just wasted money, but can mean a wasted opportunity. Project managers need to be able to see projects both as a whole and in detail, and need highly developed management and interpersonal skills to get the best out of their teams.

In this unit, learners are introduced to the processes of managing time, tools and people on a game development project.

The unit begins with an overview of the elements of a game design project, both human roles and technological tools. Learners integrate and manage these elements in the context of a structured workflow, appropriate to a particular project.

Following this, learners analyse their project in terms of its goals and its needs. Target audience, target platform and a desired method of publication must be considered, along with the choice of appropriate tools necessary to fulfil the requirements of the project.

There is also a focus on collaboration at the conceptual level, which gives learners an opportunity to hold structured team meetings. The meetings are incorporated into team management methodologies which are implemented throughout the life cycle of a project.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the production and management roles in computer game development teams and the ways in which they integrate
- 2 Be able to develop production strategies for computer games, considering their platforms, budgets, technology, publishing and target audiences
- 3 Be able to plan and document collaborative game production projects
- 4 Be able to manage team-based computer game production development cycles.

## Unit content

### 1 Understand the production and management roles in computer game development teams and the ways in which they integrate

*Production roles:* graphics (3D modeller, animator, texture artist, concept artist); game design (level designer, game designer, user interface designer); audio (sound designer, voice actor, musician); programmer (tools programmer, event scripter, shader writer); writer (story, script)

*Management roles:* chief executive officer (CEO); chief technical officer (CTO); marketing executive; producer

*Methods of integration:* asset pipeline; workflow

### 2 Be able to develop production strategies for computer games, considering their platforms, budgets, technology, publishing and target audiences

*Platforms:* PC; console; handheld; smartphone; mobile phone; web-browser; client download

*Budgets:* limiting or key factors, master, subsidiary and functional budgets, cash budgets, preparation of sales budget, debtors' budgets, creditors' budgets, tools, contingency plan

*Technology:* 3D modelling software; image processing software; graphics hardware; current graphics application protocol interfaces, eg DirectX, OpenGL; game engines (3D, 2D)

*Publishing strategies:* publishing companies, eg Vivendi, Activision; retail outlets (bricks and mortar, online); independent developers; digital and online publishing, eg Steam, Apple App Store; publishing strategies, eg licensed intellectual property, in-house development, vertical integration; schedule

*Target audiences:* demographics; market research

*Release type:* episodic; single release; series; sequels; subscription; free-to-play with paid upgrade

### 3 Be able to plan and document collaborative game production projects

*Development plan:* time management; allocation of tasks; suitable tools; workflow; asset pipeline; file naming conventions; long-term considerations beyond current project, eg upgrades, downloadable content, sequels; Gantt charts; plan-do-study-act; plan-do-check-act; feature creep; conceptualisation; design documents; concept art; universal modelling language (UML)

*Collaborative design:* collaborative documentary tools (wiki, bug tracker, version control, subversion)

*Asset management:* file repositories; check-in/check-out

### 4 Be able to manage team-based computer game production development cycles

*Development cycle:* pre-alpha; alpha; beta; release candidate; release to manufacturing; general availability (GA); boxed copy; web release; stable or unstable; service release; end of life; meetings (agenda, minutes, action points, brainstorming, revision methods)

*Organisational techniques:* agile (scrum, crystal clear, extreme programming); waterfall; iterative; incremental; big design up front; chaos model; v model; spiral model

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:   | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand the production and management roles in computer game development teams and the ways in which they integrate                         | 1.1 explain production roles in a computer game development team<br>1.2 explain management roles in a computer game development team<br>1.3 critically review the way in which computer game development team production and management roles are integrated in the development process |
| LO2 Be able to develop production strategies for computer games, considering their platforms, budgets, technology, publishing and target audiences | 2.1 develop and justify a production strategy for a new computer game considering its platform, budget, technology, publishing and target audience  |
| LO3 Be able to plan and document collaborative game production projects  | 3.1 plan a collaborative game production project to a standard acceptable to an employer or client<br>3.2 document a collaborative game production project to a standard acceptable to an employer or client  |
| LO4 Be able to manage team-based computer game production development cycles.  | 4.1 manage a team-based computer game production development cycle to a standard acceptable to an employer or client.   |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 8: Practical Skills for Computer Game Animation
- Unit 18: Career Development for the Computer Games Industry
- Unit 80: Work Experience in the Creative Media Sector.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games as follows:

- IM1 Work effectively in interactive media
- IM9 Provide creative and strategic direction for interactive media projects
- IM22 Test electronic games
- IM31 Manage online communities.

