BTEC
HIGHER NATIONALS

Creative Media

Specification
First Teaching from September 2018
First Certification from 2019

Higher National Certificate Lvl 4
Higher National Diploma Lvl 5
Edexcel, BTEC and LCCI qualifications

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### Summary of Creative Media Production specification

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If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.
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1 Introduction

BTEC is one of the world's most recognised applied learning brands, engaging students in practical, interpersonal and thinking skills, for more than thirty years.

BTECs are work-related qualifications for students taking their first steps into employment, or for those already in employment and seeking career development opportunities. BTECs provide progression into the workplace either directly or via study at university and are also designed to meet employer's needs. Therefore, Pearson BTEC Higher National qualifications are widely recognised by industry and higher education as the principal vocational qualification at Levels 4 and 5.

When developing the Pearson BTEC Higher National qualifications in Creative Media Production, we collaborated with a wide range of students, employers, higher education providers, colleges and subject experts to ensure that the new qualifications meet their needs and expectations. We also worked closely with the relevant Professional Bodies, to ensure alignment with recognised professional standards.

There is now a greater emphasis on employer engagement and work readiness. The new BTEC Higher National qualifications in Creative Media Production are designed to reflect this increasing need for high quality professional and technical education pathways at Levels 4 and 5, thereby providing students with a clear line of sight to employment and to progression to a degree at Level 6.

1.1 The Student Voice

Students are at the heart of what we do. That is why, from the outset, we consulted with students in the development of these qualifications. We involved them in writing groups, sought their feedback, and added their voices and views to those of other stakeholders.

The result, we believe, are qualifications that will meet the needs and expectations of students worldwide.
1.2  Why choose Pearson BTEC Higher Nationals?

Pearson BTEC Higher Nationals are designed to help students secure the knowledge, skills and behaviours needed to succeed in the workplace. They represent the latest in professional standards and provide opportunities for students to develop behaviours for work, for example by undertaking a group project, or responding to a client brief. A student may even achieve exemption from professional or vendor qualifications, or student membership of selected professional bodies, to help them on their journey to professional competence.

At the same time the BTEC Higher Nationals are intended to keep doors open for future study should a student wish to progress further in their education after their Level 5 study. They do this by allowing space for the development of higher education study skills, such as the ability to research. Clear alignment of level of demand with the Framework for Higher Education qualification descriptors at Level 4 and 5 means that students wishing to progress to Level 6 study should feel better prepared. The Pearson BTEC Higher Nationals address these various requirements by providing:

- A range of core, optional and specialist units, each with a clear purpose, so there is something to suit each student's choice of programme and future progression plans.
- Fully revised content that is closely aligned with the needs of employers, professional bodies, vendors and higher education for a skilled future workforce.
- The opportunity to develop transferable skills useful for work and for higher education, including research skills, the ability to meet deadlines and communication skills.
- Learning Outcomes mapped against Professional Body standards and vendor accreditation requirements, where appropriate.
- Assessments and projects chosen to help students progress to the next stage (this means some are set by the Centre to meet local needs, while others are set by Pearson). Students are required to apply their knowledge to a variety of assignments and activities, with a focus on the holistic development of practical, interpersonal and higher-level thinking skills.
- An approach to demand at Level 4 and 5 which is aligned with the Framework for Higher Education Qualifications (FHEQ).
- Support for students and tutors including Schemes of Work and Example Assessment Briefs.
1.3 HN Global

Pearson BTEC Higher Nationals are supported by a specially designed range of digital resources, to ensure that tutors and students have the best possible experience during their course. These are available from the HN Global website http://www.highernationals.com/.

With HN Global, tutors can access programme specifications which contain useful information on programme planning and Quality Assurance processes. Tutors can also view Schemes of Work and Example Assessment Briefs, helping them create meaningful courses and assessments. HN Global also allows tutors to create and annotate reading lists for their students and also keep up-to-date on the latest news regarding HN programmes.

1.4 Qualification Titles

Pearson BTEC Level 4 Higher National Certificate in Creative Media Production

Specialist pathways are included within brackets in the qualification title:

- BTEC Level 4 Higher National Certificate in Creative Media Production (Sound Media)
- Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Journalism)
- Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Film)
- Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Television)
- Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Web & App Development)
- Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Motion Graphics)
- Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Visual Effects)
- Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Game Development)
- Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Media Photography)
Pearson BTEC Level 5 Higher National Diploma in Creative Media Production

Specialist pathways are included within brackets in the qualification title:

- Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Sound Media)
- Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Film)
- Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Television)
- Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Journalism)
- Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Web & App Development)
- Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Motion Graphics)
- Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Visual Effects)
- Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Game Development)
- Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Media Photography)

1.5 Qualification codes

Ofqual Regulated Qualifications Framework (RQF) Qualification numbers:

Pearson BTEC Level 4 Higher National Certificate in Creative Media Production: 603/2286/X
Pearson BTEC Level 5 Higher National Diploma in Creative Media Production: 603/2282/2

1.6 Awarding institution

Pearson Education Ltd.
1.7 Key features

Pearson BTEC Higher National qualifications in Creative Media Production offer:

- A stimulating and challenging programme of study that will be both engaging and memorable for students.
- The essential subject knowledge that students need to progress successfully into further study or the world of work.
- A simplified structure: students undertake a substantial core of learning in the Higher National Certificate and can build on this in the Higher National Diploma, with optional units linked to their specialist area of study.
- Specialist pathways in the Level 4 Certificate and Level 5 Diploma, so there is something to suit each student's preference of study and future progression plans.
- Refreshed content that is closely aligned with Professional Body, employer and higher education needs.
- Assessments that consider cognitive skills (what students know) along with affective and applied skills (respectively how they behave and what they can do)
- Unit-specific grading and Pearson-set assignments.
- A varied approach to assessment that supports progression to Level 6 and also allows Centres to offer assessment relevant to the local economy, thereby accommodating and enhancing different learning styles.
- Quality Assurance measures – as outlined in sections 6 and 7 of this Programme Specification – to ensure that all stakeholders (e.g. professional bodies, universities, colleges and students) can feel confident in the integrity and value of the qualifications.
- A qualification designed to meet the needs and expectations of students aspiring to work in an international creative media production environment.

Qualification frameworks

Pearson BTEC Higher National qualifications are designated higher education qualifications in the UK. They are aligned to the Framework for Higher Education Qualifications (FHEQ) in England, Wales and Northern Ireland, and Quality Assurance Agency (QAA) Subject Benchmark Statements. These qualifications are part of the UK Regulated Qualifications Framework (RQF).
1.8 Collaborative development

Students completing their BTEC Higher Nationals in Creative Media Production will be aiming to go on to employment or progress to a final year at university. Therefore, it was essential that we developed these qualifications in close collaboration with experts from professional bodies and universities, and with the providers who will be delivering the qualifications.

We are very grateful to the university and further education tutors, employers, Professional Body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications.

- Ballyfermot College of Further Education
- Association of Colleges (AOC)
- Bournemouth University
- Gateshead College
- Creative & Cultural Skills
- British Broadcasting Corporation (BBC)
- LionTV
- The Playground Squad
- Belfast Metropolitan College
- Chichester College
- Allspring Media
- RelayFM
- The Mill
- Fraser MacDonald
- Dr. Garth Twa
2 Programming purpose and objectives

2.1 Purpose of the BTEC Higher Nationals in Creative Media Production

The purpose of BTEC Higher Nationals in Creative Media Production is to develop students as professional, self-reflecting individuals able to meet the demands of employers in Creative Media Production and adapt to a constantly changing world. The qualifications aim to widen access to higher education and enhance the career prospects of those who undertake them.

2.2 Objectives of the BTEC Higher Nationals in Creative Media Production

The objectives of the BTEC Higher Nationals in Creative Media Production are as follows:

- To equip students with Creative Media Production with the skills, knowledge and understanding necessary to achieve high performance in the global creative media production environment.
- To provide education and training for a range of careers in creative media production including sound media, visual effects, motion graphics, web & app development, games development, journalism and film & television.
- To provide insight and understanding into the diversity of roles within Creative Media Production, recognising the importance of collaboration at all levels.
- To equip students with knowledge and understanding of culturally diverse organisations, cross-cultural issues, diversity and values.
- To provide opportunities for students to enter or progress in employment in creative media production, or progress to higher education qualifications such as an Honours degree in Creative Media Production or a related area.
- To provide opportunities for students to develop the skills, techniques and personal attributes essential for successful working lives.
- To support students to understand the local, regional and global context of creative media production and, for those students with a global outlook, to aspire to international career pathways.
● To provide students with opportunities to address contemporary issues facing the industry, and society at large, with particular emphasis on sustainability and the environment, recognising the role that creative media production plays in addressing these issues.

● To provide opportunities for students to achieve a nationally-recognised professional qualification within their chosen area of specialisation.

● To provide opportunities for students to achieve certifications.

● To offer students the chance of career progression in their chosen field, with particular emphasis on achieving management-level positions, professional recognition and beyond.

● To allow flexibility of study and to meet local or specialist needs.

● To offer a balance between employability skills and the knowledge essential for students with entrepreneurial, employment or academic aspirations.

● To provide students with opportunities to engage in an industry-recognised apprenticeship scheme that aligns with their employer’s needs and their own career aspirations.

● To provide students with the context in which to consider professional ethics and their relation to personal, professional and statutory responsibilities within the industry.

We meet these objectives by:

● Providing a thorough grounding in creative media production principles at Level 4 that leads the student to a range of specialist progression pathways at Level 5 relating to individual professions within creative media production.

● Equipping individuals with commercial acumen, understanding and creative media production skills for success in a range of roles in creative media.

● Enabling progression to a university degree by supporting the development of appropriate academic study skills.

Who is this qualification for?

The BTEC Higher National qualifications in Creative Media Production are aimed at students wanting to continue their education through applied learning. Higher Nationals provide a wide-ranging study of Creative Media Production and are designed for students who wish to pursue or advance their career in Creative Media Production. In addition to the knowledge, understanding and skills that underpin the study of Creative Media Production, Pearson BTEC Higher Nationals in Creative Media Production give students experience of the breadth and depth of the sector that will prepare them for further study or training.
2.3 Aims of the Level 4 Higher National Certificate in Creative Media Production

The Level 4 Higher National Certificate in Creative Media Production offers students a broad introduction to the subject area via a mandatory core of learning, while allowing for the acquisition of skills and experience through the selection of optional units across a range of occupational sectors at Level 4. This effectively builds underpinning core skills while preparing the student for subject specialisation at Level 5. Students will gain a wide range of sector knowledge tied to practical skills gained in research, self-study, directed study and workplace scenarios.

At Level 4 students develop a broad knowledge and awareness of key aspects of Creative Media Production through three core units, which include one unit assessed by a Pearson-set assignment. The units are:

- Individual Project (Pearson-set)
- Creative Media Industry
- Professional Practice

Depending on the ‘specialist pathway’, at Level 4, students will undertake a further three specialist units (related to their Level 4 Pathway) from:

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<tr>
<td>Motion Graphics</td>
<td>• Motion Graphics Practices&lt;br&gt;• Visual Effects &amp; Motion Graphics Cultures&lt;br&gt;• Typography</td>
</tr>
<tr>
<td>Visual Effects</td>
<td>• Visual Effects Practices&lt;br&gt;• 3D Modelling&lt;br&gt;• Visual Effects &amp; Motion Graphics Cultures</td>
</tr>
<tr>
<td>Game Development</td>
<td>• Game Development Practices&lt;br&gt;• Games in Context&lt;br&gt;• Game Design</td>
</tr>
<tr>
<td>Media Photography</td>
<td>• Photographic Practices&lt;br&gt;• Studio Photography&lt;br&gt;• Image Management &amp; Editing Techniques</td>
</tr>
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</table>

The Centre can also choose two further optional units at Level 4 from the following:

- Radio Production
- Audio Technologies
- Editing for Film & Television
- Storyboarding
- Investigative Journalism
- Shorthand
- Principles of Animation
- Art Development
- Interview & Presentation Techniques
- Reportage
- Principles of Photography
- Principles of User Experience & User Interface Design
- Cinematography – Camera
- Cinematography – Lighting
- Television Practices
- Television Studies
- Single Camera Technique for Television
- Television Studio Production
Graduates successfully completing the Higher National Certificate will be able to demonstrate a sound knowledge of the basic concepts of Creative Media Production. They will be able to communicate accurately and appropriately, and they will have the qualities needed for employment that requires some degree of personal responsibility. They will have developed a range of transferable skills to ensure effective team working, independent initiatives, organisational competence and problem-solving strategies. They will be adaptable and flexible in their approach to Creative Media Production, show resilience under pressure, and meet challenging targets within a given resource.

2.4 Aims of the Level 5 Higher National Diploma in Creative Media Production

The Level 5 Higher National Diploma in Creative Media Production offers students seven specialist pathways designed to support progression into relevant occupational areas or on to degree-level study. These pathways are linked to Professional Body standards (where appropriate) and can provide professional status and progression to direct employment.

The Level 5 Higher National Diploma offers the following specialist pathways for students who wish to concentrate on a particular aspect of Creative Media Production:

- Sound Media
- Film
- Television
- Journalism
- Web & App Development
- Motion Graphics
- Visual Effects
- Game Development

Students will typically progress from Level 4 to Level 5 within the same specialist pathway. (See section 4.1 for information about units and progression). Where students may wish to change pathway, when progressing from Level 4 to Level 5, Centres may undertake a mapping of Recognised Prior Learning (RPL) to determine whether the student has sufficient knowledge and experience to be a suitable candidate for the Level 5 subject of study. (See section 8 Recognition of Prior Learning and Attainment.)
Holders of the Level 5 Higher National Diploma will have developed a sound understanding of the principles in their field of study and will have learned to apply those principles more widely. They will have learned to evaluate the appropriateness of different approaches to solving problems. They will be able to perform effectively in their chosen field and will have the qualities necessary for employment in situations requiring the exercise of personal responsibility and decision-making.

2.5 What could these qualifications lead to?

The Level 4 Higher National Certificate provides a solid grounding in Creative Media Production, which students can build on should they decide to continue their studies beyond the Certificate stage. The Level 5 Higher National Diploma allows students to specialise by committing to specific career paths and progression routes to degree-level study.

On successful completion of the Level 5 Higher National Diploma, students can develop their careers in the Creative Media sector through:

- Entering employment
- Continuing existing employment
- Linking with the appropriate Professional Body
- Linking with the appropriate certificates
- Committing to Continuing Professional Development (CPD)
- Progressing to university.

2.5.1 Progression to university

The Pearson BTEC Level 5 Higher National Diploma is recognised by Higher Education providers as meeting admission requirements to many relevant Creative Media-related courses, for example:

- BA/BSc (Hons) in Game Design
- BA/BSc (Hons) in Visual Effects
- BA/BSc (Hons) in Visual Effects with Motion Graphics
- BA/BSc (Hons) Animation and Visual Effects
- BA/BSc (Hons) in Film Studies
- BA/BSc (Hons) in Moving Image
- BA/BSc (Hons) in Film and Television
- BA/BSc (Hons) in Media Studies
- BA/BSc (Hons) Journalism
- BA/BSc (Hons) Web Application Development
- BA/BSc (Hons) Web Design & Development

Students should always check the entry requirements for degree programmes at specific Higher Education providers. After completing a BTEC Higher National Certificate or Diploma, students can also progress directly into employment.

**University recognition and articulations**

We work with a range of higher education institutions around the world that recognise and accept BTEC Higher Nationals as a qualification for entry onto an undergraduate degree. Many universities allow advanced entry onto the second or third year of a degree, and agreements can include credit transfer, articulation and case-by-case admission. Students should be aware that university admission criteria are always subject to change and remain at the discretion of the institution. Students should take time to understand the course entry requirements for subject, year and grade before applying. For more information on entry requirements, including 2+1 articulations, please visit: https://www.highernationals.com/degree-finder.
### 2.5.2 Employment

The skills offered as part of the Pearson BTEC Higher National Diploma can provide graduates with the opportunity to work in many different areas of Creative Media. Below there are some examples of the employment destinations that the qualification could lead to.

<table>
<thead>
<tr>
<th>Pathway</th>
<th>Fields of Employment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sound Media</td>
<td>Radio Broadcast Technician</td>
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<td></td>
<td>Podcast Production</td>
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<td></td>
<td>Sound for Games Development</td>
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<td></td>
<td>Sound for Film &amp; Television</td>
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<tr>
<td>Film</td>
<td>Film Editing</td>
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<td></td>
<td>Film Production</td>
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<td></td>
<td>Film Scriptwriting</td>
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<td></td>
<td>Art Direction</td>
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<td></td>
<td>Production Design</td>
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<tr>
<td>Television</td>
<td>Video Editing</td>
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<tr>
<td></td>
<td>Television Production</td>
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<td></td>
<td>Television Scriptwriting</td>
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<tr>
<td></td>
<td>Television Studio Operations</td>
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<tr>
<td>Journalism</td>
<td>Digital Journalism</td>
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<td></td>
<td>Print Journalism</td>
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<td></td>
<td>Editing</td>
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<td></td>
<td>Reporting</td>
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<td>Web &amp; App Development</td>
<td>Web Design</td>
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<td></td>
<td>Web Development</td>
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<td></td>
<td>Mobile App Development</td>
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<td>Mobile App Design</td>
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<tr>
<td>Motion Graphics</td>
<td>Motion Graphics Design</td>
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<td></td>
<td>Motion Graphics Production</td>
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<td>Visual Effects</td>
<td>Visual Effects Design</td>
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<td>Visual Effects Development</td>
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<td>Visual Effects Editing</td>
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<td></td>
<td>Visual Effects Compositing</td>
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<td></td>
<td>Digital Art Development</td>
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<td>Game Development</td>
<td>Game Design</td>
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<td></td>
<td>Game Programming</td>
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<tr>
<td></td>
<td>Concept Art Development</td>
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<tr>
<td>Media Photography</td>
<td>Film Stills Photographer</td>
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<tr>
<td></td>
<td>Videographer</td>
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<tr>
<td></td>
<td>Media Event Photographer</td>
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</tbody>
</table>
2.6 Use of Maths and English within the curriculum

Those working within the creative media sector cannot just rely on their technical skills and must ensure they develop all relevant employability skills to increase employment opportunities. For example, they will be required to communicate appropriately with stakeholders throughout their career, so the ability to use maths and English in a professional context is an essential employability skill that must be developed at all levels of study.

Development of essential maths and English skills is embedded throughout these qualifications in accordance with industry requirements and below are some examples of how these skills are developed in the BTEC Higher National curriculum:

- Written reports
- Formal presentations
- Informal conversations
- Use of professional, sector specific language

Some aspects of Creative Media Production require high level maths skills and we strongly recommend all students complete diagnostic maths assessments preferably before beginning a Higher National course, as well as having an A* to C grade and/or 9 to 4 in GCSE Maths, prior to starting the course (see Entry requirements in section 3.2 of this specification).

2.7 How Pearson BTEC Higher Nationals in Creative Media Production provide both transferable employability skills and academic study skills

Students need both relevant qualifications and employability skills to enhance their career prospects and contribute to their personal development. Pearson Higher National Creative Media Production qualifications embed throughout the programme the development of key skills, attributes and strengths required by 21st century employers.

Where employability skills are referred to in this specification, this generally refers to skills in five main categories:

- **Cognitive and problem-solving skills**: critical thinking, approaching non-routine problems by applying expert and creative solutions, use of systems and digital technology, generating and communicating ideas creatively.
- **Intra-personal skills**: self-management, adaptability and resilience, self-monitoring and self-development, self-analysis and reflection, planning and prioritising.
- **Interpersonal skills**: effective communication and articulation of information, working collaboratively, negotiating and influencing, self-presentation.

- **Commercial skills**: sector awareness, sales, marketing/promotion, budget management/monitoring.

- **Business skills**: awareness of types of companies, company formation, invoicing, calculating fees, business management.

Pearson Example Assessment Briefs make recommendations for a range of real or simulated assessment activities, for example, group work where appropriate, to encourage development of collaborative and interpersonal skills or a solution focused case study to provide the opportunity to develop cognitive skills. There are specific requirements for the assessment of these skills, as relevant, within the assessment grids for each unit. Example Assessment Briefs are for guidance and support only and **must** be customised and amended according to localised needs and requirements. All assignments must still be verified as per the internal verification process.

Students can also benefit from opportunities for deeper learning, where they are able to make connections between units and select areas of interest for detailed study. In this way BTEC Higher Nationals provide a vocational context in which students can develop the knowledge and academic study skills required for progression to university degree courses, including:

- Active research skills
- Effective writing skills
- Analytical skills
- Critical thinking
- Creative problem-solving
- Decision-making
- Team building
- Exam preparation skills
- Digital literacy
- Competence in assessment methods used in higher education.

To support you in developing these skills in your students, we have developed a map of Higher Education relevant transferable and academic study skills, available in appendices.
3  Planning your programme

3.1  Delivering the Higher Nationals in Creative Media Production

You play a central role in helping your students to choose the right BTEC Higher National qualification.

You should assess your students very carefully to ensure that they take the right qualification and the right pathways or optional units, to allow them to progress to the next stage. You should check the qualification structures and unit combinations carefully when advising students.

You will need to ensure that your students have access to a full range of information, advice and guidance in order to support them in making the necessary qualification and unit choices. When students are recruited, you need to give them accurate information on the title and focus of the qualification for which they are studying.

3.2  Entry requirements and admissions

Although Pearson do not specify formal entry requirements, as a Centre it is your responsibility to ensure that the students you recruit have a reasonable expectation of success on the programme.

For students who have recently been in education, the entry profile is likely to include one of the following:

- A BTEC Level 3 qualification in Creative Media Production
- A GCE Advanced Level profile that demonstrates strong performance in a relevant subject or adequate performance in more than one GCE subject. This profile is likely to be supported by GCSE grades A* to C (or equivalent), and/or 9 to 4 (or equivalent) in subjects such as maths and English
- Other related Level 3 qualifications
- An Access to Higher Education Diploma awarded by an approved further education institution
- Related work experience
- An international equivalent of the above.

Centres may wish to consider applicants’ prior learning when considering their acceptance on a BTEC Higher Nationals, through Recognition of Prior Learning. (For further information please refer to section 8 of this document.)
3.2.1 English language requirements for Higher Nationals

Pearson’s mission is to help people make more of their lives through learning. In order for students to be successful on Pearson BTEC Higher National qualifications which are both taught and assessed in English, it is critical that they have an appropriate level of English language skills.

The following clarifies the requirements for all centres when recruiting applicants on to new Pearson BTEC Higher National qualifications.

All centres delivering the new Pearson BTEC Higher National qualifications must ensure that all students who are non-native English speakers and who have not undertaken their final two years of schooling in English, can demonstrate capability in English at a standard equivalent to the levels identified below, before being recruited to the programme where the programme is both taught and assessed in English:

- Common European Framework of Reference (CEFR) level B2
- PTE 51
- IELTS 5.5; Reading and Writing must be at 5.5
- or equivalent.

It is up to the centre to decide what proof will be necessary to evidence individual student proficiency.

The following clarifies the requirements for all centres when recruiting applicants on to new Pearson BTEC Higher National qualifications which are taught in a language other than English, but are assessed in English.

All centres delivering the new Pearson BTEC Higher National qualifications wholly or partially in a language other than English, but who are assessed in English, must ensure that all students can demonstrate capability in English at a standard equivalent to the levels identified below, on completion of the programme:

- Common European Framework of Reference (CEFR) level B2
- PTE 51
- IELTS 5.5; Reading and Writing must be at 5.5
- or equivalent.

It is up to the centre to decide what proof will be necessary to evidence individual student proficiency.
3.2.2 Centre approval
To ensure that Centres are ready to assess students and that we can provide the support that is needed all Centres must be approved before they can offer these qualifications. For more information about becoming a Centre and seeking approval to run our qualifications please visit the support section on our website (http://qualifications.pearson.com/).

3.2.3 Level of sector knowledge required
We do not set any requirements for tutors, but we do recommend that Centres assess the overall skills and knowledge of the teaching team, which should be relevant, up-to-date and at the appropriate level.

3.2.4 Resources required
As part of your Centre approval, you will need to show that the necessary material resources and work spaces are available to deliver BTEC Higher Nationals. For some units, specific resources are required, this is clearly indicated in the unit descriptors.

3.2.5 HN Global support
HN Global is an online resource that supports Centre planning and delivery of BTEC Higher Nationals by providing appropriate teaching and learning resources. For further information see sections 5 and 6 of this Programme Specification.

3.2.6 Modes of delivery
Subject to approval by Pearson, Centres are free to deliver BTEC Higher Nationals using modes of delivery that meet the needs of their students. We recommend making use of a wide variety of modes, including:

- Full-time
- Part-time
- Blended learning.

3.2.7 Recommendations for employer engagement
BTEC Higher Nationals are vocational qualifications and as an approved Centre you are encouraged to work with employers on the design, delivery and assessment of the course. This will ensure that students enjoy a programme of study that is engaging and relevant, and which equips them for progression. There are suggestions in section 5.2 about how employers could become involved in delivery and/or assessment, but these are not intended to be exhaustive and there will be other possibilities at a local level.
3.2.8 Support from Pearson

We provide a range of support materials, including Schemes of Work and Example Assessment Briefs, with supporting templates. You will be allocated an External Examiner early in the planning stage, to support you with planning your assessments, and there will be training events and support from our Subject Leads.

3.2.9 Student employability

All BTEC Higher Nationals have been designed and developed with consideration of National Occupational Standards, where relevant.

Employability skills such as team working and entrepreneurialism, as well as practical hands-on skills, have been built into the design of the learning aims and content. This gives you the opportunity to use relevant contexts, scenarios and materials to enable students to develop a portfolio of evidence demonstrating the breadth of their skills and knowledge in a way that equips them for employment.

3.3 Access to study

This section focuses on the administrative requirements for delivering a BTEC Higher National qualification. It will be of value to Quality Nominees, Programme Leaders and Examinations Officers.

Our policy regarding access to our qualifications is that:

- They should be available to everyone who is capable of reaching the required standards.
- They should be free from any barriers that restrict access and progression.

There should be equal opportunities for all those wishing to access the qualifications. We refer Centres to our Pearson Equality and Diversity Policy, which can be found in the support section of our website (http://qualifications.pearson.com/).

Centres are required to recruit students to Higher National programmes with integrity. They will need to make sure that applicants have relevant information and advice about the qualification, to make sure it meets their needs. Centres should review the applicant’s prior qualifications and/or experience to consider whether this profile shows that they have the potential to achieve the qualification. For students with disabilities and specific needs, this review will need to take account of the support available to the student during the teaching and assessment of the qualification. For further guidance and advice please refer to section 9 on reasonable adjustments.
3.4 Student registration and entry

All students should be registered for the qualification, and appropriate arrangements made for internal and external verification. For information on making registrations for the qualification, you will need to refer to the information manual available in the support section of our website (http://qualifications.pearson.com/).

Students can be formally assessed only for a qualification on which they are registered. If students’ intended qualifications change (for example, if a student decides to choose a different specialist pathway), then the Centre must transfer the student to the chosen pathway appropriately. Please note that student work cannot be sampled if the student is not registered or is registered on an incorrect pathway.

3.5 Access to assessments

Assessments need to be administered carefully, to ensure that all students are treated fairly, and that results and certification are issued on time, allowing students to move on to chosen progression opportunities.

Our equality policy requires that all students should have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every student. We are committed to making sure that:

- Students with a protected characteristic (as defined in legislation) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic.
- All students achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found on the Joint Council for Qualifications website (http://www.jcq.org.uk/).
3.6 Administrative arrangements for internal assessment

3.6.1 Records
You are required to retain records of assessment for each student. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information on quality and assessment can be found in our UK and international guides available in the support section on our website (http://qualifications.pearson.com/). We may ask to audit your records, so they must be retained as specified. All student work must be retained for a minimum of 12 weeks after certification has taken place.

3.6.2 Reasonable adjustments to assessment
A reasonable adjustment is one that is made before a student takes an assessment, to ensure that he or she has fair access to demonstrate the requirements of the assessments.

You are able to make adjustments to internal assessments to take account of the needs of individual students. In most cases this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments, if necessary.

Further details on how to make adjustments for students with protected characteristics are available on the support section of our website (http://qualifications.pearson.com/).

3.6.3 Special consideration
Special consideration is given after an assessment has taken place for students who have been affected by adverse circumstances, such as illness, and require an adjustment of grade to reflect normal level of attainment. You must operate special consideration in line with Pearson policy (see previous paragraph). You can provide special consideration related to the period of time given for evidence to be provided, or for the format of the assessment (if it is equally valid). You may not substitute alternative forms of evidence to that required in a unit or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy, which can be found in the document linked above.

Please note that your Centre must have a policy for dealing with mitigating circumstances if students are affected by adverse circumstances, such as illness, which result in non-submission or late submission of assessment.
3.6.4 Appeals against assessment

Your Centre must have a policy for dealing with appeals from students. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy could be a consideration of the evidence by a Programme Leader or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to students. If there is an appeal by a student, you must document the appeal and its resolution. Students have a final right of appeal to Pearson, but only if the procedures that you have put in place have been followed.

Further details of our policy on enquiries and appeals is available on the support section of our website (http://qualifications.pearson.com/).

If your Centre is located in England or Wales and the student is still dissatisfied with the final outcome of their appeal s/he can make a further appeal to the Office of the Independent Adjudicator (OIA) by emailing: enquiries@oiahe.org.uk. In Northern Ireland a further appeal may be lodged with the Northern Ireland Public Service Ombudsman (NIPSO) by emailing: nipso@nipso.org.uk.

3.7 Dealing with malpractice in assessment

‘Malpractice’ means acts that undermine the integrity and validity of assessment, the certification of qualifications and/or may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actual or attempted actions of malpractice by learners, centre staff or centres in connection with Pearson qualifications. Pearson may impose penalties and/or sanctions on learners, centre staff or centres where malpractice or attempted malpractice has been proven.

Malpractice may occur or be suspected in relation to any unit or type of assessment within a qualification. For further details on malpractice and advice on preventing malpractice by learners, please see Pearson’s Centre Guidance: Dealing with Malpractice, available on our website.

The procedures we ask you to adopt vary between units that are internally assessed and those that are externally assessed.

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Learners must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. The Centre Guidance: Dealing with Malpractice document gives full information on the actions we expect you to take.
Pearson may conduct investigations if we believe a centre is failing to conduct internal assessment according to our policies. The above document gives further information and examples, and details the penalties and sanctions that may be imposed.

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

### 3.7.1 Internally assessed units

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Students must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the Centre. Full information on dealing with malpractice and the actions we expect you to take is available on the support section of our website (http://qualifications.pearson.com/).

Pearson may conduct investigations if it is believed that a Centre is failing to conduct internal assessment according to Pearson policies. The above document gives further information, provides examples, and details the penalties and sanctions that may be imposed.

### 3.7.2 Student malpractice

The head of centre is required to report incidents of suspected learner malpractice that occur during Pearson qualifications. We ask centres to complete JCQ Form M1 (www.jcq.org.uk/malpractice) and email it with any accompanying documents (signed statements from the learner, invigilator, copies of evidence, etc) to the Investigations Processing team at candidatemalpractice@pearson.com. The responsibility for determining appropriate sanctions or penalties to be imposed on learners lies with Pearson.

Learners must be informed at the earliest opportunity of the specific allegation and the centre’s malpractice policy, including the right of appeal. Learners found guilty of malpractice may be disqualified from the qualification for which they have been entered with Pearson.

Failure to report malpractice constitutes staff or centre malpractice.
3.7.3 Staff and centre malpractice

The head of centre is required to inform Pearson’s Investigations team of any incident of suspected malpractice (which includes maladministration) by centre staff, before any investigation is undertaken. The head of centre is requested to inform the Investigations team by submitting a *JCQ M2 Form* (downloadable from www.jcq.org.uk/malpractice) with supporting documentation to pqsmalpractice@pearson.com. Where Pearson receives allegations of malpractice from other sources (for example Pearson staff, anonymous informants), the Investigations team will conduct the investigation directly or may ask the head of centre to assist.

Pearson reserves the right in cases of suspected malpractice to withhold the issuing of results/certificates while an investigation is in progress. Depending on the outcome of the investigation, results and/or certificates may not be released or they may be withheld.

We reserve the right to withhold certification when undertaking investigations, audits and quality assurance processes. You will be notified within a reasonable period of time if this occurs.

3.7.4 Sanctions and appeals

Where malpractice is proven, we may impose sanctions or penalties, such as:

- mark reduction for affected external assessments
- disqualification from the qualification
- debarment from registration for Pearson qualifications for a period of time.

If we are concerned about your centre’s quality procedures we may impose sanctions such as:

- working with centres to create an improvement action plan
- requiring staff members to receive further training
- placing temporary suspensions on certification of learners
- placing temporary suspensions on registration of learners
- debarring staff members or the centre from delivering Pearson qualifications
- suspending or withdrawing centre approval status.

The centre will be notified if any of these apply.

Pearson has established procedures for centres that are considering appeals against penalties and sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from the head of centre (on behalf of learners and/or members or staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in the *JCQ Appeals booklet* (https://www.jcq.org.uk/exams-office/appeals).
4 Programme Structure

4.1 Units, Credits, Total Qualification Time (TQT) and Guided Learning (GL)

The Higher National Certificate (HNC) is a Level 4 qualification made up of 120 credits. It is usually studied full-time over one year, or part-time over two years.

The Higher National Diploma (HND) is a Level 4 and Level 5 qualification made up of 240 credits. It is usually studied full-time over two years, or part-time over four years.

Pearson would expect that an HND student would have achieved at least 90 credits at Level 4 before progressing to Level 5 units. This allows for the students to submit the remaining 30 credits at Level 4 while undertaking their Level 5 study.

Students undertaking an HND who fail to successfully complete the full qualification may be awarded an HNC, if their credit achievement permits.

BTEC Higher Nationals consist of core units, specialist units and optional units:

- Core units are mandatory
- Specialist units are designed to provide a specific occupational focus to the qualification and are aligned to Professional Body standards
- Required combinations of optional units are clearly set out in the tables below.

All units are usually 15 credits in value, or a multiple thereof. These units have been designed from a learning time perspective, and are expressed in terms of **Total Qualification Time (TQT)**. TQT is an estimate of the total amount of time that could reasonably be expected to be required for a student to achieve and demonstrate the achievement of the level of attainment necessary for the award of a qualification. TQT includes undertaking each of the activities of Guided Learning, Directed Learning and Invigilated Assessment. Each 15-credit unit approximates to a Total Unit Time of 150 hours with 60 hours of Guided Learning.

**Total Qualification Time (TQT)** Higher National Certificate (HNC) = 1,200 hours

**Total Qualification Time (TQT)** Higher National Diploma (HND) = 2,400 hours
Examples of activities which can contribute to Total Qualification Time include:

- Guided Learning
- Independent and unsupervised research/learning
- Unsupervised compilation of a portfolio of work experience
- Unsupervised e-learning
- Unsupervised e-assessment
- Unsupervised coursework
- Watching a pre-recorded podcast or webinar
- Unsupervised work-based learning.

**Guided Learning (GL)** is defined as the time when a tutor is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning Centres and learning workshops. Guided Learning includes any supervised assessment activity; this includes invigilated examination and observed assessment and observed work-based practice.

**Total Guided Learning (GL)** Higher National Certificate (HNC) = 480 hours

**Total Guided Learning (GL)** Higher National Diploma (HND) = 960 hours

Some examples of activities which can contribute to Guided Learning include:

- Classroom-based learning supervised by a tutor
- Work-based learning supervised by a tutor
- Live webinar or telephone tutorial with a tutor in real time
- E-learning supervised by a tutor in real time
- All forms of assessment which take place under the immediate guidance or supervision of a tutor or other appropriate provider of education or training, including where the assessment is competence-based and may be turned into a learning opportunity.
4.2 Programme structures

The programme structures specify:

- The total credit value of the qualification
- The minimum credit to be achieved at the level of the qualification
- The core units
- The specialist units
- The optional units
- The maximum credit value in units that can be Centre commissioned.

When combining units for a Pearson Higher National qualification, it is the Centre's responsibility to make sure that the correct combinations are followed.

4.2.1 Pearson BTEC Level 4 Higher National Certificate in Creative Media Production

- Qualification credit value: a minimum of 120 credits. This is made up of eight units, each with a value of 15 credits.
- **Total Qualification Time (TQT)** Higher National Certificate (HNC) = 1,200 hours
- **Total Guided Learning (GL)** Higher National Certificate (HNC) = 480 hours
- There is a required mix of Core, Specialist and Optional units totalling 120 credits. All units are at Level 4.
- In some cases, a maximum of 30 credits from a Higher National qualification may be from units designed by the Centre and approved by Pearson. Core and Specialist units may **not** be substituted and are **mandatory**. For more information please refer to Higher National Commissioned Qualifications.
- In selecting a combination of Optional units (which may include Specialist units from another pathway) the combination cannot create an overall unit combination that mirrors a different pathway.
| Core Unit Mandatory | 1 Individual Project (Pearson-set) | 15 | 4 |
| Core Unit Mandatory | 2 Creative Media Industry | 15 | 4 |
| Core Unit Mandatory | 3 Professional Practice | 15 | 4 |
| Specialist Unit Mandatory | 4 Audio Practices | 15 | 4 |
| Specialist Unit Mandatory | 5 Audio Studies | 15 | 4 |
| Specialist Unit Mandatory | 6 Scriptwriting for Sound | 15 | 4 |

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.)
<table>
<thead>
<tr>
<th>Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Film)</th>
<th>Unit credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Unit Mandatory</td>
<td>1 Individual Project (Pearson-set)</td>
<td>15</td>
</tr>
<tr>
<td>Core Unit Mandatory</td>
<td>2 Creative Media Industry</td>
<td>15</td>
</tr>
<tr>
<td>Core Unit Mandatory</td>
<td>3 Professional Practice</td>
<td>15</td>
</tr>
<tr>
<td>Specialist Unit Mandatory</td>
<td>7 Film Practices</td>
<td>15</td>
</tr>
<tr>
<td>Specialist Unit Mandatory</td>
<td>8 Film Studies</td>
<td>15</td>
</tr>
<tr>
<td>Specialist Unit Mandatory</td>
<td>26 Editing for Film &amp; Television</td>
<td>15</td>
</tr>
</tbody>
</table>

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.
<table>
<thead>
<tr>
<th>Core Unit</th>
<th>Unit</th>
<th>Unit credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mandatory</td>
<td>1 Individual Project (Pearson-set)</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Mandatory</td>
<td>2 Creative Media Industry</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Mandatory</td>
<td>3 Professional Practice</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Mandatory</td>
<td>79 Television Practices</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Mandatory</td>
<td>80 Television Studies</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Mandatory</td>
<td>26 Editing for Film &amp; Television</td>
<td>15</td>
<td>4</td>
</tr>
</tbody>
</table>

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.
<table>
<thead>
<tr>
<th>Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Journalism)</th>
<th>Unit credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Unit Mandatory 1 Individual Project (Pearson-set)</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Core Unit Mandatory 2 Creative Media Industry</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Core Unit Mandatory 3 Professional Practice</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Specialist Unit Mandatory 10 Journalism Practices</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Specialist Unit Mandatory 11 Journalism &amp; Society</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Specialist Unit Mandatory 12 Digital Page Production</td>
<td>15</td>
<td>4</td>
</tr>
</tbody>
</table>

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.
<table>
<thead>
<tr>
<th>Core Unit Mandatory</th>
<th>Unit</th>
<th>Unit credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Individual Project (Pearson-set)</td>
<td></td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>2 Creative Media Industry</td>
<td></td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>3 Professional Practice</td>
<td></td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>13 Web &amp; App Development Practices</td>
<td></td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>14 Web &amp; App Development in Context</td>
<td></td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>15 Web Development</td>
<td></td>
<td>15</td>
<td>4</td>
</tr>
</tbody>
</table>

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.
<table>
<thead>
<tr>
<th>Core Unit</th>
<th>Mandatory</th>
<th>1 Individual Project (Pearson-set)</th>
<th>15</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Unit</td>
<td>Mandatory</td>
<td>2 Creative Media Industry</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Core Unit</td>
<td>Mandatory</td>
<td>3 Professional Practice</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Specialist Unit</td>
<td>Mandatory</td>
<td>16 Motion Graphics Practices</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Specialist Unit</td>
<td>Mandatory</td>
<td>17 Visual Effects &amp; Motion Graphics Cultures</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Specialist Unit</td>
<td>Mandatory</td>
<td>18 Typography</td>
<td>15</td>
<td>4</td>
</tr>
</tbody>
</table>

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.
<table>
<thead>
<tr>
<th>Core Unit</th>
<th>Mandatory</th>
<th>1 Individual Project (Pearson-set)</th>
<th>Unit credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Unit</td>
<td>Mandatory</td>
<td>2 Creative Media Industry</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Core Unit</td>
<td>Mandatory</td>
<td>3 Professional Practice</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Specialist Unit</td>
<td>Mandatory</td>
<td>17 Visual Effects &amp; Motion Graphics Cultures</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Specialist Unit</td>
<td>Mandatory</td>
<td>19 Visual Effects Practices</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Specialist Unit</td>
<td>Mandatory</td>
<td>20 3D Modelling</td>
<td>15</td>
<td>4</td>
</tr>
</tbody>
</table>

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.
| Core Unit Mandatory | 1 Individual Project (Pearson-set) | 15 | 4 |
| Core Unit Mandatory | 2 Creative Media Industry | 15 | 4 |
| Core Unit Mandatory | 3 Professional Practice | 15 | 4 |
| Specialist Unit Mandatory | 21 Game Development Practices | 15 | 4 |
| Specialist Unit Mandatory | 22 Games in Context | 15 | 4 |
| Specialist Unit Mandatory | 23 Game Design | 15 | 4 |

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.
<table>
<thead>
<tr>
<th>Core Unit</th>
<th>Mandatory</th>
<th>Unit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Unit</td>
<td>Mandatory</td>
<td>1 Individual Project (Pearson-set)</td>
<td>15</td>
</tr>
<tr>
<td>Core Unit</td>
<td>Mandatory</td>
<td>2 Creative Media Industry</td>
<td>15</td>
</tr>
<tr>
<td>Core Unit</td>
<td>Mandatory</td>
<td>3 Professional Practice</td>
<td>15</td>
</tr>
<tr>
<td>Specialist Unit</td>
<td>Mandatory</td>
<td>89 Photographic Practices</td>
<td>15</td>
</tr>
<tr>
<td>Specialist Unit</td>
<td>Mandatory</td>
<td>90 Studio Photography</td>
<td>15</td>
</tr>
<tr>
<td>Specialist Unit</td>
<td>Mandatory</td>
<td>91 Image Management &amp; Editing Techniques</td>
<td>15</td>
</tr>
</tbody>
</table>

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.
4.2.2 Pearson BTEC Level 5 Higher National Diploma in Creative Media Production

<table>
<thead>
<tr>
<th>Level 4</th>
<th>Sound Media</th>
<th>Film</th>
<th>Television</th>
<th>Journalism</th>
<th>Web &amp; App Development</th>
<th>Motion Graphics</th>
<th>Visual Effects</th>
<th>Game Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 5</td>
<td>Sound Media</td>
<td>Film</td>
<td>Television</td>
<td>Journalism</td>
<td>Web &amp; App Development</td>
<td>Motion Graphics</td>
<td>Visual Effects</td>
<td>Game Development</td>
</tr>
</tbody>
</table>

The Level 5 Higher National Diploma consists of the Level 4 Higher National Certificate (above) plus an additional 120 credits at Level 5 delivered via one of the following seven specialist pathways:

- Sound Media
- Film
- Television
- Journalism
- Web & App Development
- Motion Graphics
- Visual Effects
- Game Development

Students will typically progress within the pathways, as shown in Figure 1 (above). Where a Centre may allow students to change pathways, from Level 4 to Level 5, they must undertake a suitable mapping of recognition of prior learning (RPL) in support of any potential review by an External Examiner.

Qualification credit value: a minimum of 240 credits, of which 120 credits are at Level 5, and 120 credits are at Level 4 and usually attained via the HNC.

There is a required mix of core, specialist and optional units totalling 240 credits. The core units required for each Level 5 specialist pathway (in addition to the specialist units) are Professional Practice, which is weighted at 15 credits, and Applied Practice: Collaborative Project (Pearson-set), weighted at 30 credits.

The requirements of the Higher National Certificate (or equivalent) have to be met. In some cases, a maximum of 60 credits can be imported from another RQF Pearson BTEC Higher National qualification and/or from units designed by the Centre and approved by Pearson. Core units and specialist units may not be substituted.
### Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Sound Media)

<table>
<thead>
<tr>
<th>Unit</th>
<th>Credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Individual Project (Pearson-set)</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>2 Creative Media Industry</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>3 Professional Practice</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>4 Audio Practices</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>5 Audio Studies</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>6 Scriptwriting for Sound</td>
<td>15</td>
<td>4</td>
</tr>
</tbody>
</table>

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.

### Level 5 Units:

<table>
<thead>
<tr>
<th>Unit</th>
<th>Credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>36 Collaborative Project (Pearson-set)</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>37 Personal Professional Development</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>38 Advanced Sound Media Studies</td>
<td>30</td>
<td>5</td>
</tr>
</tbody>
</table>

Plus 60 credits from the available Level 5 units listed in Section 11. This may include one Specialist Unit from another pathway.
### Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Film)

<table>
<thead>
<tr>
<th>Core Unit</th>
<th>Mandatory</th>
<th>Unit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Individual Project (Pearson-set)</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>Creative Media Industry</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>Professional Practice</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>Film Practices</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>Film Studies</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>26</td>
<td>Editing for Film &amp; Television</td>
<td>15</td>
<td>4</td>
</tr>
</tbody>
</table>

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.

### Level 5 Units:

<table>
<thead>
<tr>
<th>Core Unit</th>
<th>Mandatory</th>
<th>Unit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>Collaborative Project (Pearson-set)</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>37</td>
<td>Personal Professional Development</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>83</td>
<td>Advanced Film Production Studies</td>
<td>30</td>
<td>5</td>
</tr>
</tbody>
</table>

Plus 60 credits from the available Level 5 units listed in Section 11. This may include one Specialist Unit from another pathway.
<table>
<thead>
<tr>
<th>Core Unit</th>
<th>Unit</th>
<th>Unit credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Individual Project (Pearson-set)</td>
<td></td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>2 Creative Media Industry</td>
<td></td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>3 Professional Practice</td>
<td></td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>79 Television Practices</td>
<td></td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>80 Television Studies</td>
<td></td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>26 Editing for Film &amp; Television</td>
<td></td>
<td>15</td>
<td>4</td>
</tr>
</tbody>
</table>

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.

**Level 5 Units:**

<table>
<thead>
<tr>
<th>Core Unit</th>
<th>Unit</th>
<th>Unit credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>36 Collaborative Project (Pearson-set)</td>
<td></td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>37 Personal Professional Development</td>
<td></td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>39 Advanced Television Practices</td>
<td></td>
<td>30</td>
<td>5</td>
</tr>
</tbody>
</table>

Plus 60 credits from the available Level 5 units listed in Section 11. This may include one Specialist Unit from another pathway.
<table>
<thead>
<tr>
<th><strong>Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Journalism)</strong></th>
<th><strong>Unit</strong></th>
<th><strong>Unit credit</strong></th>
<th><strong>Level</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Core Unit Mandatory</strong></td>
<td>1 Individual Project (Pearson-set)</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td><strong>Core Unit Mandatory</strong></td>
<td>2 Creative Media Industry</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td><strong>Core Unit Mandatory</strong></td>
<td>3 Professional Practice</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td><strong>Specialist Unit Mandatory</strong></td>
<td>10 Journalism Practices</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td><strong>Specialist Unit Mandatory</strong></td>
<td>11 Journalism &amp; Society</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td><strong>Specialist Unit Mandatory</strong></td>
<td>12 Digital Page Production</td>
<td>15</td>
<td>4</td>
</tr>
</tbody>
</table>

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.

<table>
<thead>
<tr>
<th><strong>Level 5 Units:</strong></th>
<th><strong>Unit</strong></th>
<th><strong>Unit credit</strong></th>
<th><strong>Level</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Core Unit Mandatory</strong></td>
<td>36 Collaborative Project (Pearson-set)</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td><strong>Core Unit Mandatory</strong></td>
<td>37 Personal Professional Development</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td><strong>Specialist Unit Mandatory</strong></td>
<td>40 Advanced Journalism Studies</td>
<td>30</td>
<td>5</td>
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</tbody>
</table>

Plus 60 credits from the available Level 5 units listed in Section 11. This may include one Specialist Unit from another pathway.
<table>
<thead>
<tr>
<th>Unit</th>
<th>Code</th>
<th>Description</th>
<th>Unit credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Unit Mandatory</td>
<td>1</td>
<td>Individual Project (Pearson-set)</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Core Unit Mandatory</td>
<td>2</td>
<td>Creative Media Industry</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Core Unit Mandatory</td>
<td>3</td>
<td>Professional Practice</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Specialist Unit Mandatory</td>
<td>13</td>
<td>Web &amp; App Development Practices</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Specialist Unit Mandatory</td>
<td>14</td>
<td>Web &amp; App Development in Context</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Specialist Unit Mandatory</td>
<td>15</td>
<td>Web Development</td>
<td>15</td>
<td>4</td>
</tr>
</tbody>
</table>

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.