There are opportunities to relate the work done for this unit to specifications given by industry organisations as follows:

- [www.igda.org](http://www.igda.org) (The International Game Developers Association).

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Talks by visiting professionals from games developers and publishers will help in developing an understanding of the project management processes used in the industry.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

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- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
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## Unit 75: Computer Game Design Techniques

Unit code: T/601/8444

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' skills in researching and developing designs for computer games, and in preparing design proposal documentation for a computer game development team.

### ● Unit abstract

Game design is the first stage in the development of a new computer game and in the highly competitive environment of the computer games industry it is a vital skill, requiring imagination, a thoroughly up-to-date understanding of the way games entertain and work as systems, and a profound knowledge of the market.

This unit will provide learners with the skills to build a proposal for a game design by means of applied research. The focus is on building a project plan around a game design which learners will then develop into a working production.

Learners will also develop the necessary skills for working collaboratively in a professional environment, including the presentation and communication skills needed to convey their ideas clearly to other team members.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to gather and apply research material to computer game design proposals
- 2 Be able to apply computer game design techniques appropriately
- 3 Be able to communicate computer game designs as project plans
- 4 Be able to apply computer game design project plans to working productions.

## Unit content

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### 1 Be able to gather and apply research material to computer game design proposals

*Gather:* material for adaptation to a game design, eg historical data, licensed intellectual property, real-world systems, mathematical phenomena; target hardware capabilities; target audience capabilities; target audience interests; target audience dislikes; competition features; competition strengths, and weaknesses

*Apply:* player's role; competition modes (player versus player, player versus environment, team play); forms of entertainment (gameplay, aesthetics, storytelling, exploration, progression, risk and reward, learning, creativity, social play); game concept (components in context, interaction between components, core game features, game mechanics)

*Design proposal:* format, eg written document, slideshow presentation, storyboard, simple prototype

### 2 Be able to apply computer game design techniques appropriately

*Game design techniques:* top-down design, eg design play elements before rules, base rule systems on studies of themes in context; game rule design (bottom-up design, design of rules before other design elements); interaction design (user interfaces, hidden versus revealed information, difficulty, pacing); paper and other prototypes; game theory (normal form, extensive form, zero-sum games); pattern language techniques, eg Christopher Alexander, Doug Church, Noah Falstein; cybernetic feedback loops (positive feedback, negative feedback)

*Application:* match to game ideas; procedural design plan

### 3 Be able to communicate computer game designs as a project plan

*Communication:* present plans, eg written document, wiki, slideshow presentation, simple prototype; pitch game concept, eg slideshow presentation, physical demonstration, on-screen demonstration, online demonstration; storyboards

*Formalised game design:* aims of project, eg art direction, story, theme, communicative purpose; game elements (identify rules, identify thematic elements); unique selling points

*Project plan:* time management; allocation of tasks; suitable tools; workflow; asset pipeline; file naming conventions

### 4 Be able to apply computer game design project plans to working productions

*Working production:* game design prototype, eg digital game, board game, card game, physical game; production of assets; workflow guidelines; production of visual assets; progress tracking; error tracking

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:          | Assessment criteria for pass<br>The learner can:  |
|---|---|
| LO1 Be able to gather and apply research material to computer game design proposals | 1.1 gather research material for a computer game design working to a standard acceptable to an employer or client<br>1.2 formalise the design in an appropriate format for presentation working to a standard acceptable to an employer or client |
| LO2 Be able to apply computer game design techniques appropriately                  | 2.1 use game design techniques to inform project plans, justifying decisions taken  |
| LO3 Be able to communicate computer game designs as project plans                   | 3.1 communicate a computer game design as a project plan working to a standard acceptable to an employer or client  |
| LO4 Be able to apply computer game design project plans to working productions.     | 4.1 apply a project plan to a game in production to produce a playable game working to a standard acceptable to an employer or client.  |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 9: Practical Skills for Computer Game Design
- Unit 18: Career Development for the Computer Games Industry
- Unit 51: Computer Game Storytelling Techniques
- Unit 52: Ideas Generation for Computer Games
- Unit 74: Production Techniques for Computer Games
- Unit 78: Quality Assurance for Computer Games.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games as follows:

- IM1 Work effectively in interactive media
- IM3 Prepare assets for use in interactive media products
- IM8 Determine the implementation of designs for interactive media products
- IM20 Design electronic games.