<table>
<thead>
<tr>
<th>Unit</th>
<th>Code</th>
<th>Description</th>
<th>Unit credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Unit Mandatory</td>
<td>36</td>
<td>Collaborative Project (Pearson-set)</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>Core Unit Mandatory</td>
<td>37</td>
<td>Personal Professional Development</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>Specialist Unit Mandatory</td>
<td>41</td>
<td>Advanced Web &amp; App Development Studies</td>
<td>30</td>
<td>5</td>
</tr>
</tbody>
</table>

Plus 60 credits from the available Level 5 units listed in Section 11. This may include one Specialist Unit from another pathway.
## Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Motion Graphics)

<table>
<thead>
<tr>
<th>Core Unit</th>
<th>Unit Description</th>
<th>Unit credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 Individual Project (Pearson-set)</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>2 Creative Media Industry</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>3 Professional Practice</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>16 Motion Graphics Practices</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>17 Visual Effects &amp; Motion Graphics Cultures</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>18 Typography</td>
<td>15</td>
<td>4</td>
</tr>
</tbody>
</table>

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.

### Level 5 Units:

<table>
<thead>
<tr>
<th>Core Unit</th>
<th>Unit Description</th>
<th>Unit credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>36 Collaborative Project (Pearson-set)</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>37 Personal Professional Development</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>42 Advanced Motion Graphics Studies</td>
<td>30</td>
<td>5</td>
</tr>
</tbody>
</table>

Plus 60 credits from the available Level 5 units listed in Section 11. This may include one Specialist Unit from another pathway.
<table>
<thead>
<tr>
<th>Core Unit</th>
<th>Mandatory</th>
<th>Unit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Individual Project (Pearson-set)</td>
<td>15</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>2 Creative Media Industry</td>
<td>15</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>3 Professional Practice</td>
<td>15</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>17 Visual Effects &amp; Motion Graphics Cultures</td>
<td>15</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>19 Visual Effects Practices</td>
<td>15</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>20 3D Modelling</td>
<td>15</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.

**Level 5 Units:**

<table>
<thead>
<tr>
<th>Core Unit</th>
<th>Mandatory</th>
<th>Unit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>36 Collaborative Project (Pearson-set)</td>
<td>15</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>37 Personal Professional Development</td>
<td>15</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>43 Advanced Visual Effects Studies</td>
<td>30</td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

Plus 60 credits from the available Level 5 units listed in Section 11. This may include one Specialist Unit from another pathway.
<table>
<thead>
<tr>
<th>Core Unit</th>
<th>Mandatory</th>
<th>1 Individual Project (Pearson-set)</th>
<th>15</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Unit</td>
<td>Mandatory</td>
<td>2 Creative Media Industry</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Core Unit</td>
<td>Mandatory</td>
<td>3 Professional Practice</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Specialist Unit</td>
<td>Mandatory</td>
<td>21 Game Development Practices</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Specialist Unit</td>
<td>Mandatory</td>
<td>22 Games in Context</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Specialist Unit</td>
<td>Mandatory</td>
<td>23 Game Design</td>
<td>15</td>
<td>4</td>
</tr>
</tbody>
</table>

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.

**Level 5 Units:**

<table>
<thead>
<tr>
<th>Core Unit</th>
<th>Mandatory</th>
<th>36 Collaborative Project (Pearson-set)</th>
<th>15</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Unit</td>
<td>Mandatory</td>
<td>37 Personal Professional Development</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>Specialist Unit</td>
<td>Mandatory</td>
<td>44 Advanced Game Development Studies</td>
<td>30</td>
<td>5</td>
</tr>
</tbody>
</table>

Plus 60 credits from the available Level 5 units listed in Section 11. This may include one Specialist Unit from another pathway.
| Core Unit | Mandatory | 1 Individual Project (Pearson-set) | 15 | 4 |
| Core Unit | Mandatory | 2 Creative Media Industry | 15 | 4 |
| Core Unit | Mandatory | 3 Professional Practice | 15 | 4 |
| Specialist Unit | Mandatory | 89 Photographic Practices | 15 | 4 |
| Specialist Unit | Mandatory | 90 Studio Photography | 15 | 4 |
| Specialist Unit | Mandatory | 91 Image Management & Editing Techniques | 15 | 4 |

Plus 30 credits from the available Level 4 units listed in Section 11. This may include one Specialist Unit from another pathway.

| Core Unit | Mandatory | 36 Collaborative Project (Pearson-set) | 15 | 5 |
| Core Unit | Mandatory | 37 Personal Professional Development | 15 | 5 |
| Specialist Unit | Mandatory | 92 Advanced Media Photography Studies | 30 | 5 |

Plus 60 credits from the available Level 5 units listed in Section 11. This may include one Specialist Unit from another pathway.
4.2.3 Meeting local needs (MLN)

Centres should note that Pearson BTEC Higher National qualifications have been developed in consultation with centres, employers and relevant professional organisations. The units were designed to meet the skill needs of the sector and thereby allow coverage of the full range of employment within the sector. Centres should make maximum use of the choices available to them within the specialist pathways to meet the needs of their students, as well as the local skills and training needs.

Where centres identify a specific need that cannot be addressed using the units in this specification, centres can seek approval to use units from other RQF Pearson BTEC Higher National qualifications, through the MLN process (refer to Commissioned qualification design and validation service of our website http://qualifications.pearson.com or get in touch your Pearson regional contact for application details. Centres will need to justify the rationale for importing units from other RQF Pearson BTEC Higher National specifications. Meeting local need applications must be made in advance of delivery and before 31 January in the year of student registration.

The flexibility to import standard units from other RQF Pearson BTEC Higher National specifications is limited to a maximum of 30 credits in a BTEC HNC qualification and a maximum of 60 credits in a BTEC HND qualification (30 credits at Level 4 and 30 credits at Level 5). This is an overall maximum of units that can be imported. MLN units cannot be used at the expense of the mandatory units in any qualification nor can the qualification's rules of combination, as detailed in the specification, be compromised. It is the responsibility of the centre requesting the MLN to ensure that approved units are used only in eligible combinations.
For the **Pearson BTEC Higher Level 4 National Certificate in Creative Media Production and Pearson BTEC Level 5 Higher National Diploma in Creative Media Production** the maximum number of credits that can be imported by pathway are as follows:

<table>
<thead>
<tr>
<th>Qualification</th>
<th>Pathway</th>
<th>Import at Level 4</th>
<th>Import at Level 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HNC Creative Media Production</strong></td>
<td>Sound Media</td>
<td>30</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Film</td>
<td>30</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Television</td>
<td>30</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Journalism</td>
<td>30</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Web &amp; App Development</td>
<td>30</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Motion Graphics</td>
<td>30</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Visual Effects</td>
<td>30</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Game Development</td>
<td>30</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Media Photography</td>
<td>30</td>
<td>-</td>
</tr>
<tr>
<td><strong>HND Creative Media Production</strong></td>
<td>Sound Media</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Film</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Television</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Journalism</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Web &amp; App Development</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Motion Graphics</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Visual Effects</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Game Development</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Media Photography</td>
<td>30</td>
<td>30</td>
</tr>
</tbody>
</table>
4.2.4 Pearson BTEC Higher National Commissioned Development

Where MLN does not provide enough flexibility in terms of qualification structure, centres can request design and development of units by Pearson to meet their specific needs. This is offered by the following types of developments; full commission or partial commission.

We would be pleased to discuss your ideas for a Pearson BTEC Higher National Commissioned Development. For more information please refer to the Commissioned qualification design and validation service on our website http://qualifications.pearson.com

Once the centre is ready to proceed with a commissioned development, an application must be made, which provides a clear rationale for the development request. Pearson will review the application and may confirm or deny the request. The commissioned unit(s) will be authored by Pearson, in full consultation within the commissioning centre. Applications must be made one year in advance of the first year of commissioned unit(s) delivery.

4.3 Pearson-set Assignments

There are Pearson-set assignments at both Level 4 and Level 5, as part of the Core units. Each year, Pearson will issue a Theme and (for Level 4) a set of related Topics. Centres will develop an assignment, to be internally assessed, to engage students in work related to the Pearson-set Theme.

At Level 4, tutor will select a Topic to further define their approach to the Theme and assignment. At Level 5, it is expected that students will define their own Topic, in negotiation with Tutors, based on the Pearson-set Theme.

For example:
Theme: “The impact of social media on Creative Media Production”

Level 4 Topics:
- The role of social media in promoting brands
- Using social media to enhance user engagement in creative media products
- Social media as an alternative distribution channel for Creative Media Production

Centres can find relevant support in the Pearson-set Assignment Guidance for the units, and the theme and topic release documentation, which will be provided for each level.

The aim of the Pearson-set assignments is to provide a common framework for Centres to develop work that will allow cross-sector benchmarking, through the standardisation of student work, and identification and sharing of ‘best practice’ in higher education teaching and learning. Pearson will share the ‘best practice’ results with all Centres. For further information about Pearson-set Assignments and assessment, see section 6.0 Assessment of this document.
4.4 Practice-based units

A new feature of the Higher Nationals in Creative Media Production is the inclusion of ‘practice-based units’ at Level 4 and Level 5. These units are intended to provide a flexible framework, in which to deliver key skills and knowledge related to the pathway. At Level 5, the ‘Advanced Studies’ units are 30 credits in order to provide Centres with the potential to develop both greater depth and to support students to engage with more specialist areas of the subject.

For example, in Unit 44: ‘Advanced Game Development Studies’, a Centre may develop their curriculum to start the unit by exploring aspects of mobile, PC and platform games, through short projects in each of these areas. Then, by providing greater depth through workshops and seminars, the Centre may allow students to choose to specialise in one of these specific areas. As a 30-credit unit, Centres and students will have greater scope to engage in an extended period of learning and teaching in relation to the specialist subject.

The aim of these ‘practice-based units’ are to provide Centres with greater flexibility to develop programmes of study and course offers that are unique to their particular locale, market, and student cohort.

<table>
<thead>
<tr>
<th>Level 4 Practice-based units</th>
<th>Level 5 Practice-based units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio Practices</td>
<td>Advanced Sound Media Studies</td>
</tr>
<tr>
<td>Television Practices</td>
<td>Advanced Television Practices</td>
</tr>
<tr>
<td>Film Practices</td>
<td>Advanced Film Production Studies</td>
</tr>
<tr>
<td>Journalism Practices</td>
<td>Advanced Journalism Studies</td>
</tr>
<tr>
<td>Web &amp; App Development Practices</td>
<td>Advanced Web &amp; App Development Studies</td>
</tr>
<tr>
<td>Motion Graphics Practices</td>
<td>Advanced Motion Graphics Studies</td>
</tr>
<tr>
<td>Visual Effects Practices</td>
<td>Advanced Visual Effects Studies</td>
</tr>
<tr>
<td>Game Development Practices</td>
<td>Advanced Game Development Studies</td>
</tr>
</tbody>
</table>
4.5 Optional units

The Optional units available in the Higher Nationals in Creative Media Production are intended to provide Centres with a range of units that may be applicable to any pathway. These units have been written to provide scope for a Centre to tailor their course offer to include areas of additional content that provide a unique student experience.

As an example, at Level 5, a standard approach to Journalism might see the following units offered:

<table>
<thead>
<tr>
<th>Unit</th>
<th>Type</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>36 Collaborative Project (Pearson-set)</td>
<td>Core</td>
<td>15</td>
</tr>
<tr>
<td>37 Personal Professional Development</td>
<td>Core</td>
<td>15</td>
</tr>
<tr>
<td>40 Advanced Journalism Studies</td>
<td>Specialist</td>
<td>30</td>
</tr>
<tr>
<td>51 Magazine &amp; Feature Production</td>
<td>Optional</td>
<td>15</td>
</tr>
<tr>
<td>56 Documentary</td>
<td>Optional</td>
<td>15</td>
</tr>
<tr>
<td>57 Specialist Journalism</td>
<td>Optional</td>
<td>15</td>
</tr>
<tr>
<td>72 News &amp; Editorial</td>
<td>Optional</td>
<td>15</td>
</tr>
</tbody>
</table>

However, a Centre may choose to develop a more ‘specialised’ programme, with greater emphasis on digital journalism and audio, and offer:

<table>
<thead>
<tr>
<th>Unit</th>
<th>Type</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>36 Collaborative Project (Pearson-set)</td>
<td>Core</td>
<td>15</td>
</tr>
<tr>
<td>37 Personal Professional Development</td>
<td>Core</td>
<td>15</td>
</tr>
<tr>
<td>40 Advanced Journalism Studies</td>
<td>Specialist</td>
<td>30</td>
</tr>
<tr>
<td>57 Specialist Journalism</td>
<td>Optional</td>
<td>15</td>
</tr>
<tr>
<td>59 Podcast Production</td>
<td>Optional</td>
<td>15</td>
</tr>
<tr>
<td>69 Social Media Practice</td>
<td>Optional</td>
<td>15</td>
</tr>
<tr>
<td>72 News &amp; Editorial</td>
<td>Optional</td>
<td>15</td>
</tr>
</tbody>
</table>
In each example, students would have the key skills for journalism (through practice-based units at Level 4 and Level 5), but will have a unique experience based on the combination of Optional units offered by the Centre.

In addition to the designated Optional units, a Centre may also choose to include one of the Specialist units from another pathway, thereby, further expanding the scope of units that may be combined to form the qualification.

### 4.6 Recommended Level 4 and Level 5 Unit Combinations

To ensure that students studying at Level 5 are enabled to engage with the learning and teaching provided within Optional Units, we recommend that careful consideration be given to the units offered at Level 4 and how these prepare the student for Level 5 Optional Units.

The following table provides guidance as to recommended Level 4 unit(s) that should be offered, in order that students are prepared for the corresponding Level 5 unit(s).

<table>
<thead>
<tr>
<th>Combination of Level 4 units</th>
<th>Level 5 unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 20: 3D Modelling</td>
<td>Unit 46: Advanced Rendering &amp; Visualisation&lt;br&gt;Unit 61: Advanced 3D Modelling</td>
</tr>
<tr>
<td>Unit 21: Game Development Practices&lt;br&gt;Unit 23: Game Design</td>
<td>Unit 70: Scripting for Games&lt;br&gt;Unit 75: Environment &amp; Level Design&lt;br&gt;Unit 48: Mobile Game Development</td>
</tr>
<tr>
<td>Unit 4: Audio Practices&lt;br&gt;Unit 24: Radio Production</td>
<td>Unit 45: Radio Management</td>
</tr>
<tr>
<td>Unit 4: Audio Practices&lt;br&gt;Unit 25: Audio Technologies</td>
<td>Unit 50: Sound for Media Products&lt;br&gt;Unit 58: Multi-audio &amp; Studio Live Performance&lt;br&gt;Unit 59: Podcast Production&lt;br&gt;Unit 76: Audio Books &amp; Audio Guides</td>
</tr>
<tr>
<td>Combination of Level 4 units</td>
<td>Level 5 unit</td>
</tr>
<tr>
<td>------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Unit 26: Editing for Film &amp; Television</td>
<td>Unit 64: Advanced Compositing for Film &amp; Television</td>
</tr>
<tr>
<td></td>
<td>Unit 88: Advanced Editing for Film &amp; Television</td>
</tr>
<tr>
<td>Unit 30: Principles of Animation</td>
<td>Unit 60: Advanced Animation</td>
</tr>
<tr>
<td>Unit 7: Film Practices</td>
<td>Unit 83: Advanced Film Production Studies</td>
</tr>
<tr>
<td>Unit 77: Cinematography-Camera</td>
<td>Unit 85: Art Direction and Production Design</td>
</tr>
<tr>
<td>Unit 78: Cinematography-Lighting</td>
<td>Unit 86: Film Criticism</td>
</tr>
<tr>
<td>Unit 79: Television Practices</td>
<td>Unit 39: Advanced Television Practices</td>
</tr>
<tr>
<td>Unit 81: Single Camera Technique for Television</td>
<td>Unit 84: Live Studio Operations for Television</td>
</tr>
<tr>
<td>Unit 82: Television Studio Production</td>
<td>Unit 87 Producer and Director for Television Production</td>
</tr>
<tr>
<td>Unit 10: Journalism Practices</td>
<td>Unit 57: Specialist Journalism</td>
</tr>
<tr>
<td>Unit 28: Investigative Journalism</td>
<td></td>
</tr>
</tbody>
</table>
4.7 The unit descriptor

The Unit Descriptor is how we define the individual units of study that make up a Higher National qualification. Students will study and complete the units included in the programme offered at your centre.

We have described each part of the unit, as below. You may refer to any of the Unit Descriptors in Section 10 of this programme specification.

<table>
<thead>
<tr>
<th>Unit Title</th>
<th>A broad statement of what the unit will cover.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit Code</td>
<td>The Ofqual unit designation</td>
</tr>
<tr>
<td>Unit Type</td>
<td>There are three unit types: core (mandatory to all pathways); specialist (mandatory to specific pathways); and optional (available to most pathways)</td>
</tr>
<tr>
<td>Unit level</td>
<td>All Pearson BTEC Higher National units are at Level 4 or Level 5</td>
</tr>
<tr>
<td>Credit value</td>
<td>The credit value is related to total qualification time (TQT) and unit learning hours (ULH), and is easy to calculate. 1 credit is equal to 10 ULH, so 15 credits are equal to 150 ULH. To complete a Higher National Certificate or Diploma students are expected to achieve the appropriate number of credits</td>
</tr>
<tr>
<td>Introduction</td>
<td>Some general notes on the unit, setting the scene, stating the purpose, outlining the topics and skills gained on completion of the unit</td>
</tr>
<tr>
<td>Learning Outcomes</td>
<td>The Learning Outcomes are explicit statements that clearly express what students will be able to do after the completion of the unit. There are, typically, four Learning Outcomes for each unit.</td>
</tr>
<tr>
<td>Essential Content</td>
<td>This section covers the content that students can expect to study as they work towards achieving their Learning Outcomes.</td>
</tr>
</tbody>
</table>
Learning Outcomes and Assessment Criteria

Each unit sets out the ‘Pass’, ‘Merit’ and ‘Distinction’ criteria for that unit. When assignments are graded, a tutor will refer to this table, which connects the unit’s Learning Outcomes with the student’s work. This assignment may be graded at ‘Pass’, ‘Merit’ or ‘Distinction level, depending on the quality of the students work.

Recommended Resources

Lists the resources appropriate to support the study of this unit. This includes books, journals and online material to support learning. The programme tutor may suggest alternatives and additions, usually with a local application or relevance.
Web resources – referencing:

Some units have web resources as part of their recommended resources lists. Hyperlinking to these resources directly can be problematic as locations and addresses of resources can change over time. To combat this we have referenced web resources as follows:

[1] A link to the main page of the website
[2] The title of the site
[3] The name of the section or element of the website where the resource can be found
[4] The type of resource it is, which may be one of the following –
  - research
  - general reference
  - tutorials
  - training
  - e-books
  - report
  - wiki
  - article
  - datasets
  - development tool
  - discussion forum

Web

[3] Policies (sport)
[4] Research

[1]www.youthsporttrust.org
[2] Youth Sport Trust
[3] How we work
[4] Programmes
5 Teaching and learning

The aim of this section is to provide guidance to Centres so that they can engage students in a dynamic, interactive and reflective learning experience. This experience should effectively prepare students to successfully engage in the assessments, which will measure depth, as well as breadth, of knowledge.

Teaching should stimulate academic engagement, develop challenging yet constructive discourse and encourage students to reflect on their own performance in preparation for a professional career. Additionally, Centres are encouraged to expose students to autonomous and independent learning, which will facilitate the development of their academic skills, experiences and techniques required as they progress from one level of study to the next.

Centres are encouraged to develop programmes that have a distinctive focus on entry into work, delivering a curriculum that embeds employability, has a strong commitment to ethics and diversity, and introduces students to contemporary as well as seminal research. All teaching and learning should reflect the expectations of employers and society and be informed and guided by external benchmarks such as professional and statutory bodies. In so doing, students completing a Higher National in Creative Media Production will have the attributes, skills, principles and behaviours that will enable them to make a valuable contribution to local, national and international commerce.

The contributions students make to their own experiences, alongside the experience of their peers, is invaluable. Student engagement and the student voice should form a significant aspect of a student's life. Centres are encouraged to gather student opinions on a range of teaching and learning matters, which would be used to inform and enhance future practice within a programme of study and within a Centre.

5.1 Delivering quality and depth

A high-quality teaching and learning experience should include qualified and experienced lecturers, an interactive and engaging curriculum, motivated and inspired students, and a support system that caters for the pastoral as well as academic interests of students.

In addition to delivering a quality learning experience, Centres must also encourage students to have a deeper understanding of the subject where they are able to go beyond the fundamentals of explaining and describing. Students are expected to show they can analyse data and information, make sense of this and then reach evaluative judgements. At the higher levels of study there is an expectation that students will be able to apply a degree of criticality to their synthesis of knowledge. This criticality would come from exposure to appropriate and relevant theories, concepts and models.
One of the reasons for delivering a quality learning experience, which has depth as well as breadth, is the benchmarking of the qualification to the Framework for Higher Education Qualifications (FHEQ). It also meets requirements set by the Regulated Qualifications Framework (RQF). The first stage of a Higher National in Creative Media Production is the Higher National Certificate (HNC), which is aligned with Level 4 of both frameworks; with the Higher National Diploma (HND) aligned with Level 5. This means that the HNC has the same level of demand and expectations as the first year of a degree programme, with the HND having the same level of demand and expectations as the second year of a degree programme.

Centres are expected to provide a broadly similar experience for students to that which they would have if they attended a similar programme at a university. This could mean:

- Providing access to library facilities which has, as a minimum, available copies (physically and/or electronically) of all required reading material
- Access to research papers and journals
- Utilising a virtual learning environment (VLE) to support teaching
- Working with local employers (see below) to present real-life case studies
- Creating Schemes of Work that embrace a range of teaching and learning techniques
- Listening to the student voice.

Irrespective of the type of programme on which a student is enrolled, it is highly advisable that students are inducted onto their Higher National programme. This induction should include an introduction to the course programme and academic study skills that will be essential in supporting their research and studies, and, therefore, enhance the learning experience.

An induction programme should consist of the following:

- Course programme overview
- Preparing for lessons
- Effective engagement in lectures and seminars
- Making the most out of their tutor
- Assignment requirements
- Referencing and plagiarism
- Centre policies
- Academic study skills.
Pearson offer Higher National Global Study Skills to all students – an online toolkit that supports the delivery, assessment and Quality Assurance of BTECs in Centres. This is available on the HN Global website www.highernationals.com. HN Global provides a wealth of support to ensure that tutors and students have the best possible experience during their course.

In addition, there is a wide range of free-to-access websites that can be used to support students in developing their learning and academic study skills.

5.2 Engaging with employers

Just as the student voice is important, so too is the employer’s. Employers play a significant role in the design and development of all regulated qualifications, including the Higher Nationals in Creative Media Production. This input should extend into the learning experience, where engagement with employers will add value to students, particularly in transferring theory into practice.

Centres should consider a range of employer engagement activities. These could include:

- Field trips to local creative media practices
- Inviting members of the local creative media community to present guest lectures
- Using employers to judge the quality of assessed presentations and/or products
- (For the more entrepreneurial) establishing a panel of experts who students can pitch an idea to.

While detailed guidance on assessment has been provided in this specification (see section 6), it is worth considering the involvement of employers when determining assessment strategies and the use of different assessment tools. This enables Centres to design assessments that are more closely related to what students would be doing in the workplace. Employers are able to comment on relevance and content, as well as the challenge presented by an assessment. Notwithstanding this, ultimately it is the Centre’s responsibility to judge the extent to which any employer contributes to teaching and learning.

5.3 Engaging with students

Students are integral to teaching and learning. As such it is important that they are involved as much as possible with most aspects of the programme on to which they are enrolled. This input could include taking into account their views on how teaching and learning will take place, their role in helping to design a curriculum, or on the assessment strategy that will test their knowledge and understanding.
There are many ways in which to capture the student voice and student feedback, both formal and informal. Formal mechanisms include the nomination of student representatives to act as the collective student voice for each student cohort, student representation at course team meetings, and an elected Higher Education representative as part of the Student Union. Student forums should also take place periodically throughout the year with minutes and action plans updated and informing the overall annual course monitoring process. Unit specific feedback can also be collated by students completing unit feedback forms, end of year course evaluations, and scheduled performance review meetings with their tutor.

However, this should not be the only time when feedback from students is sought. Discourse with students should be constant, whereby teachers adopt a ‘reflection on action’ approach to adjust teaching, so that students are presented with an environment that is most supportive of their learning styles. Just as employers could have an input into assessment design, so too could students. This will support the development of assignments that are exciting and dynamic, and fully engage students in meaningful and informative assessment.

The biggest advantage of consulting students on their teaching, learning and assessment is securing their engagement in their own learning. Students are likely to feel empowered and develop a sense of ownership of all matters related to teaching, learning and assessment, not just their own experiences. Students could also view themselves as more accountable to their lecturers, ideally seeing themselves as partners in their own learning and not just part of a process.

5.4 Planning and structuring a programme

Learning should be challenging yet exciting; teaching should be motivating and inspirational. Consequently, both teaching and learning should form part of a programme structure that is active, flexible and progressive, and has an industry focus wherever possible.