### Essential requirements

There are no essential requirements for this unit.

### Employer engagement and vocational contexts

Talks by visiting professionals from games developers and publishers will help to develop an understanding of the industry and conditions of employment.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

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## Unit 76: Level Design for Computer Games

Unit code: J/601/8447

Level: 5

Credit value: 15

### ● Aim

This unit aims to teach learners how to use 3D game engine technology to design interactive spaces for computer games to the standard required by the computer games industry.

### ● Unit abstract

Level design is a key part of the game development process, bridging the gap between art and programming. Level designers create the experience that the player will have, both by constructing the 3D environment in which play will take place, and by writing scripts to trigger events in the environment.

This unit takes learners through the development process for designing interactive 3D computer game levels. The unit begins with an understanding of the technical constraints that designers must work within, such as planning projects and choosing appropriate technology. Learners will apply narrative and aesthetic approaches to level design, in order to enhance their designs beyond the purely functional.

To produce computer game levels to a professional standard, an understanding of the fundamentals of 3D modelling is essential and, while models in level editors are generally imported from other software, in this unit, learners will arrange libraries of 3D assets, images and sounds in 3D spaces. Following this, learners will apply materials and lighting techniques to the environments they create.

Learners will then focus on making the space more interesting, developing the skill of balancing dynamic elements with the negative space of the environment.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to plan level design projects around the technical constraints of target platforms
- 2 Be able to produce gameplay functionality within the space of 3D computer game level environments
- 3 Understand how to design game levels in narrative and aesthetic contexts
- 4 Be able to assemble 3D computer game levels using lighting, materials and imported assets.

## Unit content

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### 1 Be able to plan level design projects around the technical constraints of target platforms

*Project plan:* identify challenges; pipeline; map-making; spatial interpretation of gameplay; prototyping; iteration

*Technology:* level editors, eg Source, Unreal Development Kit; binary space partitioning; convex geometry; concave geometry; positive space; negative space; tessellation; physics engine; occlusion culling

*Target platform:* eg console, PC, handheld console, smartphone; technical constraints, eg frame rate management, polygon count, texture memory, draw calls

### 2 Be able to produce gameplay functionality within the space of 3D computer game level environments

*Gameplay:* feedback (positive, negative, equilibrium); visibility; line of sight; point of view; exploration; experimental play; linear play; genre, eg platformer, action, puzzle, shooter, survival horror; point of view/camera model, eg first-person, over-shoulder third person, context sensitive, side-scroller; player choices; risk incentives; reward systems

*Functionality:* control system, eg real-time, turn-based; input devices (mouse, keyboard, game controller); virtual camera (field of view, orthographic, perspective); entities, eg pickup items, vehicles, physics-based objects; player utility

### 3 Understand how to design game levels in narrative and aesthetic contexts

*Narrative contexts:* scripted events; visual storytelling; cinematic sequences, eg full-motion-video cutscenes (FMVs), in-engine cutscenes, scripted camera animation; audio cues (play, stop, volume, pan speakers, 3D sound, mono, stereo, soundtrack)

*Aesthetic contexts:* architectural style, eg Greco-Roman, Gothic, Bauhaus, Postmodernist, Art Deco; rendering style, eg realistic, impressionistic, abstract, illustrative; modelling style, eg curvilinear, angular; real-time post-processing, eg bloom, colour tinting, ambient occlusion, brightness and contrast

### 4 Be able to assemble 3D computer game levels using lighting, materials and imported assets

*Lighting:* types (point, spot, direct); parameters (attenuation, colour, brightness); lightmapping; dynamic shadows; shader parameters (ambient, diffuse, specular)

*Materials:* mapping coordinates, unwrap UVs, world space mapping; textures (tiling, clamp, repeat, power-of-two dimensions, square textures, bit depths); texture channels (diffuse, ambient, emissive, specular, normal); shaders, eg Phong, Blinn, anisotropic; colour channels; alpha channel; alpha blending, eg additive, multiply; z buffer; texture position; texture scale

*Imported assets:* foliage; human-made props; animated objects, eg characters, opening doors, rising lifts; physics-based objects, eg storage boxes, rigged vehicles; sounds (3D mono, stereo, volume, pan)

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                            | Assessment criteria for pass<br>The learner can:  |
|---|---|
| LO1 Be able to plan level design projects around the technical constraints of target platforms        | 1.1 plan level design projects around the technical needs and constraints of target platforms working to a standard acceptable to an employer or client   |
| LO2 Be able to produce gameplay functionality within the space of 3D computer game level environments | 2.1 apply interactive gameplay within a computer game level working to a standard acceptable to an employer or client<br>2.2 apply the functionality of a computer game control system within the space of a 3D computer game level environment working to a standard acceptable to an employer or client |
| LO3 Understand how to design game levels in narrative and aesthetic contexts                          | 3.1 analyse the narrative requirements of computer game levels<br>3.2 analyse the aesthetic requirements of computer game levels  |
| LO4 Be able to assemble 3D computer game levels using lighting, materials and imported assets.        | 4.1 assemble a 3D computer game level using lighting, materials and imported assets, working to a standard acceptable to an employer or client.   |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 46: 2D Digital Graphics for Computer Games
- Unit 47: 2D Digital Animation for Computer Games
- Unit 49: 3D Computer Game Engines
- Unit 69: 3D Modelling for Computer Games
- Unit 70: 3D Environments for Computer Games
- Unit 71: 3D Animation for Computer Games
- Unit 72: Rendering and Lighting for Computer Games Animation.
- Unit 75: Computer Game Design Techniques.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games as follows:

- IM8 Determine the implementation of designs for interactive media products
- IM16 Plan content for web and multimedia products
- IM20 Design electronic games.

### Essential requirements

Learners will need access to computer game engines with a level editor, which must have the ability to:

- import 3D models
- apply materials to 3D models
- apply lighting
- create and control a virtual camera in real time
- playtest interactive, completed single and multiplayer levels without the need to write code.

### Employer engagement and vocational contexts

Centres should develop contacts with a games company and arrange for learners to visit the company. 3D modellers or level designers should be brought in as guest speakers.

Many games companies also have community fora on their websites, where company staff discuss their work with fans and customers. This can often be an excellent way for learners to make one-to-one contact with people in the industry and seek advice or even employment.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

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## Unit 77: Scripting for Computer Game Design

Unit code: Y/601/8453

Level: 5

Credit value: 15

- Aim

This unit aims to develop learners' understanding of and ability to use software scripting languages in computer games design and development to the standard required by the computer games industry.

- Unit abstract

Scripting skills are required by game designers to prototype games, level designers to create triggered or sequential events, and programmers to write game logic.

This unit familiarises learners with the resources required to write software code and teaches them to write scripts that can run interactive computer games. The unit also emphasises collaborative work, which reflects common industry practice.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to use software scripting languages in computer games design
- 2 Understand concepts, conventions and organisational methods used in prototyping and level design
- 3 Be able to collaboratively prototype computer games in a scripting language.

## Unit content

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### 1 Be able to use software scripting languages in computer games design

*Languages:* general-purpose, eg Javascript, C#, Lua, Python, TCL/TK Boo; domain-specific languages, eg XML, PHP, SQL; application-specific languages, eg Actionscript, UnrealScript; modelling languages, eg UML

*Links to other software:* application protocol interface; integrated development environment; libraries; compiler

*Sources of support:* official documentation; community fora; wikis; shared code snippets; academic papers

### 2 Understand concepts, conventions and organisational methods used in prototyping and level design

*Programming concepts:* object-oriented; class, variable, struct, procedures (if statements, for loops, function/ method); event-driven programming (event handler, event dispatcher); flow-driven programming; data types (floating point number, integer, double, array, string); client-side scripting; server-side scripting; scope; runtime environments; compiled code; interpreted code; console scripting; design; software architecture; pseudo code; node-based GUI scripting

*Conventions:* target input device setup, eg WASD movement keys; main menus; game difficulty levels; saving games

*Organisational methods:* agile (scrum, crystal clear, extreme programming), waterfall; iterative; incremental; big design up front; chaos model; V model; spiral model; roles and team structure; code-base

### 3 Be able to collaboratively prototype computer games in a scripting language

*Game prototype:* game logic; game rules; artificial intelligence, eg pathfinding, finite state machine; collision detection, eg physics, raycasting; instantiation; destroying objects; states; sequential events; transformations; user interface; audio

*Prototype considerations:* overall structure of the game being developed; target device's processing power; memory; bandwidth; screen size; input device; scheduled upgrades; code-writing styles, eg use of caps, underscores; flexibility in changes to project; cross-platform delivery; licensed code issues; intellectual property issues

*Collaborative documentation:* modular code; documented code; commented code; writing clarity; liaison with colleagues; responding positively to project changes; version control; asset management; bug-tracking; testing; debugging code