It is important for a programme structure to be effectively planned, taking into account the nature of the student cohort, the primary mode of delivery (face-to-face or distance learning) and the level of study. It is also advisable to consider the student voice (whether that voice is heard through end of programme feedback, or through on-going dialogue) when planning how and when students will be exposed to a particular subject. One other vital source of information that Centres would do well to embrace is the feedback from tutors who have been and/or will be delivering learning.
It is recommended that Centres establish a programme planning forum where various stakeholders are represented. This forum could consider different perspectives of teaching and learning and how these are planned into an effective programme structure. Consideration could be given to, for example, the holistic and consistent use of Virtual Learning Environments (VLEs), a programme of field trips, a strategy for engaging with employers, and how and when to assess learning.

Consideration should be given to a number of factors when planning a programme structure. These include:

- The sequencing of units
- Whether to have condensed or expanded delivery
- Teaching and learning techniques.

5.4.1 Sequencing units

The level of demand embedded within a unit is benchmarked to recognised standards. This applies to all units within a level of study, and this means that all Level 4 units have similar demands, as do all Level 5 units. However, this does not mean that units can, or should, be delivered in any order. For example, in the Higher National Diploma in Creative Media Production it is strongly advised that Level 4 units are delivered, and achieved, by students before progression to Level 5. However, students are able to progress to Level 5 with a minimum of 90 credits at Level 4.

Within each level it is advisable to sequence units so that those providing fundamental knowledge and understanding are scheduled early in the programme. It may also be advisable to schedule the assessment of units requiring the practice and application of more advanced skills later in the programme.

For example, at Level 4 (Sound Media Pathway), Unit 2: Creative Media Industries and Unit 3: Professional Practice could be the first two units that Higher National Certificate students are offered. The former introduces students to the fundamentals of Creative Media Production, how it is structured and the internal and external factors that influence Creative Media Production strategy and operations. The latter provides students with an opportunity to gain an understanding of how organisations operate and how they are managed and led.

At Level 5 (Sound Media Pathway) Centres could sequence, for example, Unit 38: Advanced Media Studies before Unit 36: Collaborative Project (Pearson-set). The former provides a deeper and more detailed understanding of the skills and techniques of the pathway subject, while the latter would then allow the student to apply that knowledge in a collaborative context.
### 5.4.2 Condensed and expanded delivery

The next consideration is whether to deliver a unit in a condensed format alongside other units, or to deliver units over an extended period. The following tables provide examples of this, based on four units being delivered in one teaching block.

#### Condensed version:

<table>
<thead>
<tr>
<th>Weeks 1 to 6</th>
<th>Week 7</th>
<th>Weeks 8 to 13</th>
<th>Week 14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1</td>
<td>Assessment</td>
<td>Unit 3</td>
<td>Assessment</td>
</tr>
<tr>
<td>Unit 2</td>
<td></td>
<td>Unit 4</td>
<td></td>
</tr>
</tbody>
</table>

#### Expanded version:

<table>
<thead>
<tr>
<th>Weeks 1 to 12</th>
<th>Weeks 13 and 14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1</td>
<td>Assessment</td>
</tr>
<tr>
<td>Unit 2</td>
<td></td>
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<tr>
<td>Unit 3</td>
<td></td>
</tr>
<tr>
<td>Unit 4</td>
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</tbody>
</table>
Mixed version:

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
<th>Week 6</th>
<th>Week 7</th>
<th>Week 8</th>
<th>Week 9</th>
<th>Week 10</th>
<th>Week 11</th>
<th>Week 12</th>
<th>Week 13</th>
<th>Week 14</th>
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<td></td>
<td></td>
<td>Unit 1</td>
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<td></td>
<td>Unit 2</td>
<td>Assessment</td>
<td>Unit 3</td>
<td>Assessment</td>
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<td>Unit 4</td>
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</tbody>
</table>

The decision to deliver a condensed, expanded or mixed programme would depend on a number of factors, including availability of resources, the subjects to be taught and the requirements of students. Each version has advantages: the condensed version would provide an opportunity for students to gain early success and achievement. This will enhance their self-efficacy, the sense of one's belief in one's ability to succeed, and self-confidence, with tutors being able to identify and respond to less able students early in the teaching and learning cycle. The advantages of the expanded version include providing a longer timescale for students to absorb new knowledge and therefore, potentially, improve success, and giving tutors an opportunity to coach and support less able students over a longer period of time. The mixed version, with some units spanning over the entire period and others lasting for shorter periods, provides opportunities for learning in some units to support development in others. This format may be particularly suited to a combination of practical and theoretical units. In all cases, the choice of which type of unit sequence must consider student opportunities as well as staff and physical resources of the Centre.

As there are pros and cons to both approaches, the use of a planning forum would help to ensure the most suitable approach is taken. For example, Centres could choose to deliver the first teaching block using the expanded version, with the subsequent teaching block being delivered through a condensed approach.

It should be noted that the above consideration would apply equally to programmes that are being delivered face-to-face or through distance learning.
5.4.3 **Drawing on a wide range of delivery techniques**

As part of planning the range of techniques that will be used to deliver the syllabus, Centres should also consider an appropriate combination of techniques for the subject.

The table below lists some of the techniques that Centres could introduce into a planned programme structure.

<table>
<thead>
<tr>
<th>Technique</th>
<th>Face-to-face</th>
<th>Distance learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lectures and seminars</td>
<td>These are the most common techniques used by tutors. They offer an opportunity to engage with a large number of students, where the focus is on sharing knowledge through the use of presentations.</td>
<td>Delivery would be through video conferencing and/or pre-recorded audio and/or visual material, available through an online platform. Synchronous discussion forums could also be used.</td>
</tr>
<tr>
<td>Workshops</td>
<td>These are used to build on knowledge shared via tutors and seminars. Teaching can be more in-depth where knowledge is applied, for example to case studies or real-life examples. Workshops could be student-led, where students present, for example, findings from independent study.</td>
<td>While more challenging to organise than for face-to-face delivery, workshops should not be dismissed. Smaller groups of three or four students could access a forum simultaneously and engage in the same type of activity as for face-to-face.</td>
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<tr>
<td>Tutorials</td>
<td>These present an opportunity for focused one-to-one support, where teaching is led by an individual student's requirements. These can be most effective in the run up to assessment, where tutors can provide more focused direction, perhaps based on a formative assessment.</td>
<td>Other than not necessarily being in the same room as a student, tutors could still provide effective tutorials. Video conferencing tools provide the means to see a student, which makes any conversation more personal.</td>
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<tr>
<td>Virtual Learning Environments (VLEs)</td>
<td>These are invaluable to students studying on a face-to-face programme. Used effectively, VLEs not only provide a repository for taught material such as presentation slides or handouts, but could be used to set formative tasks such as quizzes. Further reading could also be located on a VLE, along with a copy of the programme documents, such as the handbook and assessment timetable.</td>
<td>A VLE is a must if students are engaged with online delivery through distance or blended learning, as this would be the primary or the key source of learning. Where distance learning is primarily delivered through hard copies of workbooks, etc., the same principle would apply as for face-to-face learning.</td>
</tr>
<tr>
<td>Technique</td>
<td>Face-to-face</td>
<td>Distance learning</td>
</tr>
<tr>
<td>------------------</td>
<td>------------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Blended learning</td>
<td>The combination of traditional face-to-face learning and online learning. This can enable the students to gain personalised support, instruction and guidance while completing assigned activities and tasks remotely.</td>
<td>Offline learning enables students to develop autonomy and self-discipline by completing set activities and tasks with limited direction and traditional classroom-based constraints.</td>
</tr>
<tr>
<td>Work-based learning</td>
<td>Any opportunity to integrate work-based learning into a curriculum should be taken. This adds realism and provides students with an opportunity to link theory to practice in a way in which case studies do not. Many full-time students are involved in some form of employment, either paid or voluntary, which could be used, where appropriate, as part of their learning, for example when assignments require students to contextualise a response to a real organisation.</td>
<td>It is likely that the majority of distance learning students would be employed and possibly classed as mature students. Bringing theory to life through a curriculum, which requires work-based application of knowledge, would make learning for these students more relevant and meaningful. Perhaps more importantly, assessment should be grounded in a student's place of work, wherever possible.</td>
</tr>
<tr>
<td>Guest speakers</td>
<td>These could be experts from industry or visiting academics in the subject area that is being studied. They could be used to present a lecture/seminar, a workshop or to contribute to assessment. The objective is to make the most effective use of an expert's knowledge and skill by adding value to the teaching and learning experience.</td>
<td>As long as the expert has access to the same platform as the students then the value-added contribution would still be very high. Consideration would need to be given to timings and logistics, but with some innovative management this technique would still have a place in distance learning programmes.</td>
</tr>
<tr>
<td>Field trips</td>
<td>Effectively planned field trips, which have a direct relevance to the syllabus, would add value to the learning experience. Through these trips students could relate theory to practice, have an opportunity to experience organisations in action, and potentially open their minds to career routes.</td>
<td>The use of field trips could be included as part of a distance learning programme. They will add the same value and require the same planning. One additional benefit of field trips for distance learning is that they provide an opportunity for all students in a cohort to meet, which is a rare occurrence for distance learning students.</td>
</tr>
</tbody>
</table>
5.4.4 Assessment considerations

Centres should design assessment for learning. This is where an assessment strategy requires students to engage with a variety of assessment tools that are accessible, appropriately challenging, and support the development of student self-efficacy and self-confidence. To ensure that assignments are valid and reliable, Centres must implement robust Quality Assurance measures and monitor the effectiveness of their implementation (see section 7 of this Programme Specification). This includes ensuring that all students engage in assessment positively and honestly.

Assessment also provides a learning opportunity for all stakeholders of the assessment to have access to feedback that is both individual to each student and holistic to the cohort. Feedback to students should be supportive and constructive. Student self-efficacy (and therefore self-confidence) can be significantly enhanced where feedback not only focuses on areas for improvement but recognises the strengths a student has. At the cohort level, similar trends could be identified that inform future approaches to assessments and teaching. Assessment is an integral part of the overall learning process and assessment strategy must be developed to support effective, reflective, thinking creative media practitioners for the future. Assessment can be either formative, summative or both.

5.4.5 Formative assessment

Formative assessment is primarily developmental in nature and designed to give feedback to students on their performance and progress. Assessment designed formatively should develop and consolidate knowledge, understanding, skills and competencies. It is a key part of the learning process and can enhance learning and contribute to raising standards.

Through formative assessment tutors can identify students’ differing learning needs early on in the programme and so make timely corrective interventions. Tutors can also reflect on the results of formative assessment to measure how effective the planned teaching and learning is at delivering the syllabus. Each student should receive one set of written formative feedback, otherwise some students may feel that others are being given more than their share of verbal feedback.

5.4.6 Summative assessment

Summative assessment is where students are provided with the assignment grades contributing towards the overall unit grade. For summative assessment to be effective it should also give students additional formative feedback to support on-going development and improvement in subsequent assignments. All formative assessment feeds directly into the summative assessment for each unit and lays the foundations from which students develop the necessary knowledge and skills required for the summative assessment.
5.4.7 Assessment feedback

Effective assessment feedback is part of continuous guided learning which promotes learning and enables improvement. It also allows students to reflect on their performance and helps them understand how to make effective use of feedback. Constructive and useful feedback should enable students to understand the strengths and limitations of their performance, providing positive comments where possible as well as explicit comments on how improvements can be made. Feedback should reflect the Learning Outcomes and assessment criteria to also help students understand how these inform the process of judging the overall grade.

The timing of the provision of feedback and of the returned assessed work also contributes to making feedback effective. Specific turnaround time for feedback should be agreed and communicated with both tutors and students. Timing should allow students the opportunity to reflect on the feedback and consider how to make use of it in forthcoming assessments, taking into account the tutor's workload and ability to provide effective feedback.

5.4.8 Designing valid and reliable assessments

To help ensure valid and reliable assignments are designed and are consistent across all units, Centres could consider a number of actions.

Use of language

The first aspect of an assignment that a Centre could focus on is ensuring that language makes tasks/questions more accessible to students.

Due consideration must be given to the command verbs (i.e. the verbs used in unit assessment criteria) when considering the Learning Outcomes of a unit. Assignments must use appropriate command verbs that equate to the demand of the Learning Outcome. If the outcome requires ‘analysis’ then ‘evaluative’ requirements within the assignment must not be set when testing that outcome. This would be viewed as over-assessing. Similarly, it is possible to under-assess where analytical demands are tested using, for example, explanatory command verbs.

The following can be used as a guide to support assignment design:

- Ensure there is a holistic understanding (by tutors and students) and use of command verbs.
- Set Assignment Briefs that use a single command verb, focusing on the highest level of demand expected for the Learning Outcome(s) that is (are) being tested.
- Assignments should be supported by additional guidance that helps students to interpret the demand of the assessment criteria.
• Time-constrained assessments should utilise the full range of command verbs (or acceptable equivalents) appropriate to the academic level. Modes of time-constrained assessments include in-class tests and examinations that could be both open- or closed-book. Centres should pay close consideration to ensuring tests and exams are not replicated during the course of the year.

**Consistency**

This relates to the consistency of presentation and structure, the consistent use of appropriate assessment language, and the consistent application of grading criteria. Where assignments are consistent, reliability is enhanced. Where validity is present in assignments this will result in assignments that are fit for purpose and provide a fair and equitable opportunity for all students to engage with the assignment requirements.

**Employing a range of assessment tools**

Just as variation in teaching methods used is important to the planning of a programme structure, so too is the use of a range of assessment tools appropriate to the unit and its content. Centres should consider taking a holistic view of assessment, ensuring a balanced assessment approach with consideration given to the subject being tested and what is in the best interests of students. As mentioned above, consultation with employers could add a sense of realism to an assessment strategy. (A comprehensive list of assessment tools is provided in section 6.2 Setting effective assignments).

No matter what tool is used, assignments should have a sector focus (whether this is in a workplace context or through a case study), and be explicitly clear in its instructions. In the absence of a case study a scenario should be used to provide some context. Finally, students should be clear on the purpose of the assignment and which elements of the unit it is targeting.
6 Assessment

BTEC Higher Nationals in Creative Media Production are assessed using a combination of internally assessed Centre-devised internal assignments (which are set and marked by Centres) and internally assessed Pearson-set assignments (which are set by Pearson and marked by Centres). Pearson-set assignments are mandatory and target particular industry-specific skills. The number and value of these units are dependent on qualification size:

- For the HNC, one core, 15 credit, unit at Level 4 will be assessed by a mandatory Pearson-set assignment targeted at particular skills;
- For the HND, two core units: one core, 15 credit, unit at Level 4 and one core, 30 credit, unit at Level 5, will be assessed by a mandatory Pearson-set assignment targeted at particular skills;
- all other units are assessed by Centre-devised internal assignments.

The purpose and rationale of having Pearson-set units on Higher Nationals is as follows:

**Standardisation of student work** – Assessing the quality of student work, that it is meeting the level and the requirements of the unit across all Centres, that grade decisions and Assessor feedback are justified, and that internal verification and moderation processes are picking up any discrepancies and issues.

**Sharing of good practice** – We will share good practice in relation to themes such as innovative approaches to delivery, the use of digital literacy, enhancement of student employability skills and employer engagement. These themes will align to those for QAA Higher Education Reviews.

An appointed External Examiner (EE) for the centre will ask to sample the Pearson-set assignment briefs for review as part of the remote sampling request. Although this is not a mandatory requirement for centres we strongly advise that centres seek guidance and support from their EE on the Pearson-set assignment. The EE may also include the Pearson-set units in the centre visit sample of student work.

We have taken great care to ensure that the assessment method chosen is appropriate to the content of the unit and in line with requirements from professional bodies, employers and higher education.

In developing an overall plan for delivery and assessment for the programme, you will need to consider the order in which you deliver units, whether delivery will take place over short or long periods of time, and when assessment can take place.
6.0.1 Example Assessment Briefs

Each unit has supporting Example Assessment Briefs that are available to download from the course materials section on our website (http://qualifications.pearson.com/). The Example Assessment Briefs are there to give you an example of what the assessment will look like in terms of the feel and level of demand of the assessment.

The Example Assessment Briefs, with the exception of the mandatory Pearson-set unit, provide tutors with suggested types of assignment and structure that can be adopted and, if so, must be adapted accordingly.

6.1 Principles of internal assessment

This section gives an overview of the key features of internal assessment and how you, as an approved Centre, can offer it effectively. The full requirements and operational information are given in the Pearson Quality Assurance Handbook available in the support section of our website (http://qualifications.pearson.com/). All of the assessment team will need to refer to this document.

For BTEC Higher Nationals it is important that you can meet the expectations of stakeholders and the needs of students by providing a programme that is practical and applied. Centres can tailor programmes to meet local needs and should use links with local employers and the wider business sector.

When internal assessment is operated effectively it is challenging, engaging, practical and up to date. It must also be fair to all students and meet national standards.

6.1.1 Assessment through assignments

For internally assessed units the format of assessment is an assignment taken after the content of the unit, or part of the unit if several assignments are used, has been fully delivered. An assignment may take a variety of forms, including practical and written types. An assignment is a distinct activity completed independently by students (either alone or in a team). An assignment is separate from teaching, practice, exploration and other activities that students complete with direction from and, formative assessment by, tutors.

An assignment is issued to students as an Assignment Brief with a hand-out date, a completion date and clear requirements for the evidence that students are expected to provide. There may be specific observed practical components during the assignment period. Assignments can be divided into separate parts and may require several forms of evidence. A valid assignment will enable a clear and formal assessment outcome based on the assessment criteria.
6.1.2 **Assessment decisions through applying unit-based criteria**

Assessment decisions for BTEC Higher Nationals are based on the specific criteria given in each unit and set at each grade level. The criteria for each unit have been defined according to a framework to ensure that standards are consistent in the qualification and across the suite as a whole. The way in which individual units are written provides a balance of assessment of understanding, practical skills and vocational attributes appropriate to the purpose of the qualifications.

The assessment criteria for a unit are hierarchical and holistic. For example, if an M criterion requires the student to show ‘analysis’ and the related P criterion requires the student to ‘explain’, then to satisfy the M criterion a student will need to cover both ‘explain’ and ‘analyse’. The unit assessment grid shows the relationships among the criteria so that Assessors can apply all the criteria to the student’s evidence at the same time. In *Appendix 3* we have set out a definition of terms that Assessors need to understand.

Assessors must show how they have reached their decisions using the criteria in the assessment records. When a student has completed all the assessment for a unit then the assessment team will give a grade for the unit. This is given simply according to the highest level for which the student is judged to have met all the criteria. Therefore:

- **To achieve a Pass**, a student must have satisfied all the Pass criteria for the Learning Outcomes, showing coverage of the unit content and therefore attainment at Level 4 or 5 of the national framework.

- **To achieve a Merit**, a student must have satisfied all the Merit criteria (and therefore the Pass criteria) through high performance in each Learning Outcome.

- **To achieve a Distinction**, a student must have satisfied all the Distinction criteria (and therefore the Pass and Merit criteria), and these define outstanding performance across the unit as a whole.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a student completing assignments. Students who do not satisfy the Pass criteria should be reported as Unclassified.
6.1.3 The assessment team

It is important that there is an effective team for internal assessment. There are three key roles involved in implementing assessment processes in your Centre, each with different interrelated responsibilities, and these roles are listed below. Full information is given in the Pearson Quality Assurance Handbook available in the support section of our website (http://qualifications.pearson.com/).

- **The Programme Leader** has overall responsibility for the programme, its assessment and internal verification to meet our requirements, record keeping and liaison with the EE. The Programme Leader registers annually with Pearson and acts as an Assessor, supports the rest of the assessment team, makes sure they have the information they need about our assessment requirements, and organises training, making use of our guidance and support materials.

- **Internal Verifiers (IVs)** oversee all assessment activity in consultation with the Programme Leader. They check that assignments and assessment decisions are valid and that they meet our requirements. IVs will be standardised by working with the Programme Leader. Normally, IVs are also Assessors, but they do not verify their own assessments.

- **Assessors** set or use assignments to assess students to national standards. Before taking any assessment decisions, Assessors participate in standardisation activities led by the Programme Leader. They work with the Programme Leader and IVs to ensure that the assessment is planned and carried out in line with our requirements.

- **Your External Examiner (EE)** will sample student work across Assessors. Your EE will also want to see evidence of internal verification of assignments and assessed decisions.

6.1.4 Effective organisation

Internal assessment needs to be well organised so that student progress can be tracked and so that we can monitor that assessment is being carried out in line with national standards. We support you in this through, for example, providing training materials and sample documentation. Our online HN Global service can also help support you in planning and record keeping.

It is particularly important that you manage the overall assignment programme and deadlines to make sure that all your students are able to complete assignments on time.
6.1.5 Student preparation

To ensure that you provide effective assessment for your students, you need to make sure that they understand their responsibilities for assessment and the Centre’s arrangements. From induction onwards, you will want to ensure that students are motivated to work consistently and independently to achieve the requirements of the qualifications. They need to understand how assignments are used, the importance of meeting assignment deadlines, and that all the work submitted for assessment must be their own.

You will need to give your students a guide that explains:

- How assignments are used for assessment
- How assignments relate to the teaching programme
- How students should use and reference source materials, including what would constitute plagiarism.

The guide should also set out your Centre’s approach to operating assessments, such as how students must submit assignments/work and the consequences of submitting late work and the procedure for requesting extensions for mitigating circumstances.

6.2 Setting effective assessments

6.2.1 Setting the number and structure of assignments

In setting your assessments you need to work with the structure of assessments shown in the relevant section of a unit. This shows the learning aims and outcomes and the criteria that you are expected to follow.

Pearson provide online Example Assessment Briefs for each unit to support you in developing and designing your own assessments.

In designing your own Assignment Briefs you should bear in mind the following points:

- The number of assignments for a unit must not exceed the number of Learning Outcomes listed in the unit descriptor. However, you may choose to combine assignments, either to cover a number of Learning Outcomes or to create a single assignment for the entire unit.

- You may also choose to combine all or parts of different units into single assignments, provided that all units and all their associated Learning Outcomes are fully addressed in the programme overall. If you choose to take this approach you need to make sure that students are fully prepared, so that they can provide all the required evidence for assessment, and that you are able to track achievement in assessment records.
- A Learning Outcome must always be assessed as a whole and must not be split into two or more elements.

- The assignment must be targeted to the Learning Outcomes, but the Learning Outcomes and their associated criteria are not tasks in themselves. Criteria are expressed in terms of the outcome shown in the evidence.

You do not have to follow the order of the Learning Outcomes of a unit in setting assignments, but later Learning Outcomes often require students to apply the content of earlier Learning Outcomes, and they may require students to draw their learning together.

Assignments must be structured to allow students to demonstrate the full range of achievement at all grade levels. Students need to be treated fairly by being given the opportunity to achieve a higher grade, if they have the ability.

As assignments provide a final assessment, they will draw on the specified range of teaching content for the Learning Outcomes. **The specified unit content must be taught/delivered.** The evidence for assessment need not cover every aspect of the teaching content, as students will normally be given particular examples, case studies or contexts in their assignments. For example, if a student is carrying out one practical performance, or an investigation of one organisation, then they will address all the relevant range of content that applies in that instance.

### 6.2.2 Providing an assignment brief

A good Assignment Brief is one that, through providing challenging and authentic sector/work-related tasks, motivates students to provide appropriate evidence of what they have learnt.

An Assignment Brief should have:

- A vocational scenario: this could be a simple situation or a full, detailed set of vocational requirements that motivates the student to apply their learning through the assignment.

- Clear instructions to the student about what they are required to do, normally set out through a series of tasks.

- An audience or purpose for which the evidence is being provided.

- An explanation of how the assignment relates to the unit(s) being assessed.
6.2.3 Forms of evidence

BTEC Higher Nationals have always allowed for a variety of forms of assessment evidence to be used, provided they are suited to the type of Learning Outcomes being assessed. For many units, the practical demonstration of skills is necessary and, for others, students will need to carry out their own research and analysis, working independently or as part of a team.

The Example Assessment Briefs give you information on what would be suitable forms of evidence to give students the opportunity to apply a range of employability or transferable skills. Centres may choose to use different suitable forms of evidence to those proposed. Overall, students should be assessed using varied forms of evidence.

These are some of the main types of assessment:

- Written reports, essays
- In-class tests
- Examinations
- Creation of financial documents
- Creation of planning documents
- Work-based projects
- Academic posters, displays, leaflets
- PowerPoint (or similar) presentations
- Recordings of interviews/role plays
- Working logbooks, reflective journals
- Presentations with Assessor questioning
- Time-constrained assessment.

(Full definitions of different types of assessment are given in Appendix 4.)

The form(s) of evidence selected must:

- Allow the student to provide all the evidence required for the Learning Outcomes and the associated assessment criteria at all grade levels.
- Allow the student to produce evidence that is their own independent work.
- Allow a verifier to independently reassess the student to check the Assessor’s decisions.
For example, when you are using performance evidence, you need to think about how supporting evidence can be captured through recordings, photographs or task sheets. Centres need to take particular care that students are enabled to produce independent work. For example, if students are asked to use real examples, then best practice would be to encourage them to use examples of their own or to give the group a number of examples that can be used in varied combinations.