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:                           | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Be able to use software scripting languages in computer games design                             | 1.1 use appropriate programming languages for game projects working to a standard acceptable to an employer or client<br>1.2 use appropriate tools that link written code to other software working to a standard acceptable to an employer or client<br>1.3 use suitable sources of support for writing software code working to a standard acceptable to an employer or client  |
| LO2 Understand concepts, conventions and organisational methods used in prototyping and level design | 2.1 explain and justify the concepts, conventions and organisational methods used in a collaborative prototype development<br>2.2 explain and justify the concepts, conventions and organisational methods used in level design   |
| LO3 Be able to collaboratively prototype computer games in a scripting language.                     | 3.1 produce a functioning game prototype by writing software code working to a standard acceptable to an employer or client<br>3.2 produce scripted code within constraints set out by project requirements working to a standard acceptable to an employer or client<br>3.3 apply techniques for collaboratively documenting the development of software code working to a standard acceptable to an employer or client. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 9: Practical Skills for Computer Game Design
- Unit 48: Computer Game Platform Fundamentals
- Unit 49: 3D Computer Game Engines
- Unit 74: Production Techniques for Computer Games
- Unit 75: Computer Game Design Techniques
- Unit 76: Level Design for Computer Games
- Unit 78: Quality Assurance for Computer Games
- Unit 79: Human-Computer Interfaces for Computer Games.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games as follows:

- IM20 Design electronic games
- IM21 Programme electronic games.

### Essential requirements

This unit requires access to an object-oriented programming language with code libraries that are capable of applying transformations to 3D objects.

### Employer engagement and vocational contexts

Centres should develop contacts with a games company and arrange for learners to visit the company. Programmers, game designers and level designers should be brought in as guest speakers.

Many games companies have community fora on their websites, where company staff discuss their work with fans and customers. This can often be an excellent way for learners to make one-to-one contact with people in the industry and seek advice or even employment.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

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- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- <http://www.guardian.co.uk/arts>
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 78: Quality Assurance for Computer Games

Unit code: D/601/8454

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of and skills in the design and implementation of test suites for computer games and the authoring of bug reports to industry-standards.

### ● Unit abstract

The job of 'tester' is for many recruits their initial entry point into a career in the computer games industry. The commercial success of each game title depends on how 'good' the game is in terms of playability, its look and feel, and how well it performs on the platforms that it has been designed for. If a game is shipped to the consumer still containing major bugs or defects then the reputation of the game or brand can be affected. Modern agile production methods employ quality assurance (QA) systems from the outset to ensure that the final game build is the best achievable within the constraints prevailing at the time. Game testing is a crucial part of the production process.

The target for this unit is that learners are able to write concise, clear and effectual bug reports as a result of conducting tests on sample game builds. To enable this the unit provides structured opportunities for learners to develop their understanding of modern approaches to a systematic identification of defects.

Learners will study defects and testing by examining the relevance of quality assurance work within the game development process. Learners will then examine typical modern QA procedures, categorising defects and identifying characteristic stages at which bugs may present. This will, in turn, lead to an investigation of the design of structured tests to permit identification of bugs. These studies will culminate in the execution of the tests obeying the test designs and hence the authoring of the bug reports.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand the role of quality assurance within the computer game production cycle
- 2 Understand test approaches used for computer game quality assurance
- 3 Be able to design test suites for use with computer game builds
- 4 Be able to produce bug reports using a test suite.

## Unit content

### 1 Understand the role of quality assurance within the computer game production cycle

*Production cycle:* concept; preproduction; development; game builds; alpha; beta; code freeze; release candidate (RC); release to manufacture (RTM); gold; patches; upgrades

*Importance of quality assurance:* cost of non-testing; technical certification requirements (TCR); technical requirements checklist (TCR); game specification; when to test; testing cost

*Test disciplines:* balance testing; compatibility testing; compliance testing; localisation testing; usability testing

*Game tester role:* required attributes, eg passion for games, sound knowledge of game development process, analytical mind, methodical manner, precision, persistence, patience, teamworking skills, negotiation skills, communication skills, tact, conflict resolution skills; job tasks, eg play, identify, replicate, amplify, notify, retest

### 2 Understand test approaches used for computer game quality assurance

*Orthogonal defect classification (ODC):* defect types (function, assignment, checking, timing, build package merge, algorithm, documentation); defect triggers (operating regions, configuration trigger, start-up trigger, exception handling, exception trigger, stress trigger, normal trigger, restart trigger)

*Test phases:* pre-production (test scope, phase entry criteria, phase acceptance criteria, test designs); alpha; beta (internal, external); gold; release certification; post release

*Test preparation:* test tables, eg step sequence, pass/fail result, comments; entry criteria; test system reconfiguration

*Processes:* smoke testing; regression testing; white box testing; black box testing; clean room testing; play testing; ad hoc testing; player types

*Bug severity:* types (A, B, C); severity (critical/showstopper, high, middle, low)

*Reporting procedures:* game build versioning; bug database software; digital reporting, manual reporting

*Test life cycle:* plan and design test; prepare test; perform test; report test results; retest

### 3 Be able to design test suites for use with computer game builds

*Test factors:* game events; game settings; gameplay options; hardware configurations; character attributes; customisation choices

*Combinatorial testing:* parameters; values; ranges; boundaries; combinatorial tables; combinatorial tools

*Test flow diagrams:* test flow diagram (TFD) elements (actions, events, states); primitives; terminators; TFD paths (minimum, baseline, expert constructed)

*Test suite design:* test cases (test tables, combinatorial tables, TFD paths, data dictionary definitions, defect triggers)

#### 4 Be able to produce bug reports using a test suite

*Conduct tests:* test suite; report forms

*Supporting material:* artefacts, eg taped play, playtest video capture, screenshots, storyboards, sound files, server logs, operating system error codes

*Bug report:* headline or summary; test status, eg test pass, test fail, blocked, not available; build version; severity; full description; expected result; actual result; reproducible; steps to reproduce; supporting artefacts; clear writing style

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:             | Assessment criteria for pass<br>The learner can:  |
|--|---|
| LO1 Understand the role of quality assurance within the computer game production cycle | 1.1 analyse the role of the quality assurance process in the computer game production cycle<br>1.2 explain the role of a game tester  |
| LO2 Understand test approaches used for computer game quality assurance                | 2.1 critically review test approaches used for computer game quality assurance  |
| LO3 Be able to design test suites for use with computer game builds                    | 3.1 design a test suite for use with a computer game build working to a standard acceptable to an employer or client  |
| LO4 Be able to produce bug reports using a test suite.                                 | 4.1 conduct tests using a test suite working to a standard acceptable to an employer or client<br>4.2 produce a bug report working to a standard acceptable to an employer or client. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

- Unit 18: Career Development for the Computer Games Industry
- Unit 74: Production Techniques for Computer Games.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Interactive Media and Computer Games as follows:

- IM12 Devise and evaluate user testing of interactive media products
- IM13 Conduct user testing of interactive media products
- IM22 Test electronic games.

### Essential requirements

This unit requires that learners have access to sample game builds with defects. Learners will require access to screen grab software (such as Snagit, Fraps or Camtasia). Learner access to professional bug reporting software is highly desirable.

### Employer engagement and vocational contexts

Centres should develop links with local game studios or publishers which could be approached to provide visiting speakers, study visits or samples of typical products.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.



## Unit 79: Human-Computer Interfaces for Computer Games

Unit code: M/601/8457

Level: 5

Credit value: 15

### ● Aim

This unit aims to develop learners' understanding of the development and application of human-computer interfaces in computer games design and development.

### ● Unit abstract

Human-computer interfaces, from the traditional devices such as mouse, keyboard and joystick to the more complex devices such as motion sensors and voice recognition, are an important element for the success of a game, and are an essential part of the game design process. The reason for this is that the interface provides the main point of contact between a user and the game. It is vital that interfaces are designed so that users are able to be completely focused on the gameplay.

In this unit learners will study the design, construction and implementation of human-centred interactive computer systems and will design an interface for a game using human-computer interface techniques.

### ● Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand human-computer interfaces for games
- 2 Understand methods of control and forms of feedback in games
- 3 Be able to prototype interfaces for games using human-computer interface techniques
- 4 Be able to evaluate own human-computer interface production work.