6.3 Making valid assessment decisions

6.3.1 Authenticity of student work

An Assessor must assess only student work that is authentic, i.e. the student's own independent work. Students must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work. A student declaration must state that:

- Evidence submitted for the assignment is the student's own
- The student understands that false declaration is a form of malpractice.

Assessors must ensure that evidence is authentic to a student through setting valid assignments and supervising them during the assessment period. Assessors must also take care not to provide direct input, instructions or specific feedback that may compromise authenticity.

Centres may use Pearson templates or their own templates to document authentication.

During assessment an Assessor may suspect that some or all of the evidence from a student is not authentic. The Assessor must then take appropriate action using the Centre's policies for malpractice. (See section 3.7 in this Programme Specification for further information.)

6.3.2 Making assessment decisions using criteria

Assessors make judgements using the criteria. The evidence from a student can be judged using all the relevant criteria at the same time. The Assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive. For example, the inclusion of a concluding section may be insufficient to satisfy a criterion requiring 'evaluation'.

Assessors should use the following information and support in reaching assessment decisions:

- The explanation of key terms in Appendix 3 of this document
- Examples of verified assessed work
- Your Programme Leader and assessment team's collective experience.
6.3.3 Dealing with late completion of assignments

Students must have a clear understanding of the centre’s policy on completing assignments by the deadlines that you give them. Students may be given authorised extensions for legitimate reasons, such as illness, at the time of submission, in line with your centre policies (see also Section 3.6 “Administrative arrangements for internal assessment”).

For assessment to be fair, it is important that students are all assessed in the same way and that some students are not advantaged by having additional time or the opportunity to learn from others. Centres should develop and publish their own regulations on late submission; and, this should make clear the relationship between late submission and the centre’s mitigating circumstances policy.

Centres may apply a penalty to assignments that are submitted beyond the published deadline. However, if a late submission is accepted, then the assignment should be assessed normally, when it is submitted, using the relevant assessment criteria; with any penalty or cap applied after the assessment. Where the result of assessment may be capped, due to late submission of the assignment, the student should be given an indication of their uncapped grade; in order to recognise the learning that has been achieved, and assessment feedback should be provided in relation to the uncapped achievement.

6.3.4 Issuing assessment decisions and feedback

Once the assessment team has completed the assessment process for an assignment, the outcome is a formal assessment decision. This is recorded formally and reported to students. The information given to the student:

- Must show the formal decision and how it has been reached, indicating how or where criteria have been met.
- May show why attainment against criteria has not been demonstrated.
- Must not provide feedback on how to improve evidence but how to improve in the future.
6.3.5  **Resubmission opportunity**
An assignment provides the final assessment for the relevant Learning Outcomes and is normally a final assessment decision. A student who, for the first assessment opportunity, has failed to achieve a Pass for that unit specification **shall be expected to undertake a reassessment**.

- Only one opportunity for reassessment of the unit will be permitted.
- Reassessment for course work, project- or portfolio-based assessments shall normally involve the reworking of the original task.
- For examinations, reassessment shall involve completion of a new task.
- A student who undertakes a reassessment will have their grade capped at a Pass for that unit.
- A student will not be entitled to be reassessed in any component of assessment for which a Pass grade or higher has already been awarded.

6.3.6  **Repeat Units**
A student who, for the first assessment opportunity and resubmission opportunity, still failed to achieve a Pass for that unit specification can:

- At Centre discretion and Assessment Board, decisions can be made to permit a repeat of a unit.
- The student must study the unit again with full attendance and payment of the unit fee.
- The overall unit grade for a successfully completed repeat unit is capped at a Pass for that unit.
- Units can only be repeated once.

6.3.7  **Assessment Boards**
Each Centre is expected by Pearson to hold Assessment Boards for all of its BTEC Higher National programmes. The main purpose of an Assessment Board is to make recommendations on:

- The grades achieved by students on the individual units
- Extenuating circumstances
- Cases of cheating and plagiarism
- Progression of students on to the next stage of the programme
- The awards to be made to students
- Referrals and deferrals.
Assessment Boards may also monitor academic standards. The main boards are normally held at the end of the session, although if your Centre operates on a semester system there may be (intermediate) boards at the end of the first semester. There may also be separate boards to deal with referrals.

Where a Centre does not currently have such a process then the External Examiner (EE) should discuss this with the Quality Nominee and Programme Leader, stressing the requirement for Assessment Boards by both Pearson and QAA and that Assessment Board reports and minutes provide valuable evidence for QAA’s Review of Higher Education process.

6.4 Planning and record keeping

For internal processes to be effective, an assessment team needs to be well organised and keep effective records. The Centre will also work closely with us so that we can quality assure that national standards are being satisfied. This process gives stakeholders confidence in the assessment approach.

The Programme Leader should have an assessment plan. When producing a plan the assessment team will wish to consider:

- The time required for training and standardisation of the assessment team.
- The time available to undertake teaching and carrying out of assessment, taking account of when students may complete external assessments and when Quality Assurance will take place.
- The completion dates for different assignments.
- Who is acting as Internal Verifier (IV) for each assignment and the date by which the assignment needs to be verified.
- Setting an approach to sampling Assessor decisions through internal verification that covers all assignments, Assessors and a range of students.
- How to manage the assessment and verification of students’ work, so that they can be given formal decisions promptly.
- How resubmission opportunities can be scheduled.

The Programme Leader will also maintain records of assessment undertaken. The key records are:

- Verification of Assignment Briefs
- Student authentication declarations
- Assessor decisions on assignments, with feedback given to students
- Verification of assessment decisions.

Examples of records and further information are available in the Pearson Quality Assurance Handbook available in the support section of our website (http://qualifications.pearson.com).
6.5 Calculation of the final qualification grade

6.5.1 Conditions for the award

Conditions for the award of the HND
To achieve a Pearson BTEC Level 5 Higher National Diploma qualification a student must have:
- completed units equivalent to 120 credits at level 5
- achieved at least a pass in 105 credits at level 5
- completed units equivalent to 120 credits at level 4
- achieved at least a pass in 105 credits at level 4.

Conditions for the award of the HNC
To achieve a Pearson BTEC Level 4 Higher National Certificate qualification a student must have:
- completed units equivalent to 120 credits at level 4
- achieved at least a pass in 105 credits at level 4.

6.5.2 Compensation provisions

Compensation provisions for the HND
Students can still be awarded an HND if they have attempted but not achieved a Pass in one of the 15-credit units completed at level 4, and similarly if they have attempted but not achieved a Pass in one of the 15-credit units at level 5. However, they must complete and pass the remaining units for an HNC or HND as per the unit rules of combination of the required qualification.

Compensation provisions for the HNC
Students can still be awarded an HNC if they have attempted but not achieved a Pass in one of the 15-credit units completed, but have completed and passed the remaining units.
6.5.3 Calculation of the overall qualification grade

The calculation of the overall qualification grade is based on the student’s performance in all units. Students are awarded a Pass, Merit or Distinction qualification grade, using the points gained through all 120 credits, at Level 4 for the HNC or Level 5 for the HND, based on unit achievement. The overall qualification grade is calculated in the same way for the HNC and for the HND.

All units in valid combination must have been attempted for each qualification. The conditions of award and the compensation provisions will apply as outlined above. All 120 credits count in calculating the grade (at each level, as applicable).

The overall qualification grade for the HND will be calculated based on student performance in Level 5 units only.

Units that have been attempted but not achieved, and subsequently granted compensation, will appear as ‘Unclassified’, i.e. a ‘U’ grade, on the student’s Notification of Performance, that is issued with the student certificate.

Points per credit

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<tr>
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Point boundaries

<table>
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<tr>
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## 6.5.4 Modelled student outcomes

### Pearson BTEC Level 4 Higher National Certificate

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Opt = Optional
7 Quality Assurance

Pearson’s Quality Assurance system for all Pearson BTEC Higher National programmes is benchmarked to Level 4 and Level 5 on the Quality Assurance Agency (QAA) Framework for Higher Education Qualifications (FHEQ). This will ensure that Centres have effective Quality Assurance processes to review programme delivery. It will also ensure that the outcomes of assessment are to national standards.

The Quality Assurance process for Centres offering Pearson BTEC Higher National programmes comprise five key components:

1. The approval process
2. Monitoring of internal Centre systems
3. Independent assessment review
4. Annual programme monitoring report
5. Annual student survey

7.1 The approval process

Centres new to the delivery of Pearson programmes will be required to seek approval initially through the existing Centre approval process and then through the programme approval process. Programme approval for new Centres can be considered in one of two ways:

- Desk-based approval review
- Review and approval visit to the Centre.

Prior to approval being given, Centres will be required to submit evidence to demonstrate that they:

- Have the human and physical resources required for effective delivery and assessment.
- Understand the implications for independent assessment and agree to abide by these.
- Have a robust internal assessment system supported by ‘fit for purpose’ assessment documentation.
- Have a system to internally verify assessment decisions, to ensure standardised assessment decisions are made across all Assessors and sites.

Applications for approval must be supported by the head of the Centre (Principal or Chief Executive, etc.) and include a declaration that the Centre will operate the programmes strictly, as approved and in line with Pearson requirements.
Centres seeking to renew their programme approval upon expiry of their current approval period may be eligible for the Automatic Approval process, subject to the centre meeting the eligibility criteria set out by Pearson.

Regardless of the type of Centre, Pearson reserves the right to withdraw either qualification or Centre approval when it deems there is an irreversible breakdown in the Centre's ability either to quality assure its programme delivery or its assessment standards.

7.2 Monitoring of internal Centre systems

Centres will be required to demonstrate on-going fulfilment of the Centre approval criteria over time and across all Higher National programmes. The process that assures this is external examination, which is undertaken by External Examiners. Centres will be given the opportunity to present evidence of the on-going suitability and deployment of their systems to carry out the required functions. This includes the consistent application of policies affecting student registrations, appeals, effective internal examination and standardisation processes. Where appropriate, Centres may present evidence of their operation within a recognised code of practice, such as that of the Quality Assurance Agency for Higher Education. Pearson reserves the right to confirm independently that these arrangements are operating to Pearson's standards. Pearson will affirm, or not, the on-going effectiveness of such systems. Where system failures are identified, sanctions (appropriate to the nature of the problem) will be applied, in order to assist the Centre in correcting the problem.

7.3 Independent assessment review

The internal assessment outcomes reached for all Pearson BTEC Higher National programmes benchmarked to Level 4 and Level 5 of the Quality Assurance Agency (QAA) Framework for Higher Education Qualifications (FHEQ), are subject to a visit from a Pearson appointed External Examiner. The outcomes of this process will be:

- To confirm that internal assessment is to national standards and allow certification, or
- To make recommendations to improve the quality of assessment outcomes before certification is released, or
- To make recommendations about the Centre's ability to continue to be approved for the Pearson BTEC Higher National qualifications in question.
7.4 Annual Programme Monitoring Report (APMR)

The APMR is a written annual review form that provides opportunity for Centres to analyse and reflect on the most recent teaching year. By working in collaboration with Centres, the information can be used by Pearson to further enhance the Quality Assurance of the Pearson BTEC Higher National programmes.

7.5 Annual student survey

Pearson will conduct an annual survey of Pearson BTEC Higher National students. The purpose of the survey is to enable Pearson to evaluate the student experience as part of the Quality Assurance process, by engaging with students studying on these programmes.

7.6 Centre and qualification approval

As part of the approval process, your Centre must make sure that the resource requirements listed below are in place before offering the qualification.

Centres must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualifications.

- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have in place appropriate Health and Safety policies relating to the use of equipment by staff and students.
- Centres must deliver the qualification in accordance with current equality legislation.
- Centres should refer to the individual unit descriptors to check for any specific resources required.

The result, we believe, are qualifications that will meet the needs and expectations of students worldwide.
7.7 Continuing Quality Assurance and standards verification

We produce annually the latest version of the Pearson Quality Assurance Handbook available in the support section of our website (http://qualifications.pearson.com). It contains detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of Quality Assurance are that:

- A Centre delivering Pearson BTEC Higher National programmes must be an approved Centre, and must have approval for the programmes or groups of programmes that it is delivering.

- The Centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and Quality Assurance of assessment; it must abide by these conditions throughout the period of delivery.

- Pearson makes available to approved Centres a range of materials and opportunities for reviewing internal materials through the assessment checking service. This is intended to exemplify the processes required for effective assessment and provide examples of effective standards. Approved Centres must use the materials and services to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment.

- An approved Centre must follow agreed protocols for standardisation of Assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved Centre and Pearson. We will make sure that each Centre follows best practice and employs appropriate technology to support quality assurance processes where practicable. We work to support centres and seek to make sure that our quality assurance processes do not place undue bureaucratic processes on Centres. We monitor and support Centres in the effective operation of assessment and Quality Assurance.

The methods we use to do this for BTEC Higher Nationals include:

- Making sure that all Centres complete appropriate declarations at the time of approval

- Undertaking approval visits to Centres

- Making sure that Centres have effective teams of Assessors and verifiers who are trained to undertake assessment

- Assessment sampling and verification through requested samples of assessments, completed assessed student work and associated documentation

- An overarching review and assessment of a Centre's strategy for assessing and quality assuring its BTEC programmes.
An approved Centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting. Centres that do not fully address and maintain rigorous approaches to Quality Assurance cannot seek certification for individual programmes or for all BTEC Higher National qualifications. Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.
8 Recognition of Prior Learning and attainment

Recognition of Prior Learning (RPL) is a method of assessment (leading to the award of credit) that considers whether students can demonstrate that they can meet the assessment requirements for a unit through knowledge, understanding or skills they already possess, and so do not need to develop through a course of learning.

Pearson encourages Centres to recognise students’ previous achievements and experiences whether at work, home or at leisure, as well as in the classroom. RPL provides a route for the recognition of the achievements resulting from continuous learning. RPL enables recognition of achievement from a range of activities using any valid assessment methodology. Provided that the assessment requirements of a given unit or qualification have been met, the use of RPL is acceptable for accrediting a unit, units or a whole qualification. Evidence of learning must be valid and reliable.

For full guidance on RPL please refer to the Recognition of Prior Learning policy document available in the support section of our website (https://qualifications.pearson.com).

QCF Pearson BTEC Level 4 Higher National Certificate in Creative Media Production unit content mapped to the Level 4 units available in the RQF Pearson BTEC Higher National in Creative Media Production is available in Appendix 6.
9 Equality and diversity

Equality and fairness are central to our work. The design of these qualifications embeds consideration of equality and diversity as set out in the qualification regulators’ General Conditions of Recognition. Promoting equality and diversity involves treating everyone with equal dignity and worth, while also raising aspirations and supporting achievement for people with diverse requirements, entitlements and backgrounds. An inclusive environment for learning anticipates the varied requirements of students, and aims to ensure that all students have equal access to educational opportunities. Equality of opportunity involves enabling access for people who have differing individual requirements as well as eliminating arbitrary and unnecessary barriers to learning. In addition, students with and without disabilities are offered learning opportunities that are equally accessible to them, by means of inclusive qualification design.

Pearson's equality policy requires all students to have equal opportunity to access our qualifications and assessments. It also requires our qualifications to be designed and awarded in a way that is fair to every student. We are committed to making sure that:

- Students with a protected characteristic (as defined in legislation) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic.
- All students achieve the recognition they deserve from undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Pearson's policy regarding access to its qualifications is that:

- They should be available to everyone who is capable of reaching the required standards
- They should be free from any barriers that restrict access and progression
- There should be equal opportunities for all those wishing to access the qualifications.
Centres are required to recruit students to Higher National qualifications with integrity. This will include ensuring that applicants have appropriate information and advice about the qualifications, and that the qualification will meet their needs. Centres will need to review the entry profile of qualifications and/or experience held by applicants, considering whether this profile shows an ability to progress to a higher-level qualification. Centres should take appropriate steps to assess each applicant's potential and make a professional judgement about their ability to successfully complete the programme of study and achieve the qualification. This assessment will need to take account of the support available to the student within the Centre during their programme of study and any specific support that might be necessary to allow the student to access the assessment for the qualification. Centres should consult our policy documents on students with particular requirements.

**Access to qualifications for students with disabilities or specific needs**

Students taking a qualification may be assessed in a recognised regional sign language, where it is permitted for the purpose of reasonable adjustments.

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications. Details on how to make adjustments for students with protected characteristics are given in the document *Pearson Supplementary Guidance for Reasonable Adjustment and Special Consideration in Vocational Internally Assessed Units*. See the support section of our website for both documents (http://qualifications.pearson.com/).
10 Higher Nationals Creative Media Production Units
## Unit 1: Individual Project (Pearson-set)

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<td>Unit level</td>
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<td>Credit value</td>
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### Introduction

Within the field of creative media production there are many separate disciplines/specialisms to focus on. The main purpose of this unit is to provide students with the opportunity to discover personal strengths and inform independent practice within the creative media production industry.

This unit is designed to apply creative practice in response to a theme and topics set by Pearson. Students will carry out and apply the knowledge and skills developed through other areas of their studies to complete and present an individual project. Wherever possible the unit will simulate working studio conditions, which will enhance and develop professional industry skills and practice.

The ability to define, plan and undertake a project is a critical set of skills throughout the various roles within the creative industries. Identifying appropriate information and analysing this to formulate clear solutions is required to underpin many of the processes that inform creative practice.

*Please refer to the accompanying Pearson-set Assignment Guide and the Theme Release document for further support and guidance on the delivery of the Pearson-set unit.*
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the specialisms within creative media production, based on research into historic and contemporary precedents
2. Develop individual creative solutions in response to a given brief
3. Present a resolved proposition to an identified audience
4. Evaluate a resolved proposition in response to audience feedback and personal reflection.
Essential content

LO1  **Explain the specialisms within creative media production, based on research into historic and contemporary precedents**

  *Primary and secondary research*

  *Thematic research (visual and contextual references)*

  *Research ethics and working practices*

  *Examples of opportunities within creative media production*

  *Interpretation and evaluation of contexts*

LO2  **Develop individual creative solutions in response to a given brief**

  *Project and time management plans*

  *The elements and principles of creative media production*

  *Equipment, techniques and processes:*

  *Suitability of selected equipment, techniques and processes.*

  *Health, safety, and safe working practices*

  *Project reports and project evaluations*

LO3  **Present a resolved proposition to an identified audience**

  *Presentation formats:*

  *Industry-standard presentation software*

  *Hierarchy of text-based and visual information*

  *Presentation timing, structure and delivery*

  *Selection and editing of content*

  *Presentation skills.*

  *Understanding audiences*
LO4 **Evaluate a resolved proposition in response to audience feedback and personal reflection.**

*Creative, cultural, social, political, economic trends and contexts*

*Industry-specific terminology*

*Reflective practice*

*Project diary/journal*
## Learning Outcomes and Assessment Criteria

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<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
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<tbody>
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<td><strong>LO1</strong> Explain the specialisms within creative media production, based on research into historic and contemporary precedents</td>
<td><strong>M1</strong> Evaluate research to inform creative media production experimentation</td>
<td><strong>D1</strong> Plan and manage an independent project, informed by historical and contemporary contexts, through experimentation</td>
</tr>
<tr>
<td><strong>P1</strong> Research historical and contemporary creative media production related to own area of specialism</td>
<td><strong>P2</strong> Analyse research findings to reach coherent conclusions</td>
<td><strong>LO1 LO2</strong></td>
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<tr>
<td><strong>LO2</strong> Develop individual creative solutions in response to a given brief</td>
<td><strong>P3</strong> Evaluate a brief to identify areas for exploration</td>
<td><strong>M2</strong> Assess alternative solutions in order to develop a final proposition</td>
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<td><strong>P4</strong> Develop alternative solutions, through experimentation and testing, in response to a given theme and topic</td>
<td><strong>LO3 LO4</strong></td>
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</tr>
<tr>
<td><strong>LO3</strong> Present a resolved proposition to an identified audience</td>
<td><strong>P5</strong> Present a resolved project outcome to an audience</td>
<td><strong>D2</strong> Reflect upon own performance in managing a project, highlighting areas of good practice and for improvement</td>
</tr>
<tr>
<td><strong>P6</strong> Use industry-standard presentation software</td>
<td><strong>M3</strong> Justify creative media production outcomes through discourse and debate</td>
<td><strong>LO3</strong></td>
</tr>
<tr>
<td><strong>LO4</strong> Evaluate a resolved proposition in response to audience feedback and personal reflection</td>
<td><strong>P7</strong> Explore how own work relates to historical and contemporary precedents</td>
<td><strong>M4</strong> Analyse the relationship between own techniques and processes and those of precedents</td>
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<tr>
<td><strong>P8</strong> Evaluate audience feedback in relation to own reflection</td>
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Recommended resources

Textbooks


Links
This unit links to the following related units:

Unit 2: Creative Media Industry

Unit 3: Professional Practice

Unit 36: Collaborative Project (Pearson-set)

Unit 37: Personal Professional Development
Unit 2: Creative Media Industry

<table>
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Introduction

Creative media production exists within the broader context of the creative industries. This sector is one of the most valuable and fastest-growing economic areas in most of the world. While the creative industries include a very broad spectrum of practices, many are closely related and share both creative processes and required skills. In addition, with the increase in the use of technologies, there are continued convergences between creative practices and their associated professions.

In this unit, students will explore both the creative industries and the specific areas of creative media production. By developing a broad contextual understanding of the industry, business practices, and specific skills, students will be able to situate their own work and skills within the specific industries and the wider sector.

Topics covered in the unit include: the creative industry sector, creative media production fields, sector economics, company types, roles within creative media production, relationships between creative media production companies and roles, the history of the industry, planning for the future.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the relationship between creative media production and the creative industries, based on historic and contemporary precedents
2. Explain the different forms of company and employment within the creative industries
3. Evaluate the roles and relationships within a specific area of creative media production
4. Analyse factors that may affect the future development of a specific area of creative media production.
Essential content

LO1 Discuss the relationship between creative media production and the creative industries, based on historic and contemporary precedents

The creative industries:
Subject areas: film, television, radio, podcasting, web design & development, app design & development, visual effects, motion graphics, games design & development
History of the sector
Economics.

Creative media production:
Subject areas
Development of specific subject area(s).

Relationships in/between creative media production and the creative industries

LO2 Explain the different forms of company and employment within the creative industries

Company types:
Partnerships: limited liability partnerships
Limited Companies: public limited companies, private limited companies, unlimited companies, sole trader.

Employment:
Self-employed
Employed.

Legislation/Regulation/Taxation:
Legislation: company/corporate, employment
Regulation: company/corporate, individual
Taxation: company/corporate tax, employment tax, income tax, local/national tax
Tax breaks/Incentives: supporting specific industries, developing growth.
LO3 **Evaluate the roles and relationships within a specific area of creative media production**

*Roles:*
- Production roles
- Creative roles
- Management roles
- Technical roles
- Support roles.

*Relationships:*
- Management/hierarchies
- Workflow relationships
- Creative relationships
- Support relationships.

LO4 **Analyse factors that may affect the future development of a specific area of creative media production.**

*Economic factors:*
- Global/National/Regional economies
- Impact of broader economies.

*Political factors:*
- Government change
- Legislative changes
- Tax changes.

*Technological factors:*
- New/obsolete technologies
- New formats
- New distribution channels.

*Social factors:*
- Demographic change
- Influencers.
### Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
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<tr>
<td><strong>LO1</strong> Discuss the relationship between creative media production and the creative industries, based on historic and contemporary precedents</td>
<td></td>
<td>D1 Analyse the economic impact of the creative industries in relation to the national economy for a specific geographic location</td>
</tr>
<tr>
<td>P1 Examine what is meant by the creative industries, in relation to subject areas and economic sectors</td>
<td>M1 Evaluate the economic value of the creative industries for a specific geographic context</td>
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<tr>
<td>P2 Explain the relationship between creative media production and the creative industries</td>
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<tr>
<td><strong>LO2</strong> Explain the different forms of company and employment within the creative industries</td>
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<td>LO2 LO3</td>
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<tr>
<td>P3 Explain the different forms of company that practise within the creative industries</td>
<td>M2 Discuss the benefits and challenges of self-employment within the creative industries</td>
<td>D2 Evaluate how roles within creative media production may change based on the form of company or employment</td>
</tr>
<tr>
<td>P4 Evaluate forms of employment in the creative industries</td>
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<tr>
<td><strong>LO3</strong> Evaluate the roles and relationships within a specific area of creative media production</td>
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<tr>
<td>P5 Describe the different roles associated with practice within a specific area of creative media production</td>
<td>M3 Assess the workflow relationships that enable effective development of work within a specific area of creative media production</td>
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<tr>
<td>P6 Evaluate the way in which roles and relationships differ between media production contexts</td>
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</tr>
<tr>
<td><strong>LO4</strong> Analyse factors that may affect the future development of a specific area of creative media production</td>
<td><strong>P7</strong> Discuss the factors that influence the creative industries and creative media production</td>
<td><strong>D3</strong> Assess the ways in which government policy may have a positive or negative effect on the future development of creative media production</td>
</tr>
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<td><strong>P8</strong> Analyse the way that factors may influence the future development of creative media production</td>
<td><strong>M4</strong> Evaluate the connection between factors that influence the development of creative media production</td>
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</tr>
</tbody>
</table>
Recommended resources

Textbooks

Websites

creativeindustriesfederation.com Creative Industries Federation (General Reference)
creativeskillset.org CreativeSkillSet (General Reference)
eccia.eu European Creative and Cultural Industries Alliance (General Reference)
londonmultimedia.org International Creative Industries Alliance (General Reference)
mediaindustriesjournal.org Media Industries (Research)

Links
This unit links to the following related units:

*Unit 1: Individual Project (Pearson-set)*
*Unit 3: Professional Practice*
*Unit 4: Audio Practices*
*Unit 7: Film & Television Practices*
*Unit 10: Journalism Practices*
*Unit 13: Web & App Development Practices*
*Unit 16: Motion Graphics Practices*
*Unit 19: Visual Effects Practices*
Unit 3: Professional Practice

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**Introduction**

The creative industries are always changing in response to development in technology, social change and cultural conditions. Developing an awareness of the breadth of the industry; and the opportunities and challenges within, is a key skill for those entering the field. Evaluating one’s own aims and ambitions, in relation to the roles within the industry, allows for planning and growth toward a desired future.

As well as defining and pursuing career goals, creative practitioners must schedule time, both to reflect and plan for personal professional development. This can help those working in creative industries to find inspiration and innovate, as well as prepare for external factors, such as keeping up with trends and new developments in their specialist field.

The aim of this unit is to support students in developing their reflective practice and defining areas for personal professional development; in the context of a growing awareness of the broad scope of creative media production. Students will define and implement personal professional development plans; through an investigation of the skills necessary to successfully pursue a career in the creative industries.
Learning Outcomes

By the end of this unit students will be able to:

1. Explore the creative media production professions, through research into historic and contemporary precedent
2. Discuss personal career goals in relation to the range of roles and subjects in the creative industries
3. Define personal development plans, highlighting areas to support specific career goals and general skills
4. Critically reflect on the achievement of personal development goals and plan for the future.
Essential content

LO1  **Explore the creative media production professions, through research into historic and contemporary precedent**

*Historic development of creative media production:*
- Filmmaking
- Television
- Radio
- Web
- App
- Games.

*Contemporary creative media production:*
- Media/platform conversion
- New technologies
- Multi-skilling.

*Creative media production professions:*
- Designer
- Producer
- Director
- Scriptwriter
- Developer.

LO2  **Discuss personal career goals in relation to the range of roles and subjects in the creative industries**

*Careers in creative media production*

*Organisational structures in creative media production:*
- Roles
- Company structures
- Freelance versus employed.

*Personal career planning*
LO3  Define personal development plans, highlighting areas to support specific career goals and general skills

Defining career goals

Planning and conducting a skills audit

Employability skills and qualities

Subject-specific skills

Transferable skills

Type of professional development activities

SMART target setting

LO4  Critically reflect on the achievement of personal development goals and plan for the future.

The role of reflection for creative practitioners

Methods to record reflection:
Annotations
Blogs
Case studies
Journals
Photographs
Planning
Sketchbooks
Skills audit
Videos.

Importance of updating professional development plans regularly

How reflective practice can assist lifelong learning
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>LO1</strong> Explore the creative media production professions, through research into historic and contemporary precedent</td>
<td><strong>P1</strong> Examine the development of the creative media production industry</td>
<td><strong>M1</strong> Evaluate the historic development of the creative media production industry as it relates to chosen pathway</td>
</tr>
<tr>
<td><strong>LO2</strong> Discuss personal career goals in relation to the range of roles and subjects in the creative industries</td>
<td><strong>P2</strong> Discuss the creative media production industry through a review of the work of a chosen practitioner</td>
<td><strong>D1</strong> Analyse the change in skills and knowledge required for a chosen creative media production industry role, through time</td>
</tr>
<tr>
<td><strong>LO3</strong> Define personal development plans, highlighting areas to support specific career goals and general skills</td>
<td><strong>P3</strong> Examine own knowledge and skills in relation to those required to work in the creative media production industry</td>
<td><strong>M2</strong> Discuss the importance of skills and knowledge that are common between different creative media production roles</td>
</tr>
<tr>
<td><strong>LO4</strong> Analyse own future development plans in relation to personal professional development towards a specific role within creative media production</td>
<td><strong>P4</strong> Explore the careers and roles within the creative media production industry, with specific emphasis on chosen pathway</td>
<td><strong>D2</strong> Analyse own future development plans in relation to personal professional development towards a specific role within creative media production</td>
</tr>
<tr>
<td><strong>LO5</strong> Define areas for personal professional development to support growth towards a chosen career</td>
<td><strong>P5</strong> Define areas for personal professional development to support growth towards a chosen career</td>
<td><strong>M3</strong> Compare the types of development that may be achieved in education versus those achieved in professional practice</td>
</tr>
<tr>
<td><strong>LO6</strong> Create a personal development plan, recognising skills and knowledge gained in education and in professional practice</td>
<td><strong>P6</strong> Create a personal development plan, recognising skills and knowledge gained in education and in professional practice</td>
<td><strong>LO3 LO4</strong></td>
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<tr>
<td><strong>LO4</strong> Critically reflect on the achievement of personal development goals and plan for the future</td>
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<tr>
<td><strong>P7</strong> Evaluate own development in relation to defined goals</td>
<td><strong>M4</strong> Assess own personal professional development, and further skills and knowledge necessary to gain employment in creative media production</td>
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<tr>
<td><strong>P8</strong> Present future planning for own development, considering both education and employment</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks

BARTON, G. (2016) *Don't Get a Job... Make a Job: How to make it as a creative graduate.* London: Laurence King.


Websites

<table>
<thead>
<tr>
<th>Website</th>
<th>Description</th>
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<tbody>
<tr>
<td>mindtools.com</td>
<td>Mind Tools</td>
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<td>Homepage</td>
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<td>(General Reference)</td>
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<tr>
<td>nationalcareersservice.direct.gov.uk</td>
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<td>skillsyouneed.com</td>
<td>Skills You Need</td>
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Links

This unit links to the following related units:

*Unit 1: Individual Project (Pearson-set)*

*Unit 2: Creative Media Industry*

*Unit 36: Collaborative Project (Pearson-set)*

*Unit 37: Personal Professional Development*

*Unit 71: Work-based Learning*
Unit 4: Audio Practices

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Introduction

Digital audio lies at the heart of most audio production processes today. The ease with which it allows us to record, edit, mix, copy and distribute audio, combined with its relatively low cost, means that more people than ever have access to what was once the exclusive domain of recording studios.

This unit introduces the key concepts in digital audio in its technical and aesthetic production. Students will experience the key disciplines needed to produce a range of audio recordings.

Topics covered in this unit will include the fundamentals of digital audio, making recordings in a variety of environments, and editing and mixing in Digital Audio Workstations (DAWs).

On successful completion of this unit, students will be able to plan and make a recording, edit and mix it and evaluate the success of the project.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the principles and features of audio recording, based on research and analysis
2. Set up and record audio from different sources
3. Use industry-standard tools and techniques to edit and mix audio for a given context
4. Evaluate an edited and mixed recording, based on feedback and reflection.
Essential content

LO1  Explain the principles and features of audio recording, based on research and analysis

Principles of digital audio:
Sample rate
Bit depth
Clocking
File formats
Storage formats
Playback systems
Audio capture
File conversion.

Digital and analogue history:
Analogue audio
Limitations/advantages of both digital and analogue.

Audio processes:
Recording chain
Microphones
Mixers
Linear and non-linear recording
Editing.

LO2  Set up and record audio from different sources

Recording considerations:
Room acoustics
Signal to noise
External noise
Outside recording.
Recording and monitoring:
Microphone types
Microphone placement
Proximity
Inverse square law
Decibel
Microphone amplifiers
Audio interfaces
Recording levels/gain structure
Metering
Audio recorders.

LO3 **Use industry-standard tools and techniques to edit and mix audio for a given context**

Digital Audio Workstations:
Industry-standard workstations/software
File management
Workflows.

Context:
Radio
Podcast
Audio book
Film/TV
Games
Online.

Editing:
Cross-fades
Clip based level
Editing modes
Editing speech
Editing music: Radio edits, creating loops, music beds
Ambience and background noise.
Mixing:
Mixer structure: Ins, outs, buses, inserts, sends and returns
Equaliser types
The mixer strip
Effects
Side-chaining
Levels
Compression/Limiting
Automation
Broadcast standards
Delivery formats.

LO4 **Evaluate an edited and mixed audio recording, based on feedback and reflection.**

Reflection:
Comments
Challenges
Areas for future development.

Evaluation:
Sound quality
Mix levels
Audible editing
Suitability for context.
## Learning Outcomes and Assessment Criteria

<table>
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<tbody>
<tr>
<td><strong>LO1</strong> Explain the principles and features of audio recording, based on research and analysis</td>
<td><strong>D1</strong> Critically evaluate an example of contemporary audio, with regard to how its quality is enhanced through the use of digital audio technologies</td>
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<tr>
<td><strong>P1</strong> Explore the principles of digital audio</td>
<td><strong>M1</strong> Compare the principles and conventions of digital and analogue audio production, highlighting the benefits and drawbacks of each</td>
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<tr>
<td><strong>P2</strong> Assess the various conventions in digital audio production</td>
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</tr>
<tr>
<td><strong>LO2</strong> Set up and record audio from different sources</td>
<td><strong>LO2</strong></td>
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</tr>
<tr>
<td><strong>P3</strong> Explain the issues that may arise in different recording environments</td>
<td><strong>D2</strong> Critically analyse microphone selection and position, to refine and optimise recording quality</td>
<td></td>
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<tr>
<td><strong>P4</strong> Plan and manage recording of different sources</td>
<td><strong>M2</strong> Justify the selection of microphones and their placement in recording for difference sources</td>
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<tr>
<td><strong>LO3</strong> Use industry-standard tools and techniques to edit and mix audio for a given context</td>
<td><strong>LO3</strong> <strong>LO4</strong></td>
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<tr>
<td><strong>P5</strong> Explore the use of industry-standard Digital Audio Workstations and their common functions</td>
<td><strong>D4</strong> Critically evaluate the sound quality and mix levels for edited recordings, through comparison with professional output for a similar context</td>
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</tr>
<tr>
<td><strong>P6</strong> Use a Digital Audio Workstation to edit and mix different audio sources for a given context</td>
<td><strong>M3</strong> Evaluate the difference in output when using alternate approaches to editing and mixing</td>
<td></td>
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<tr>
<td><strong>LO4</strong> Evaluate an edited and mixed audio recording, based on feedback and reflection</td>
<td><strong>M4</strong> Assess potential methods and techniques that may address or mitigate issues in recording, editing or mixing audio</td>
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<tr>
<td><strong>P7</strong> Present edited and mixed audio to gather feedback and comment</td>
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<tr>
<td><strong>P8</strong> Analyse audience feedback and comment, to identify strengths or weaknesses in audio output</td>
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</table>
Recommended resources

Textbooks


Links

This unit links to the following related units:

Unit 5: Audio Studies
Unit 6: Scriptwriting for Sound
Unit 9: Light & Sound
Unit 24: Radio Production
Unit 25: Audio Technologies
Unit 38: Advanced Sound Media Studies
Unit 50: Sound for Media Products
Unit 58: Multi-audio & Studio Live Production
Unit 59: Podcast Production
Unit 76: Audio Books & Audio Guides
### Unit 5: Audio Studies

<table>
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**Introduction**

Understanding audio more deeply can lead to greater enjoyment when listening to different media and when writing or producing for them. Radio, podcasts, audio books and guides, and the soundtracks of screen-based media all have the power to entertain, excite and create emotion. Knowing more about the possibilities of audio can lead to more creative approaches to production, and even critical acclaim.

This unit aims to support students in gaining a greater understanding of how audio-based media create meaning for an audience. Through the exploration of concepts and the application of different analytical tools, students will develop the skills to examine audio-based media in relation to different theories and practices. Although the academic field of audio studies is relatively new, it has much to offer practitioners in terms of a deeper understanding of their work and the work of others.

On successful completion of this unit, a student will identify ways in which meaning is constructed in audio media, explain theoretical approaches to audio, relate methods of critical analysis to texts in a chosen field of audio studies and create audio scripts that could have impact.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the development of audio media, through historic and contemporary precedent
2. Explain ways in which meaning is constructed through audio-based media
3. Analyse a work of audio-based media, in relation to the theories and practices utilised
4. Present an analysis of audio-based media, discussing the theories and practices that create meaning for a given audience.
Essential content

LO1 Discuss the development of audio media, through historic and contemporary precedent

Audio recording:
- Cylinder phonograph
- Gramophone
- Magnetic recording
- Electrical recording
- Multi-track recording
- Vinyl disc
- Cassette tape (Phillips)
- Compact disc (Sony/Phillips)
- MP3.

Broadcasting/Narrowcasting:
- Radio: Analogue, digital, internet
- Cinema: From silent to sound
- Television
- Streaming services: Music, audio books, video, podcast.

LO2 Explain ways in which meaning is constructed through audio-based media

Constructing meaning:
- Encoding of meaning by producers
- Decoding of meaning by audiences
- Semiotics
- Signification
- Denotation
- Connotation
- Codes and conventions
- Narrative construction
- Representation
- Sound diegesis.
Audio-based media:
Radio
Podcasting
Audio books and guides
Streaming audio: Music, spoken word
Soundtracks to moving image media.

Audio production:
Recording: Microphones, environments
Editing: Pace/speed, pitch, volume, compression
Mixing: Sources, effects, dynamics.
Output.

LO3 Analyse a work of audio-based media, in relation to the theories and practices utilised

Key theories:
Use & gratification: Diversion, personal relationship, personal identity, surveillance
Stimulus-response
Hypodermic needle theory
Reception theory: Dominant, negotiated, oppositional
Two step flow theory
Narrative theories
Audiences: Private listening, public listening, impact of technologies on audience and listening.
LO4 Present an analysis of audio-based media, discussing the theories and practices that create meaning for a given audience.

Analysis:
Textual analysis
Theoretical model
Production process/output.

Audience response:
Measured by industry data
Focus groups
Interview
Survey/questionnaire.
# Learning Outcomes and Assessment Criteria

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<td><strong>LO1</strong> Discuss the development of audio media, through historic and contemporary precedent</td>
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<td><strong>LO1 LO2</strong></td>
</tr>
<tr>
<td><strong>P1</strong> Explore the historic development of audio media, through analysis of precedents</td>
<td><strong>M1</strong> Evaluate the development relationship between recording technologies and broadcasting</td>
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<tr>
<td><strong>P2</strong> Explain the role of audio in the different broadcast and narrowcast media contexts</td>
<td><strong>D1</strong> Critically evaluate the way that meaning in audio media is constructed through the application of technology, in support of a theoretical approach</td>
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<tr>
<td><strong>LO2</strong> Explain ways in which meaning is constructed through audio-based media</td>
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</tr>
<tr>
<td><strong>P3</strong> Discuss ways in which meaning is constructed through audio-based media</td>
<td><strong>M2</strong> Explain the use of audio production processes to affect meaning</td>
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<tr>
<td><strong>P4</strong> Explain the ways that producers construct meaning through audio-based products</td>
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<tr>
<td><strong>LO3</strong> Analyse a work of audio-based media, in relation to the theories and practices utilised</td>
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<td><strong>LO3 LO4</strong></td>
</tr>
<tr>
<td><strong>P5</strong> Analyse the way that theory informs the construction of an audio product, for a given audience</td>
<td><strong>M3</strong> Assess the way that meaning is constructed through production processes in support of a theoretical approach</td>
<td></td>
</tr>
<tr>
<td><strong>LO4</strong> Present an analysis of audio-based media, discussing the theories and practices that create meaning for a given audience</td>
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<tr>
<td><strong>P6</strong> Identify the theories and practices used in a work of audio media</td>
<td><strong>M4</strong> Evaluate the success of a work of audio-based media in communicating intended meaning, through analysis of audience response</td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong> Present the analysis of an audio-based media product, exploring the way that meaning has been constructed</td>
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</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites

webarchive.org.uk UK Web Archive
InfoKit: A practical guide to microphones
(General Reference)

webarchive.org.uk UK Web Archive
InfoKit: Guide to Audio Interface
(General Reference)

Links

This unit links to the following related units:

Unit 5: Audio Studies
Unit 6: Scriptwriting for Sound
Unit 9: Light & Sound
Unit 24: Radio Production
Unit 25: Audio Technologies
Unit 38: Advanced Sound Media Studies
Unit 50: Sound for Media Products
Unit 58: Multi-audio & Studio Live Production
Unit 59: Podcast Production
Unit 76: Audio Books & Audio Guides
Unit 6: Scriptwriting for Sound

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Introduction

Writing an audio script requires an ability to think in sound rather than images. Without the constraints of a visual medium, the audio scriptwriter may enjoy many benefits. Locations that would be prohibitively expensive for a visual medium can be created in the sound studio using technology and creativity to fire the imagination. Through this unit, students will develop an understanding of the techniques and sound resources that can be used to illustrate a story.

Topics in this unit include: the constraints and benefits of writing for sound, audio products and audiences, genres, writing for drama, news and current affairs, writing for the ear, and producing a creative script formatted to industry-standard.

On successful completion of the unit, students will be able to produce well-written scripts with production directions and structure that will attract and hold the listeners’ attention.
Learning Outcomes

By the end of this unit students will be able to:

1. Explore the benefits and constraints of writing for audio productions
2. Develop script proposals for audio productions, in response to a brief
3. Create a completed script for an audio production, using industry-standard formats and conventions
4. Analyse a script for an audio production, based on read-through and review.
**Essential content**

**LO1**  **Explore the benefits and constraints of writing for audio productions**

*Listening contexts:*
Home  
Travel/automobile  
Personal (earphones/headphones)  
Background listening.

*Benefits:*
Cost  
The intimacy of audio  
Mode of address  
Imagination of the listener.

*Constraints:*
Lack of visual cues/clues: Action, expression/emotion, environment  
Listener context: In motion, background, competing sounds/background noise.

*Creating environments with sound:*
Contemporary  
Historical  
Science fiction  
Fantasy.

*Production contexts:*
Radio  
Podcast  
Audio book  
Audio guide.
LO2 Develop script proposals for audio productions, in response to a brief

Writing to a brief

Aims:
Client/commissioner
Types
Needs.

Objectives

Target Audience

Demographics

Products and target audiences:
Audio books
Audio guides
Radio
Podcasts.

Genres:
Fiction
Drama (single, serial, soap)
Dramatised reading
Monologue
Sitcom
Comedy
Sketch
Live/audience
News & current affairs
Package
Feature
Documentary
‘Docu-drama’
Commercials.
LO3 **Create a completed script for an audio production, using industry-standard formats and conventions**

*Writing for audio:*
Avoiding ambiguity
Communicating environment: Foley sound (effects), environmental sound (weather, background sounds, background voices)
Writing speech/dialogue
Language style
Language structure.

*Narrative structure:*
Open
Closed
Multi-strand.

*Speech packages:*
Structuring interview clips for packages
Writing links
Summarising.

*Specialist script formats:*
Drama and non-audience comedy
Audience comedy and sketch
News and current affairs.

*Script conventions:*
Duration (length of production)
Timings
Words-per-minute for speech
Editing/Mark-up.
Script directions:
Voice
Casting
Tone
Delivery.

Narration:
Diegetic
Omniscient.

Conventions:
Use of acoustics
Microphone speaking techniques
Sound effects
Distortion and fades to indicate passage of time
Change of location
Internal voice
Flashbacks.

LO4 Analyse a script for an audio production, based on read-through and review

Read-through:
Cast
Directions
Edits/Changes.

Review:
Narrative flow
Story-telling
Listener engagement
Emotional response
Comedic effect.
# Learning Outcomes and Assessment Criteria

<table>
<thead>
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<td><strong>LO1 LO2</strong></td>
<td><strong>D1</strong> Evaluate the script proposal with reference to the challenges of writing for an audio context</td>
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<tr>
<td><strong>P1</strong> Discuss the constraints of audio productions</td>
<td><strong>M1</strong> Compare the challenges and benefits of writing for audio productions with other forms of media</td>
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<tr>
<td><strong>P2</strong> Explain the potential benefits of audio productions</td>
<td><strong>D2</strong> Critically analyse a script for an audio production, highlighting the ways in which it utilises the potential for audio media in communicating a story</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Develop script proposals for audio productions, in response to a brief</td>
<td><strong>M2</strong> Justify the selection of a genre for an audio production, based on meeting the needs of a target audience</td>
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<tr>
<td><strong>P3</strong> Analyse a brief to define the aims and objectives of an audio production</td>
<td><strong>P5</strong> Develop character, dialogue and script direction for an audio production</td>
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<td><strong>P4</strong> Develop initial script ideas in response to a brief, exploring different genres</td>
<td><strong>M3</strong> Refine story, character development and direction through review and development of an audio script</td>
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<tr>
<td><strong>LO3</strong> Create a completed script for an audio production, using industry-standard formats and conventions</td>
<td><strong>LO3 LO4</strong></td>
<td><strong>D2</strong> Critically analyse a script for an audio production, highlighting the ways in which it utilises the potential for audio media in communicating a story</td>
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<td><strong>P5</strong> Develop character, dialogue and script direction for an audio production</td>
<td><strong>P6</strong> Create a script for an audio production, using industry-standard techniques and conventions</td>
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<tr>
<td><strong>P6</strong> Create a script for an audio production, using industry-standard techniques and conventions</td>
<td><strong>M4</strong> Assess how changes to a script may enhance listener engagement</td>
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</tr>
<tr>
<td><strong>LO4</strong> Analyse a script for an audio production, based on read-through and review</td>
<td><strong>P7</strong> Undertake a read-through of a script for an audio production</td>
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<tr>
<td><strong>P7</strong> Undertake a read-through of a script for an audio production</td>
<td><strong>P8</strong> Analyse a script, highlighting how story, character and listener engagement are developed through the narrative</td>
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</table>
Recommended resources

Textbooks


Websites

<table>
<thead>
<tr>
<th>bbc.co.uk</th>
<th>BBC</th>
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<tr>
<td></td>
<td>Writers Room – Scriptwriting Essentials (General Reference)</td>
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<tr>
<th>writersdigest.com</th>
<th>Writer’s Digest</th>
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<tr>
<td></td>
<td>Writing a Screenplay: Using Structure to Develop Your Ideas (General Reference)</td>
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<td></td>
<td>Marketing a Screenplay (General Reference)</td>
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Links

This unit links to the following related units:

Unit 4: Audio Practices
Unit 5: Audio Studies
Unit 9: Light & Sound
Unit 24: Radio Production
Unit 25: Audio Technologies
Unit 38: Advanced Sound Media Studies
Unit 50: Sound for Media Products
Unit 53: Drama
Unit 58: Multi-audio & Studio Live Production
Unit 59: Podcast Production
Unit 68: Narrative
Unit 76: Audio Books & Audio Guides
Unit 7: Film Practices

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Introduction

Developing creative film and television ideas into a workable project requires an understanding of the production practices associated with the industry. The management of a film or television production is an intricate task that requires a range of skills and the awareness to see a project through to completion. In addition, those working in the industry require knowledge of production management procedures, an understanding of legal and ethical constraints, and the ability to identify the required tools to ensure the smooth operation of a production.

A film or television project does not end at the edit. Project delivery will also include identifying and researching a target audience, the packaging and marketing of the product, and the eventual exhibition of the finished work.

This unit will explore the stages of a film/television production, from concept generation through to public display of the completed product. By the close of this unit, students will have an awareness of the processes and practices required to develop, shoot, and exhibit a film or television production. Students will develop key skills in project investigation and planning, production management, legal and ethical practice, and methods of promotion and exhibition. This unit will allow students to connect creative ideas with accepted film and television production procedures.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the roles and responsibilities associated with film production
2. Develop a film concept, through research into a selected topic
3. Evaluate a production plan for the management of a film project
4. Prepare a marketing and distribution plan for a film production.
Essential content

LO1 Discuss the roles and responsibilities associated with film production

Key roles:
Producer
Director
Casting director
Screenwriter
Production designer
Production coordinator
Art director
Costume designer
Cinematographer/Director of photography
Lighting director
Editor
Music supervisor
Hair/Make-up
Distributor.

Other roles

Legal responsibilities:
Libel
Justification
Discrimination law
Defamation law
Slander
Contempt
Copyright
Children and young persons
Procedural codes
Regulations
Product placement.
Ethical and professional responsibilities:
Moral issues
Treatment of sensitive topics
Diversity and inclusion
Privacy and intrusion
Industry codes of practice
Objectivity
Accuracy
Confidentiality
Protection of sources
Unions
Acknowledgements/credits.

LO2 Develop a film concept, through research into a selected topic

Concept:
Genre: Fiction/non-fiction, documentary, comedy/drama
Target audience
Form/Structure
Characters.