## Unit content

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### 1 Understand human-computer interfaces for games

*Technology:* screens; keyboards; joysticks; pads; touch screens; steering wheels; pointing devices; motion detectors; headsets

*Interfaces:* command line input; speech recognition; menu selection and the methods of selection; sense oriented (graphical, speech, touch); capabilities for intensive data manipulation; intelligent systems

*Human factors:* user experience, eg expert, intermediate, occasional, novice; user requirements, eg vision impaired, physically impaired, learning difficulties; demographics, eg age, gender, race

*User interface design principles:* structured (co-location of related elements); simple (user's language, meaningful shortcuts); visible (avoidance of distraction); feedback (clarity, relevance); tolerance (undo, redo, inconsistent input); reusable (uniformity, reduction of user memory process)

### 2 Understand methods of control and forms of feedback in games

*Feedback:* visual, eg iconic, colour psychology, inference, player viewpoint, camera techniques (foreshadowing, reveal), lighting effects; physical, eg vibration; audio, eg ambient, dialogue, Foley effects, music, mood, emotion

*Information communication:* information-rich game world; user needs, eg rapid data analysis for decision making (strategy, tactics); rapid input

*User psychology:* memory (long term, short term); reasoning; perception; cognition; metaphors

*Interaction models:* avatar-based; omnipresent; party-based; game-show contestant; others

*Control method design:* mapping system functionality; control methods and user feedback to an interface; prototyping; measuring functionality against user satisfaction; heuristics analysis; context sensitivity; human-computer interface (HCI) diagramming methods

### 3 Be able to prototype interfaces for games using human-computer interface techniques

*Game specification analysis:* visual style; audio style; game resources; core game mechanics, game modes, eg game levels, difficulty settings

*Interface decisions for each mode:* game resources; game mechanics; player actions required; feedback required; input devices, eg mouse, joystick; on-screen input, eg menus, buttons; feedback, eg visual, audio, other

*User interface:* layout sketches; mode transition (flow chart)

*Prototype interface design:* eg audio-visual presentation software, interactive media authoring software, commercial or open-source prototyping software

### 4 Be able to evaluate own human-computer interface production work

*Finished product:* technical quality; aesthetic quality; suitability for purpose; audience feedback

*Production skills:* technical competence; workflow and time management; teamworking

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:              | Assessment criteria for pass<br>The learner can:   |
|---|--|
| LO1 Understand human-computer interfaces for games                                      | 1.1 critically evaluate human-computer interface technologies for games  |
| LO2 Understand methods of control and forms of feedback in games                        | 2.1 explain methods of control and forms of feedback in computer games   |
| LO3 Be able to prototype interfaces for games using human-computer interface techniques | 3.1 generate interface prototypes using human-computer interface techniques, working to a standard acceptable to an employer or client   |
| LO4 Be able to evaluate own human-computer interface production work.                   | 4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements<br>4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements. |

## Guidance

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### Links

This unit links with the following units in the Edexcel BTEC HNC and HND in Creative Media Production:

Unit 69: 3D Modelling for Computer Games

Unit 70: 3D Environments for Computer Games

Unit 71: 3D Animation for Computer Games

Unit 73: 3D Character Animation for Computer Games.

There are opportunities to relate the work done for this unit to Skillset's National Occupational Standards in Design for the Moving Image, and Interactive Media and Computer Games as follows:

Design for the Moving Image

- DMI-1 Assist with the technical design process
- DMI-4 Assess the technical implications of the design brief
- DMI-5 Allocate drawing requirements

Interactive Media and Computer Games

- IM1 Work effectively in interactive media
- IM5 Design user interfaces for interactive media products.

### Essential requirements

Learners will need access to current research on human-computer interface developments with particular reference to games. Access to a range of computer games and a wide range of associated input devices is essential. Learners must have access to software that will enable prototyping of their interface design.

### Employability Links

Contacts should be established with computer game design and production companies to facilitate the arrangement of guest speakers and visits to studios.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Unit 80: Work Experience in the Creative Media Sector

Unit code: T/601/8458

Level: 5

Credit value: 15

- Aim

This unit provides learners with an opportunity to apply their knowledge, skills and understanding in the workplace and gain credit for working in a relevant area of the creative media sector.

- Unit abstract

This unit is designed to develop learners' abilities to identify appropriate work placement opportunities in the creative media sector and explore the process of securing such placements. Learners will develop both vocational and transferable skills within a practical industrial context. Monitoring and evaluating the learner's performance and learning experience is integral to this unit.

- Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Be able to identify and negotiate work experience placements in the creative media sector
- 2 Understand the requirements of negotiated work placements
- 3 Be able to undertake work experience placements as negotiated
- 4 Be able to monitor and evaluate own performance and learning during work placements in the creative media sector.