Research methodologies:
Primary and secondary
Focus groups
Interviews
Surveys/questionnaires
Ensuring accuracy and validity of material
Cross-referencing material
Observations
Note-taking
Recces.
**Research sources:**
- Personal experience
- Literature
- Internet/search engines
- Libraries/museums/archives
- Subject experts
- TV/radio news reports
- Documentaries
- Private collections
- Trade magazines and journals.

**Concept development:**
- Scripts
- Storyboards
- Treatment.

**LO3 Evaluate a production plan for the management of a project**

**Planning:**
- Target: Timescales (deliverables, milestones, progress monitoring)
- Locations: Location scouting, location release forms, recce, notice of filming
- Cast and crew: Unions, casting, actors’ agreement, contributors’ agreement, vendors, location catering, Health and Safety, insurance
- Scheduling: Booking equipment and studios, contacts lists, call sheets, production reports
- Budgeting: Private investment, studio funding, pre-sales and co-productions, product placement, national/regional/local film funds, crowdfunding.

**Project/Production management procedures:**
- Risk assessments
- Contingency planning
- Progress monitoring
- Work-flow and time-management
- Maintaining production logs.
Production management tools:
Production management: Cloud-based
Scheduling
Budget management.

LO4 Prepare a marketing and distribution plan for a film production.

Packaging and marketing:
Target audience/audience research
Networking
Press packs
Key art design: posters, trailers
Social media promotion
Blogging
Websites.

Exhibition:
Test screening
Press screenings
Film festivals.

Distribution:
‘Straight-to-video/DVD’
Online streaming
Streaming networks
Cinema distribution
Television distribution
## Learning Outcomes and Assessment Criteria

<table>
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<tr>
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<tbody>
<tr>
<td><strong>LO1</strong> Discuss the roles and responsibilities associated with film production</td>
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<td><strong>LO1 LO2</strong></td>
</tr>
<tr>
<td><strong>P1</strong> Explain the roles and activities involved in film production</td>
<td><strong>M1</strong> Evaluate the relationship between roles and responsibilities in film production</td>
<td><strong>D2</strong> Assess the ethical and legal responsibilities associated with a proposed film treatment</td>
</tr>
<tr>
<td><strong>P2</strong> Discuss the legal and ethical responsibilities associated with film production</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Develop a film concept, through research into a selected topic</td>
<td><strong>M2</strong> Evaluate the concept, theme, scenes and character descriptions to refine a treatment</td>
<td></td>
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<tr>
<td><strong>P3</strong> Analyse primary and secondary sources to identify a subject for concept development</td>
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<tr>
<td><strong>P4</strong> Produce a film treatment through research and development of source material</td>
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<tr>
<td><strong>LO3</strong> Define a production plan for the management of a film project</td>
<td><strong>M3</strong> Analyse the locations or studio spaces required for a film production, highlighting Health &amp; Safety issues associated with the location</td>
<td><strong>LO3 LO4</strong></td>
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<tr>
<td><strong>P5</strong> Use industry-standard tools and techniques to prepare a production plan for a film production, based on a treatment</td>
<td></td>
<td><strong>D2</strong> Critically evaluate the integration of a marketing and distribution plan with a production plan for a film production</td>
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<tr>
<td><strong>P6</strong> Evaluate potential finance sources for a film production and integrate this within a production plan</td>
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<tr>
<td><strong>LO4</strong> Prepare a marketing and distribution plan for a film production</td>
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<td><strong>P7</strong> Explain the process of marketing and distribution for a film production</td>
<td><strong>M4</strong> Compare the benefits and challenges of different approaches to film distribution</td>
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<tr>
<td><strong>P8</strong> Develop a marking and distribution plan, for a film production, recognising the requirements for a specific genre or market</td>
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</table>
Recommended resources

Textbooks


Websites

bbc.co.uk BBC
BBC Editorial Guidelines
(General Reference)

channel4.com Channel 4
Media Law
(General Reference)

channel4.com Channel 4
Producers Handbook
(General Reference)

filmsourcing.com Film Sourcing
Main Page
(Resource)

pact.co.uk Producers Alliance for Cinema and Television
(General Reference)

screenonline.org.uk BFI Screenonline
Censorship and Regulation
(General Reference)

Links

This unit links to the following related units:

Unit 9: Light & Sound
Unit 16: Motion Graphics Practices
Unit 19: Visual Effects Practices
Unit 26: Editing for Film and Television
Unit 39: Advanced Television Practices
Unit 53: Drama
Unit 54: Multi-camera Production
Unit 67: Scriptwriting for Film & Television
Unit 8: Film Studies

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Introduction

Film studies is a thought-provoking and academically-engaging topic that reflects on the history and developments of the industry, and introduces a variety of critical approaches to investigate this broad subject. Film is one of most influential and leading forms of media and, as such, occupies a significant place in our culture. Due to film’s aesthetic, social and political importance, the medium requires serious and rigorous study.

This unit explores the foundation and growth of the film industry, including technical, cultural and social changes. It will explore film spectatorship, examining the changing contexts of exhibition and conditions of reception. The unit will also consider how narrative has been shaped as the industry has grown, highlighting forms of character and story development, as well as traditional and non-traditional structures. In addition, the unit will reflect on the key concepts, questions and methodologies within film studies.

Upon successful completion of this unit, students will have gained an awareness of the industry, its audience and the development of narrative film. Students will have achieved an understanding of theoretical models of film investigation, and will be able to employ an academic approach to film examination. This unit is designed to develop students’ knowledge of film history, as well as abilities in critical analysis techniques and research methods.
Learning Outcomes

By the end of this unit students will be able to:

1. Assess the growth of the film industry and audiences
2. Discuss the history and development of narrative film, using examples and precedents
3. Evaluate theoretical frameworks within film studies
4. Analyse a selected film and the way that theoretical frameworks are utilised within the work.
Essential content

LO1 **Assess the growth of the film industry and audiences**

*History of the industry:*
- Pioneers, rebels, visionaries
- Classical Hollywood
- The Star System
- The Studio System
- The fall of the Studio System
- Birth of television
- Online film streaming.

*Post-classical Hollywood*

*Post-war Cinema*

*Contemporary Cinema*

*Technological Changes:*
- The birth of colour
- The advent of talking pictures
- High Definition Film
- 3D
- Digital video.

*National and Transnational Cinema*

LO2 **Discuss the history and development of narrative film, using examples and precedents**

*Foundations of narrative film:*
- Stories and plots
- Parallel plots.
Narrative characters:
Types
Motivation
Coherence
Development.

Diegesis:
Diegetic
Non-diegetic.

Narrative forms:
Hollywood
European
Non-Western
Alternative
New-wave
Non-linear.

LO3 Evaluate theoretical frameworks within film studies

Film language

Western film theories (e.g. Auteur Theory, Genre Theory)

Semiotics

Representation:
Gender
Sexuality
Ethnicity
Religion.

Feminist Film Theory

Postmodernism
LO4 Analyse a selected film and the way that theoretical frameworks are utilised within the work.

Research methods:
Empirical
Quantitative
Qualitative.

Sources of research:
Books
Journals
Reviews
Film libraries
Scripts
Podcasts.

Film analysis:
Application of theoretical models of film analysis
Textual and contextual analysis
Character analysis
Narrative analysis
Audience.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
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<tbody>
<tr>
<td><strong>LO1</strong> Assess the growth of the film industry and audiences</td>
<td><strong>D1</strong> Critically evaluate changes in the film industry and their impact on narrative and storytelling</td>
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<tr>
<td><strong>P1</strong> Examine the growth of film, focusing on major industry developments</td>
<td><strong>M1</strong> Analyse the relationship between the growth of the film industry and changes in audiences</td>
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</tr>
<tr>
<td><strong>P2</strong> Explore the changing audience for film</td>
<td><strong>D2</strong> Critically analyse the way in which different theoretical frameworks may lead to different interpretations of meaning in film</td>
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<tr>
<td><strong>LO2</strong> Discuss the history and development of narrative film, using examples and precedents</td>
<td><strong>M2</strong> Compare forms of film narrative, highlighting key features and differences</td>
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<tr>
<td><strong>P3</strong> Identify forms of narrative structure</td>
<td><strong>M3</strong> Analyse the way that theoretical frameworks inform the way that we understand and discuss film</td>
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<tr>
<td><strong>P4</strong> Explore the key developments in narrative film</td>
<td><strong>LO3</strong> Evaluate theoretical frameworks within film studies</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Evaluate theoretical frameworks within film studies</td>
<td><strong>LO4</strong> Analyse a selected film and the way that theoretical frameworks are utilised within the work.</td>
<td></td>
</tr>
<tr>
<td><strong>P5</strong> Examine critical approaches to film study</td>
<td><strong>P7</strong> Analyse the theoretical frameworks appropriate to a selected film</td>
<td></td>
</tr>
<tr>
<td><strong>P6</strong> Evaluate theoretical frameworks, using film terminology</td>
<td><strong>P8</strong> Evaluate a selected film, based on research and analysis of film genres and theoretical frameworks</td>
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<tr>
<td><strong>M3</strong> Analyse the way that theoretical frameworks inform the way that we understand and discuss film</td>
<td><strong>M4</strong> Apply a structured approach to film analysis, using research techniques and subject vocabulary</td>
<td></td>
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</tbody>
</table>
Recommended resources

Textbooks


Websites

bfi.org.uk British Film Institute Education and Research (Research)

cmstudies.org Society for Cinema and Media Studies Resources (Research)

filmstudiesforfree.blogspot.co.uk Film Studies for Free Open Access Film E-books List (E-Books)

imdb.com Internet Movie Database Homepage (General Reference)

screenonline.org.uk Guide to Britain’s Film & TV History Homepage (Research)

Links

This unit links to the following related units:

Unit 7: Film & Television Practices
Unit 9: Light & Sound
Unit 19: Visual Effects Practices
Unit 26: Editing for Film and Television
Unit 27: Storyboarding
Unit 39: Advanced Television Practices
Unit 53: Drama
Unit 67: Scriptwriting for Film & Television
Unit 9: Light & Sound

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Introduction

Light and sound are largely responsible for the ‘feel’ of moving image products. Through codes, conventions and careful implementation, they set the tone for the audience. Historically, light and sound have been carefully manipulated to maximise our experience; and technology continues to allow further development.

This unit allows students to explore the creative opportunities for using light and sound to contribute to media products. Students will identify and explore light and sound strategies to implement in their own work.

Topics included in this unit are: principles of light and sound, strategies for light and sound application, relationships between light and sound with image, testing techniques, legal and ethical issues, operating light and sound equipment, managing light and sound, and review.

On successful completion of this unit, students will have explored the application of light and sound techniques in historic and contemporary products. They will be able to develop creative light and sound strategies through the use of industry-standard equipment and appreciate how these are used to communicate.
Learning Outcomes

By the end of this unit students will be able to:

1. Explore the application of light and sound techniques in media production, through contemporary and historic precedent
2. Develop a lighting and sound strategy in response to a brief
3. Use industry-standard equipment and techniques to implement a lighting and sound strategy for a media production
4. Evaluate the outcomes of a media production in terms of a lighting and sound strategy.
Essential content

LO1  **Explore the application of light and sound techniques in media production, through contemporary and historic precedent**

*Principles of light:*
- Relationship between camera settings and light
- Camera limitations
- Colour temperature and white balance
- Colour hue, saturation and luminance
- Power management
- Lighting controls
- Direction, contrast, quality and intensity
- Gels and diffusers
- Fluorescent, LED, tungsten and natural
- Reflection and shadows
- Genre and mood
- Continuity.

*Principles of sound:*
- Relationship between image and sound
- Dialogue and voiceover
- Ambient sound
- Studio and location
- Music
- Sound effects and Foley
- Impedance and fidelity
- Audio file formats
- Diegetic, non-diegetic, internal and external diegetic
- Mood, meaning and purpose
- Sound bridge
- Perspective
- Pleonastic
- Contrapuntal.
LO2 **Develop a lighting and sound strategy in response to a brief**

*Brief:*
Client needs
Audience expectations
Demographic
Budget
Time scales
Product type
Platform
Relating sound and picture: Meaning, purpose, audience demographic, production needs.

*Planning for sound and light:*
Sound environment
Case study
Market trend
Viability of professional methods
Location scouting and reconnaissance.

*Testing:*
Pre-planned movement
Capturing test sound and images
Light metering.
LO3 Use industry-standard equipment and techniques to implement a lighting and sound strategy for a media production

Legal and ethical:
Health & Safety: Reduction or elimination of risk, studio and location safety, checking equipment, protecting others
Professional practice.

Working with and managing sound:
Fidelity
Microphone placement and combinations
Panning, movement and sound perspectives
Sound consistency and presence
Managing interference: Noise reduction, reverb and distortion, ambient noise, system noise
Metering
Compression, sample rate and Bit depth
Microphone failure and contingency planning.

Working with and managing light:
Placement and combination
Art direction
Gels, diffusers, filters and bounce
Working with director
Adaptation to existing light
Changes in light.

Post-production:
Colour grading
Colour correction
Multi-track audio
Transitions
Effects.
LO4 **Evaluate the outcomes of a media production in terms of a lighting and sound strategy.**

*Evaluative criteria:*
- Initial intentions
- Relationship to brief
- Comparison with other products/productions
- Relationship to image
- Contribution to product
- Influence on communication
- Impact
- Techniques and processes
- Future development opportunities.

*Evaluative opportunities:*
- Review of production diary
- Team feedback
- Test screening
- Audience feedback
- Client feedback
- Critique.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Explore the application of light and sound techniques in media production, through contemporary and historic precedent</td>
<td><strong>LO1</strong> <strong>LO2</strong>&lt;br&gt;&lt;br&gt;<strong>P1</strong> Explore principles of light in media production&lt;br&gt;<strong>P2</strong> Explain principles of sound in media production</td>
<td><strong>D1</strong> Assess how the use of light and sound, as defined in a strategy, may contribute to the aims and objectives of a media production&lt;br&gt;&lt;br&gt;<strong>M1</strong> Evaluate how light and sound have enhanced the viewer experience in media production examples</td>
</tr>
<tr>
<td><strong>LO2</strong> Develop a lighting and sound strategy in response to a brief</td>
<td><strong>LO3</strong> Use industry-standard equipment and techniques to implement a lighting and sound strategy for a media production&lt;br&gt;&lt;br&gt;<strong>P3</strong> Relate light and sound needs to overall media product communication intentions&lt;br&gt;<strong>P4</strong> Produce a lighting and sound strategy for a media production</td>
<td><strong>LO3</strong> <strong>LO4</strong>&lt;br&gt;&lt;br&gt;<strong>P5</strong> Demonstrate the application of light and sound tools and techniques in a media production&lt;br&gt;<strong>P6</strong> Apply safe and ethical working practices in studio or on location</td>
</tr>
<tr>
<td><strong>LO4</strong> Evaluate the outcomes of a media production in terms of a lighting and sound strategy</td>
<td><strong>LO5</strong>&lt;br&gt;&lt;br&gt;<strong>P7</strong> Review light and sound strategy in relation to final outcome&lt;br&gt;<strong>P8</strong> Analyse audience response to sound and lighting in a media production</td>
<td><strong>M4</strong> Evaluate the application of techniques, technology and resources used in production</td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites

creatingsound.com  Creating Sound Learning (Tutorials)
designingsound.org  Designing Sound Tutorials, Interviews, Reviews (Research/Tutorials)
dslrvideoshooter.com  DSLR Video Shooter Reviews (General Reference)
mpse.org  Motion Picture Sound Editors Forum (General Reference)
nofilmschool.com  No Film School Topics (General Reference)
soundonsound.com  Sound on Sound Homepage (General Reference)
videomaker.com  Video Maker How To (Tutorials)

Links

This unit links to the following related units:

Unit 4: Audio Practices
Unit 5: Audio Studies
Unit 7: Film & Television Practices
Unit 25: Audio Technologies
Unit 26: Editing for Film and Television
Unit 27: Storyboarding
Unit 30: Principles of Animation
Unit 38: Advanced Sound Media Studies
Unit 39: Advanced Television Practices
Unit 50: Sound for Media Products
Unit 54: Multi-camera Production
Unit 10: Journalism Practices

<table>
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</table>

Introduction

Working as a journalist can be a very demanding job. Journalists often have to work to very tight deadlines and they need to ensure that the words they use and the way they use them are clear and effective in communicating with the target audience. Their stories must also follow the practices recognised in industry as essential to grammar, law and ethics. Accurate research using responsible news-gathering methods is fundamental. Understanding their audience is also vital to the journalist’s job. All of this will influence their choice of words, as well as the style and structure of their writing.

This unit aims to develop students’ abilities to research and produce understandable and accurate stories which will enable them to work in the journalism industry.

On successful completion of this unit, a student will have the knowledge and skills needed to gather information from both primary and secondary sources, to use this information to produce material for publication or broadcast, and develop their understanding of the responsibilities and obligations of working in the industry.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the legal, ethical and professional responsibilities of journalists

2. Develop material for news stories, based on research and analysis of diverse sources

3. Create stories, for different media formats, using industry-standard protocols and practices

4. Review stories in order to identify points for editing and revision.
Essential content

LO1 Explain the legal, ethical and professional responsibilities of journalists

**Legal responsibilities:**
- Discrimination law
- Defamation law
- Contempt
- Copyright
- Official secrets legislation
- Children and young persons
- Victims of sexual assault.

**Ethical and professional responsibilities:**
- Treatment of sensitive topics
- Equality and diversity
- Privacy and intrusion
- Harassment
- Right of reply
- Using clandestine devices
- Undercover reporting
- Payments to criminals
- Chequebook journalism
- Talking to terrorists
- Industry codes of Practice.

**Professional responsibilities:**
- Objectivity
- Accuracy
- Truth
- Fairness
- Balance
- Confidentiality
- Protection of sources.
LO2 Develop material for news stories, based on research and analysis of diverse sources

Material for news stories:
- Contemporaneous notes
- Recording interviews
- Quotes
- Background material
- ‘Vox pops’ – interviewing members of the public
- Still images
- Audio
- Video.

Sources:
- Primary sources: Contacts, eyewitnesses, protagonists, informed experts

Legal & ethical issues:
- Source accuracy
- Source validity
- Checking/Cross-checking
- Source anonymity
- On the record/Off the record.
LO3 Create stories, for different media formats, using industry-standard protocols and practices

Media formats:
Print
Online
Radio
Television.

Industry-standard protocols and practices:
Spelling, punctuation and grammar
House style guides
Validating sources
Interpreting data
Following guidelines
Avoiding misrepresentation
Objectivity.

LO4 Review stories in order to identify points for editing and revision.

Editing:
Sub-editing
Re-writing
Font size and layout
Spelling, punctuation and grammar
Cues, voiceovers and links for broadcast.

Revision:
Proofreading: Clarity, vocabulary, grammar, syntax, spelling, punctuation
Professional check for legal and ethical issues
Technical quality
Aesthetic quality.
### Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>Explain the legal, ethical and professional responsibilities of journalists</td>
<td><strong>LO1</strong> <strong>LO2</strong></td>
</tr>
<tr>
<td><strong>P1</strong></td>
<td>Discuss the legal and ethical responsibilities of journalists</td>
<td><strong>D1</strong> Evaluate the gathering and development of news sources to confirm that legal and ethical responsibilities are maintained throughout the process</td>
</tr>
<tr>
<td><strong>P2</strong></td>
<td>Explain the professional responsibilities of journalists</td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong></td>
<td>Collect material from diverse sources for use in a range of news stories</td>
<td><strong>M1</strong> Assess the legal, ethical and professional responsibilities of journalists, through examples</td>
</tr>
<tr>
<td><strong>P4</strong></td>
<td>Develop material for a range of news sources which adds description, emotion and human interest to those stories</td>
<td><strong>M2</strong> Evaluate sources to confirm accuracy and validity</td>
</tr>
<tr>
<td><strong>LO2</strong></td>
<td>Develop material for news stories, based on research and analysis of diverse sources</td>
<td></td>
</tr>
<tr>
<td><strong>P5</strong></td>
<td>Develop stories using industry-standard protocols and practices</td>
<td></td>
</tr>
<tr>
<td><strong>P6</strong></td>
<td>Create news stories for different media formats</td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong></td>
<td>Sub-edit news stories for different media formats, produced by others</td>
<td><strong>M3</strong> Compare the types of information and sources required for stories in different media formats</td>
</tr>
<tr>
<td><strong>P8</strong></td>
<td>Review news stories in different formats, to identify the need for editing and revision</td>
<td><strong>M4</strong> Evaluate review and sub-editing, to make revisions to news stories</td>
</tr>
<tr>
<td><strong>LO3</strong></td>
<td>Create stories, for different media formats, using industry-standard protocols and practices</td>
<td><strong>LO3</strong> <strong>LO4</strong></td>
</tr>
<tr>
<td><strong>P9</strong></td>
<td>Review stories in order to identify points for editing and revision</td>
<td><strong>D2</strong> Critically analyse edits and revisions to created news stories, to ensure that accuracy and clarity are maintained in the final versions</td>
</tr>
<tr>
<td><strong>P10</strong></td>
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<td><strong>P11</strong></td>
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<td><strong>P12</strong></td>
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</tbody>
</table>
Recommended resources

Textbooks

Websites

bbc.co.uk
BBC Academy
Journalism Skills

journalistsresource.org
Journalist's Resource
(General Reference)

mcnaes.com
McNaes's Essential Law for Journalists
(General Reference)

nctj.com
National Council for the Training of Journalists
Homepage
(General Reference)

newsassociates.co.uk
News Associates
Homepage
(General Reference)
Links

This unit links to the following related units:

Unit 11: Journalism and Society
Unit 28: Investigative Journalism
Unit 29: Shorthand
Unit 33: Reportage
Unit 40: Advanced Journalism Studies
Unit 51: Magazine & Feature Production
Unit 56: Documentary
Unit 57: Specialist Journalism
Unit 63: Market Research
Unit 72: News & Editorial
Unit 11: Journalism & Society

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Introduction

Journalism plays an important role in society. The role of the journalist includes providing us with first-hand accounts of news and events, in-depth research into the people and events that shape our world, feature stories, editorial commentary, and more.

Journalists work in complex social, political and legal contexts and, in order to be successful, need to have a firm grasp of these contexts and how they can constrain their work.

Throughout this unit, students will explore the relationship between journalism and society, and the social and institutional contexts within which journalist are expected to work. Students will consider a range of institutions that produce journalistic content across a range of platforms, both traditional and digital.

Students will gain an understanding of the different legal and ethical constraints that journalists work within to be able to explain how these affect production content and output across a range of products.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the professional, social and practical contexts of journalism, through historical and contemporary precedents
2. Assess the relationship between journalism and audience
3. Evaluate the impact of institutions and organisations on journalism and journalistic output
4. Analyse the legal and ethical issues associated with journalism.
Essential content

LO1 Discuss the professional, social and practical contexts of journalism, through historic and contemporary precedents

Professional contexts:
Selection of news stories according to output
Construction of news stories
Newsroom culture
News agendas
Editorial decisions: News values, bias, agenda setting, house style
Sources of news
Ownership of news production
Commercial considerations
Technological resources.

Social contexts:
Political
Economic
Religious
Cultural
Social
Local/Regional/Global.
LO2 **Assess the relationship between journalism and audience**

**Audiences:**
Categorisation of audiences: Socio-economic status, ethnicity, gender, psychographics, geodemographics
Income generation through audience and advertising
Perceptions of audiences
Audience type: Readers, viewers, listeners, consumers, citizens
Audience need
Theories of audience: Passive models, active models.

**Audience perceptions of journalists:**
Positive
Negative.

**Audience rights:**
Statutory complaints procedure
Right of reply
Press freedom versus individual privacy.

LO3 **Evaluate the impact of institutions and organisations on journalism and journalistic output**

**Organisations/Institutions:**
Local and national governments
Media imperialism
Media ownership
State and private ownership
Use of courts to prevent publication.

**Agenda of media owners:**
Inter-media competition
Models of free market media structures.
LO4 Analyse the legal and ethical issues associated with journalism.