## Unit content

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### 1 Be able to identify and negotiate work experience placements in the creative media sector

*Identify:* research, eg local industry, local market, specific company, personal contacts; contact potential organisations, eg letter, email, telephone; arrange interviews, eg formal, informal; placement opportunity, eg long-term part-time placement, short-term full-time placement, multiple short placements, independent client commission, bursaries, trainee positions, paid or unpaid placement

*Negotiate:* learner's commitment, eg timescale, hours, responsibilities, liability, accountability, deadlines; financial considerations, eg expenses, budgets, financial constraints; lines of communication within organisational structures; other, eg dress code, travel arrangements

### 2 Understand the requirements of negotiated work placements

*Specified requirements:* duties and responsibilities implicit in job title, eg researcher, runner, grip, sound engineer; duties and responsibilities explicit in a production brief, eg make a promotional video of a local dance festival, create a website for a regional dance festival

*Company objectives:* mission statement; business plan

*Production objectives:* brief; target audience; advertisers; branding; production style

*Legal and ethical considerations:* contract law; employment law; current and relevant health and safety legislation; copyright; libel; regulation, eg Disability Discrimination Act, Press Complaints Commission, Ofcom, BBC Royal Charter

### 3 Be able to undertake work experience placements as negotiated

*Specified skills:* technical skills; understanding of industrial working environment; experience of industrial working relations; understanding employer's expectations, eg production brief, meeting deadlines, working within a budget, attracting an audience

*Employability skills:* communication; teamwork (task-orientated, group orientated); initiative; self-discipline; commitment; positive attitude; reliability; creativity; problem solving

### 4 Be able to monitor and evaluate own performance and learning during work placements in the creative media sector

*Monitor:* keep personal records, eg diary, reflective log; obtain feedback from workplace, eg co-workers, supervisor, assessor, client; production paperwork, eg planning material, production drafts, designs, minutes

*Evaluate:* evidence from personal log; evidence from feedback, eg co-workers, supervisor, assessor, client; objectives, eg employer's objectives, client objectives, course objectives, own objectives

*Performance:* technical skills; employability skills; meeting requirements of placement

*Learning:* skills development; understanding of workplace practices; understanding of production parameters; understanding of contractual obligations; understanding of the industry; understanding of professional relationships; development of professional contacts

## Learning outcomes and assessment criteria

| Learning outcomes<br>On successful completion of this unit a learner will:  | Assessment criteria for pass<br>The learner can:   |
|---|--|
| L01 Be able to identify and negotiate work experience placements in the creative media sector                         | 1.1 thoroughly research suitable work placement opportunities in the creative media sector<br>1.2 negotiate and agree parameters of work placement in a professional manner  |
| L02 Understand the requirements of negotiated work placements   | 2.1 critically assess requirements of a work placement in the light of company and production objectives, and legal and ethical considerations   |
| L03 Be able to undertake work experience placements as negotiated   | 3.1 apply specified skills to fulfil requirements of work placement working to a standard acceptable to an employer or client<br>3.2 apply employability skills working to a standard acceptable to an employer or client  |
| L04 Be able to monitor and evaluate own performance and learning during work placements in the creative media sector. | 4.1 apply monitoring techniques effectively throughout placement<br>4.2 critically evaluate own performance against agreed criteria and make recommendations for improvements<br>4.3 critically evaluate own learning against agreed criteria and make recommendations for further personal development. |

## Guidance

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### Links

This unit links with all units in the Edexcel BTEC HNC and HND in Creative Media Production that relate to production skills and career development.

- There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Health and Safety as follows:
- X2 Ensure your own actions reduce risks to health and safety
- X3 Conduct an assessment of risks in the workplace
- X4 Develop procedures to control risks to health and safety.

### Assessment

Independently obtained, external client briefs or commissions negotiated by learners can replace a work placement in this unit. In such cases the word 'placement' can, in both the content and the assessment criteria of this unit, be taken as comprehending a brief or commission.

### Essential requirements

Centres, or a responsible agency, must conduct robust risk assessments for all work experience opportunities, and subsequently monitor them as closely as is feasible to ensure that there is sufficient scope for learning outcomes to be met, while at the same time protecting learners from unnecessary risks and exploitation.

### Employer engagement and vocational contexts

Centres should develop contacts with as large a number and as wide a variety of creative media organisations as possible. Learners will benefit from discussions with and presentations from visiting speakers from these companies.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of their website dedicated to careers, including job descriptions – [www.skillset.org/careers/](http://www.skillset.org/careers/).

Further general information on work-related learning can be found at the following websites:

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- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.