*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.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>LO1</td>
<td>Discuss the professional, social and practical contexts of journalism, through historical and contemporary precedents</td>
<td>LO1 LO2</td>
</tr>
<tr>
<td>P1</td>
<td>Discuss the development of journalism through historical and contemporary precedents</td>
<td>D1 Critically evaluate how changes in the role of journalism have transformed the position and perception of audiences, through contemporary and historic precedent</td>
</tr>
<tr>
<td>P2</td>
<td>Explain the professional, social and practical contexts of journalism</td>
<td>M1 Analyse differences in the professional, social and practical aspects of journalism for different media formats</td>
</tr>
<tr>
<td>LO2</td>
<td>Assess the relationship between journalism and audience</td>
<td></td>
</tr>
<tr>
<td>P3</td>
<td>Explain the different types of audiences for journalism</td>
<td>M2 Evaluate the way that audience rights inform the output of journalism productions</td>
</tr>
<tr>
<td>P4</td>
<td>Assess the way that audience perceptions of journalism and journalists varies across different media formats</td>
<td></td>
</tr>
<tr>
<td>LO3</td>
<td>Evaluate the impact of institutions and organisations on journalism and journalistic output</td>
<td>LO3 LO4</td>
</tr>
<tr>
<td>P5</td>
<td>Discuss the role of institutions and organisations in relation to journalism</td>
<td>D2 Critically analyse the way that organisations and institutions influence the legal and ethical functions of journalism</td>
</tr>
<tr>
<td>P6</td>
<td>Explore the ways that media ownership influences the way that journalism is presented</td>
<td>M3 Assess the impact of institutions and organisations on journalism and journalistic output</td>
</tr>
<tr>
<td>LO4</td>
<td>Analyse the legal and ethical issues associated with journalism</td>
<td></td>
</tr>
<tr>
<td>P7</td>
<td>Explain legal issues that may influence journalism</td>
<td>M4 Evaluate the challenges associated with matters ‘in the public interest’ and ethical journalism</td>
</tr>
<tr>
<td>P8</td>
<td>Discuss the ethical challenges associated with journalism and factual reporting</td>
<td></td>
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</tbody>
</table>
Recommended resources

Textbooks


Websites

- [journalistsresource.org](http://journalistsresource.org) - Journalist's Resource Homepage (General Reference)

- [mcnaes.com](http://mcnaes.com) - McNaes's Essential Law for Journalists Homepage (General Reference)

- [nctj.com](http://nctj.com) - National Council for the Training of Journalists Homepage (General Reference)

- [newsassociates.co.uk](http://newsassociates.co.uk) - News Associates Homepage (General Reference)
Links

This unit links to the following related units:

Unit 12: Digital Page Production
Unit 28: Investigative Journalism
Unit 29: Shorthand
Unit 33: Reportage
Unit 40: Advanced Journalism Studies
Unit 51: Magazine & Feature Production
Unit 57: Specialist Journalism
Unit 59: Podcast Production
Unit 72: News & Editorial
Unit 12: Digital Page Production

<table>
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</table>

Introduction

Effective and professional page design are essential factors in ensuring many media products get their messages across to their audiences. As the media becomes more convergent, traditional print and online page production skills are merging as digital techniques utilise a range of design and layout processes.

This unit introduces the key concepts behind the visual, aesthetic and experimental elements of traditional and digital page production, as well as the focus on juxtaposition between text and image.

Through practical production, students will be exposed to the underpinning theory and practice of page design across both traditional print and modern online page production.

On successful completion of this unit, students will be able to apply digital page production techniques to produce examples of traditional print and online pages which fully comply with all relevant industrial codes of practice. Students will also be able to evaluate personal methods.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the principles of page design as they apply to traditional print and digital products
2. Produce page layouts for traditional print and digital output using industry-standard tools and techniques
3. Present final outputs of page layouts, using traditional print and digital formats, in response to a brief
4. Evaluate page production examples, on different types of media, to develop strategies for future development of own practice.
Essential content

LO1 **Discuss the principles of page design as they apply to traditional print and digital products**

*Principles and practices:*
- Legal and ethical codes
- Grammatical conventions.

*Page design:*
- House style
- Lettering
- Use of text
- Use of photos
- Use of illustrations.

LO2 **Produce page layouts for traditional print and digital output using industry-standard tools and techniques**

*Content:*
- Editorial factors
- Commercial constraints
- Priority of stories
- Attracting viewers
- Audience expectation
- Advertising suitability.

*Software techniques & processes:*
- Sources
- Manipulating images
- Scanning
- Content Management Systems (CMS).
Text:
Use of headlines and sub-heads
Sentence and paragraph layout
Font usage.

LO3 **Present final outputs of page layouts, using traditional print and digital formats, in response to a brief**

*Print production:*
Page sizing
Paper stock
Finishing.

*Digital publishing:*
Formats & devices: Web, mobile (tablet/phone), eReader.

LO4 **Evaluate page production examples, on different types of media, to develop strategies for future development of own practice.**

*Editorial review:*
Juxtaposition of text and image
Legal responsibilities
Ethical considerations
Grammatical and factual accuracy.

*Audience response:*
Content and style
Technical quality
Aesthetic quality
Purpose suitability
 Appropriateness.
Reflection:
Self-evaluation
Comments from others (peers and industry)
Ideas for improvements

Responses to feedback.
<table>
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<tbody>
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<tr>
<td><strong>LO1</strong> Discuss the principles of page design as they apply to traditional print and digital products</td>
</tr>
<tr>
<td><strong>P1</strong> Explore the principles of page design in traditional print and digital formats</td>
</tr>
<tr>
<td><strong>P2</strong> Evaluate the application of page design principles through samples of traditional print and digital documents</td>
</tr>
<tr>
<td><strong>LO2</strong> Produce page layouts for traditional print and digital output using industry-standard tools and techniques</td>
</tr>
<tr>
<td><strong>P3</strong> Compile the assets required to plan a page design layout, in response to a brief</td>
</tr>
<tr>
<td><strong>P4</strong> Develop page layouts, using industry-standard tools</td>
</tr>
<tr>
<td><strong>LO3</strong> Present final outputs of page layouts, using traditional print and digital formats, in response to a brief</td>
</tr>
<tr>
<td><strong>P5</strong> Prepare assets and layout material for output in traditional print and digital formats</td>
</tr>
<tr>
<td><strong>P6</strong> Produce final outputs, using industry-standard formats for traditional print and digital output</td>
</tr>
<tr>
<td><strong>Merit</strong></td>
</tr>
<tr>
<td><strong>M1</strong> Compare the application of page design principles in traditional print and digital formats</td>
</tr>
<tr>
<td><strong>M2</strong> Evaluate alternative page layouts, for traditional print and digital formats, to refine a proposal</td>
</tr>
<tr>
<td><strong>LO3</strong> LO4</td>
</tr>
<tr>
<td><strong>M3</strong> Analyse ‘proofs’ to determine areas for modification or adjustment prior to final output</td>
</tr>
<tr>
<td><strong>LO1</strong> LO2</td>
</tr>
<tr>
<td><strong>D1</strong> Analyse page production principles, through precedent, to underpin the iterative development of page design layouts in response to a brief</td>
</tr>
<tr>
<td><strong>D2</strong> Critically evaluate own page design and production process and output, in relation to audience and client expectation and response</td>
</tr>
<tr>
<td>Pass</td>
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</tr>
<tr>
<td><strong>LO4</strong> Evaluate page production examples, on different types of media, to develop strategies for future development of own practice</td>
</tr>
<tr>
<td><strong>P7</strong> Assess final output, based on principles of page design and audience response</td>
</tr>
<tr>
<td><strong>P8</strong> Evaluate own page production process, identifying areas of good practice and areas for improvement</td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks

Websites
creativebloq.com Creative Bloq
Homepage
(Training/General Reference)
grafik.net Grafik Magazine
Homepage
(General Reference)
itnsicethat.com It's Nice That
Homepage
(General Reference)
magazinedesigning.com Magazine Design
Homepage
(Training)
Links

This unit links to the following related units:

Unit 3: Professional Practice
Unit 10: Journalism Practices
Unit 11: Journalism & Society
Unit 18: Typography
Unit 28: Investigative Journalism
Unit 31: Art Development
Unit 33: Reportage
Unit 40: Advanced Journalism Studies
Unit 51: Magazine & Feature Production
Unit 55: Project Management
Unit 57: Specialist Journalism
Unit 72: News & Editorial
Unit 13: Web & App Development Practices

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Introduction

The ways in which we communicate, gather and share information, engage in research, and consume entertainment have been transformed, in a relatively short period of time, by the internet. Since the advent of the World Wide Web, the ability to produce and consume media-rich content has exploded. With the introduction of smart phones, tablet computers and other forms of mobile computing, we are now able to engage with digital information in a near constant stream.

With this change in the patterns of consumption, new skills are required to produce and distribute content to a range of different platforms. Along with this is the recognition that there are new forms of business practice that support the web and app development market.

Through this unit, students will develop an awareness of the key technologies associated with web and app development. They will develop an understanding of the importance of client and user needs, market pressures and opportunities, and the skills required to manage web and app development projects.
Learning Outcomes

By the end of this unit students will be able to:

1. Describe the key technologies, uses and platforms for web and app development
2. Evaluate client, user requirements, and market context, for a web or app development project, in response to a given brief
3. Explain the project management approaches of web and app development
4. Present a web or app development plan, in response to a given brief.
**Essential content**

**LO1** Describe the key technologies, uses and platforms for web and app development

*Application types:*
Websites: Content management solutions, bespoke developments
Web applications/Web services: Back-end services, web interface
Apps: Native apps, hybrid apps.

*Essential web tools/technologies:*
HTML
CSS
Scripting: Client-side, server-side.

*App development languages:*
Java
Objective C
Swift.

*Database-driven apps/services/sites:*\nLogic/Data Separation
Database types: SQL, ‘noSQL’, Flatfile.

**LO2** Evaluate client, user requirements, and market context, for a web or app development project, in response to a given brief

*Client requirements:*
Business case
Customers
Aims/Objectives
Budget.
LO3 Explain the project management approaches of web and app development

Project management principles:
Structure: Time planning (milestones, deadlines, task dependency), resource planning, roles/responsibilities
Definition: Cost planning
Goals: ‘SMART’
Tracking/Monitoring: Status, reporting, testing (user-testing, client feedback)
Risk management: Identifying risks, avoiding risks, managing risks
Contingency.

Project management methodologies:
Waterfall
Agile/Scrum
RAD (Rapid Application Development).
LO4 Present a web or app development plan, in response to a given brief.

Project aims/objectives:
Business objectives
User/Customer objectives.

Technology specification:
Development type (web, service, app)
Frontend tools/frameworks
Backend tools/frameworks
Hosting/server requirements.

Design guidelines:
User Interface/User Experience: Wireframes, prototypes
Style Guide: Colours, fonts, assets.

Testing Plan:
Functionality testing
UI/UX testing
Performance testing.
### Learning Outcomes and Assessment Criteria

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<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>A. Describe the key technologies, uses and platforms for web and app development</td>
<td><strong>LO1</strong> <strong>LO2</strong></td>
</tr>
<tr>
<td><strong>P1</strong> Explain key technology platforms and applications used to develop web app solutions</td>
<td><strong>M1</strong> Compare the merits of websites, web service and apps for different types of distribution and consumption of content</td>
<td><strong>D1</strong> Evaluate the relationship between technology selection and the potential for a web or app development to meet user and client needs</td>
</tr>
<tr>
<td><strong>P2</strong> Discuss the features and differences of websites, web service and apps, in relation to their development and use</td>
<td><strong>P3</strong> Explain key technology platforms and applications used to develop web app solutions</td>
<td><strong>P4</strong> Evaluate user requirements for a given brief, based on market research and analysis</td>
</tr>
<tr>
<td><strong>LO2</strong></td>
<td><strong>P3</strong> Explain the business case for a web or app development approach, based on a given brief</td>
<td><strong>M2</strong> Justify a development approach, for a website or app, based on meeting client and user requirements</td>
</tr>
<tr>
<td></td>
<td><strong>P4</strong> Evaluate user requirements for a given brief, based on market research and analysis</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong></td>
<td><strong>P5</strong> Describe how the principles of project management may support web or app development</td>
<td><strong>LO3</strong> <strong>LO4</strong></td>
</tr>
<tr>
<td></td>
<td><strong>P6</strong> Illustrate the key stages of a project development process, in response to a given brief</td>
<td><strong>M3</strong> Evaluate the testing and feedback phases for a web or app development project, and how they may inform the overall project process</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>D2</strong> Present a development plan that reflects critical evaluation of project management methodologies, client and user needs and technical requirements</td>
</tr>
<tr>
<td>Pass</td>
<td>Merit</td>
<td>Distinction</td>
</tr>
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</tr>
<tr>
<td><strong>LO4</strong> Present a web or app development plan, in response to a given brief</td>
<td></td>
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</tr>
<tr>
<td><strong>P7</strong> Prepare a development plan for a website or app, highlighting key deadlines, milestones, and technology specifications, in relation to a given brief</td>
<td><strong>M4</strong> Justify a development plan, with regard to meeting technical, user and client requirements</td>
<td></td>
</tr>
<tr>
<td><strong>P8</strong> Present a web/app development plan that integrates project management principles, technical, user and client requirements</td>
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</tr>
</tbody>
</table>

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**Pearson BTEC Levels 4 and 5 Higher Nationals in Creative Media Production**  
**Specification – Issue 4 – November 2021 © Pearson Education Limited 2021**
Recommended resources

Textbooks


Websites

creativebloq.com Creative Bloq
Homepage
(Training)

smashingmagazine.com Smashing Magazine
All sections
(General Reference)

trello.com Trello
Homepage
(Development Tool)

yeoman.io Yeoman
Homepage
(Development Tool)
Links
This unit links to the following related units:

Unit 14: Web & App Development in Context
Unit 15: Web Development
Unit 18: Typography
Unit 21: Game Development Practices
Unit 31: Art Development
Unit 35: Principles of User Experience & User Interface Design
Unit 41: Advanced Web & App Development Studies
Unit 48: Mobile Game Development
Unit 49: App Development Frameworks
Unit 52: Web Development Frameworks
Unit 73: The Web & App Economy
Introduction

Although a relatively recent area of creative media production, web and app development exists within a broader context of interactive media. The technologies used to develop websites, web services and mobile apps can be highly specialised, but the aim is to provide users with an engaging experience, whether in the gathering of information, communication or entertainment.

Through this unit, students will explore some of the theories and practices associated with web and app development, within the broader context of creative media and interaction. By examining the history and development of web and app development, combined with an exploration of design principles of interaction, students will consider the way that the development of websites, apps and web services is underpinned by research and analysis.

By the end of this unit, students will be able to discuss the theories and practices associated with web and app development, and how these inform the way that we design, produce and consume interactive content.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the theories that underpin interactive websites, web services and apps, through historic and contemporary precedent research
2. Explain the relationship between design theories and practices in web and app development
3. Analyse a website, web service or app, illustrating the way that it responds to the user, purpose and context
4. Present ideas for a new website, web service or app, which engages users in an interactive experience.
Essential content

LO1 Discuss the theories that underpin interactive websites, web services and apps, through historic and contemporary precedent research

*History of the web*

*History of apps*

*Theories of interaction design:*
  - Goal-oriented design
  - Usability
  - Affective interaction design
  - Personas
  - Cognitive dimensions framework
  - Attractiveness bias.

*User-centred design:*
  - The Rhetorical Situation: Audience, purpose, context
  - Elements: Visibility, accessibility, legibility, language
  - Fitt's Law – usability
  - Cognitive Load.

LO2 Explain the relationship between design theories and practices in web and app development

*Visual Hierarchy*

*F-Layout / Z-Layout*

*The Gestalt Principle:*
  - Emergence
  - Reification
  - Invariance
  - Multi-stability.
LO3 **Analyse a website, web service or app, illustrating the way that it responds to the user, purpose and context**

*User:*
- Defining user group
- Business case
- Client need
- Existing user-base
- Who will use the website, service or app?

*Purpose:*
- Aims/objectives: User, client
- Functionality: Testing (How will the website, service or app be used?)

*Context:*
- Identifying the context: Client/user need, business case, market research
- Why do we need the website, service or app?

LO4 **Present ideas for a new website, web service or app, which engages users in an interactive experience.**

*Discovery:*
- Client/Business goals
- High-level requirements
- Project objectives.

*Strategy:*
- Success criteria
- Technology requirements.
Outline design:
User flows/experience mapping
Navigation structure
Wireframing
Patterns
User interface.

Experience design:
User behaviour mapping
Interaction plans
Mock-up/Interactive prototypes
Testing.
<table>
<thead>
<tr>
<th>Learning Outcomes and Assessment Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pass</strong></td>
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<tr>
<td><strong>LO1</strong> Discuss the theories that underpin interactive websites, web services and apps, through historic and contemporary precedent research</td>
</tr>
<tr>
<td><strong>P1</strong> Investigate the development of web and app theories, through precedent research</td>
</tr>
<tr>
<td><strong>LO2</strong> Explain the relationship between design theories and practices in web and app development</td>
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<tr>
<td><strong>P4</strong> Describe how theories of visual perception inform web and app design</td>
</tr>
<tr>
<td><strong>LO3</strong> Analyse a website, web service or app, illustrating the way that it responds to the user, purpose and context</td>
</tr>
<tr>
<td><strong>P6</strong> Evaluate a selected website or app, to highlight the way it responds to audience, purpose and context</td>
</tr>
<tr>
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<tr>
<td>------</td>
</tr>
<tr>
<td><strong>LO4</strong> Present ideas for a new website, web service or app, which engages users in an interactive experience</td>
</tr>
<tr>
<td><strong>P7</strong> Develop ideas for a website or app, highlighting the application of theoretical frameworks</td>
</tr>
<tr>
<td><strong>P8</strong> Present ideas for a website or app, emphasising the practical application of theoretical principles</td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks

Websites
creativebloq.com Creative Bloq
Homepage
(Training)
pencil.evolus.vn Pencil Project
Downloads and templates
(Development Tool)
smashingmagazine.com Smashing Magazine
All sections
(General Reference)
Links

This unit links to the following related units:

Unit 13: Web & App Development Practices
Unit 15: Web Development
Unit 18: Typography
Unit 21: Game Development Practices
Unit 31: Art Development
Unit 35: Principles of User Experience & User Interface Design
Unit 41: Advanced Web & App Development Studies
Unit 48: Mobile Game Development
Unit 49: App Development Frameworks
Unit 52: Web Development Frameworks
Unit 73: The Web & App Economy
# Unit 15: Web Development

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<td>Unit Level</td>
<td>4</td>
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<tr>
<td>Credit value</td>
<td>15</td>
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</table>

## Introduction

Platforms that utilise web-based technologies are becoming increasingly present in our daily lives. Tools and techniques that were once only linked to the development of websites are now frequently found in applications that would have seemed fanciful in the early days of the World Wide Web. Convergence of technologies and increasing use of connected media platforms based on web-based technologies is placing a growing emphasis on those working in the areas of Creative Media to have knowledge of web development techniques as part of their skillset.

The aim of this unit is to introduce students to the concepts, tools and techniques used to develop web pages, websites and web applications, and provide them with an opportunity to develop practical skills in designing and developing materials using web development techniques.

Students will research a variety of applications that are based on web-based technologies and the common standards, languages and approaches that underpin web development. Students will also explore the use of web technologies and design approaches to develop content in response to a specified brief.

On completion of this unit, students will be able to design and create documents using web development techniques and apply skills they have learned within the wider context of the area of web development.
Learning Outcomes

By the end of this unit students will be able to:

1. Analyse key technologies, standards, tools and processes used in web development and the creation of both websites and applications that use web technologies

2. Create website content using web development techniques in response to a brief

3. Utilise testing methodologies to review, refine and optimise website content

4. Evaluate outcomes and working practices to inform future development.
Essential content

LO1 **Analyse key technologies, standards, tools and processes used in web development and the creation of both websites and applications that use web technologies**

*Application:*
Websites/Browsers
Mobile devices
TV and consoles
Information
Entertainment
eCommerce.

*Core technologies:*
HTML
CSS
DOM
JavaScript
Web fonts (WOFF)
WC3 standards

*Client-side scripting*
Server-side scripting.
Design principles:
Purpose
Effective communication
Use of visual elements
Accessibility
Layout
Static web pages
Dynamic web pages
Navigation
User interface design
Affordance.

LO2 Create website content using web development techniques in response to a brief

Design considerations:
Client requirements
User requirements
Structure
Content/Copy
Target platform(s)
Layout considerations (fixed, liquid, responsive)
Layout (grid and F layout)
Navigation
Concept sketches/Wireframing
Visual hierarchy
Consistency.
Content Creation:
HTML
CSS
Web fonts
Scripting
Image editing
Embedded media
Copywriting
File organisation
Content hosting.

LO3 Utilise testing methodologies to review, refine and optimise website content

Functionality testing
Usability testing
Compatibility testing
Optimisation of media
Logging issues and errors
Fixing issues
Refine content
Revalidation/testing

LO4 Evaluate outcomes and working practices to inform future development

Evaluate content against brief
User feedback
Technical observations
Skills development
Areas for improvement
Application in other areas/platforms
### Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>Analyse key technologies, standards, tools and processes used in web development and the creation of both websites and applications that use web technologies</td>
<td><strong>D1</strong> Critically evaluate technology platforms, standards, tools and processes used in web development and the creation of both websites and applications that use web technologies</td>
</tr>
<tr>
<td>P1</td>
<td>Research underlying standards used in web development</td>
<td><strong>LO2 LO3</strong> * D2 Create website content using web development techniques in response to a brief, showing critical reflection of key design considerations and their implementation</td>
</tr>
<tr>
<td>P2</td>
<td>Explore design principles and considerations linked to web development</td>
<td><strong>M1</strong> Evaluate technology platforms, standards, tools and processes used in web development and the creation of both websites and applications that use web technologies</td>
</tr>
<tr>
<td><strong>LO2</strong></td>
<td>Create website content using web development techniques in response to a brief</td>
<td><strong>LO2 LO3</strong></td>
</tr>
<tr>
<td>P3</td>
<td>Identify key design considerations in response to a brief</td>
<td><strong>M2</strong> Illustrate connections between key design considerations, content and technologies used to create content</td>
</tr>
<tr>
<td>P4</td>
<td>Create website content using appropriate web development techniques</td>
<td><strong>LO2 LO3</strong></td>
</tr>
<tr>
<td><strong>LO3</strong></td>
<td>Utilise testing methodologies to review, refine and optimise website content</td>
<td><strong>D2</strong> Create website content using web development techniques in response to a brief, showing critical reflection of key design considerations and their implementation</td>
</tr>
<tr>
<td>P5</td>
<td>Evaluate the function and effectiveness of created website content using appropriate testing methods</td>
<td><strong>M3</strong> Justify analysis of test data and how findings were used to refine and optimise website content</td>
</tr>
<tr>
<td>P6</td>
<td>Implement changes to website content, based on test results and observations</td>
<td><strong>LO2 LO3</strong></td>
</tr>
<tr>
<td>Pass</td>
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</tr>
<tr>
<td><strong>LO4</strong> Evaluate outcomes and working practices to inform future development</td>
<td><strong>D3</strong> Critically evaluate final product and working practices to inform future development, showing insight as to how aspects of work can be integrated into future practice</td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong> Evaluate completed website content against intended outcomes and constraints of the brief</td>
<td></td>
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<tr>
<td><strong>P8</strong> Analyse final product, workflows and working practices, identifying both good practice and areas for improvement</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>M4</strong> Appraise final product, workflows and working practices, using clear examples to support judgements</td>
<td></td>
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</table>
Recommended resources

Textbooks


**Websites**

<table>
<thead>
<tr>
<th>Website</th>
<th>Description</th>
<th>Type</th>
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</thead>
<tbody>
<tr>
<td>browsershots.org</td>
<td>Browser Shots: Browser Compatibility Test</td>
<td>Development Tool</td>
</tr>
<tr>
<td>codecademy.com</td>
<td>Code Academy</td>
<td>Tutorials/Training</td>
</tr>
<tr>
<td>ready.mobi</td>
<td>Ready Mobi: Mobile Validation Service</td>
<td>Development Tool</td>
</tr>
<tr>
<td>smashingmagazine.com</td>
<td>Smashing Magazine</td>
<td>Research/Tutorials</td>
</tr>
<tr>
<td>thebestdesigns.com</td>
<td>The Best Designs</td>
<td>General Reference/Research</td>
</tr>
<tr>
<td>uxmovemement.com</td>
<td>UX Movement</td>
<td>General Reference</td>
</tr>
<tr>
<td>validator.w3.org</td>
<td>WC3 Mark-Up Validation Service</td>
<td>Development Tool</td>
</tr>
<tr>
<td>validator.w3.org/checklink</td>
<td>WC3 Mark-Up Validation Service</td>
<td>Development Tool</td>
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<tr>
<td>webresourcesdepot.com</td>
<td>Wen Resources Depot</td>
<td>General Reference/Research</td>
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<tr>
<td>w3.org</td>
<td>World Wide Web Consortium (WC3)</td>
<td>General Reference/Research</td>
</tr>
<tr>
<td>w3schools.com</td>
<td>W3Schools Web Development</td>
<td>General Reference/Research</td>
</tr>
<tr>
<td>960.gs</td>
<td>960 Grid System</td>
<td>Development Tool</td>
</tr>
</tbody>
</table>
Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set)
Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 13: Web & App Development Practices
Unit 14: Web & App Development in Context
Unit 35: Principles of User Experience & User Interface Design
Unit 36: Collaborative Project (Pearson-set)
Unit 37: Personal Professional Development
Unit 41: Advanced Web & App Development Studies
Unit 47: Emerging Technologies
Unit 48: Mobile Game Development
Unit 49: App Development Frameworks
Unit 52: Web Development Frameworks
Unit 55: Project Management
Unit 65: Marketing & Promotion
Unit 69: Social Media Practice
Unit 73: The Web & App Economy
Unit 16: Motion Graphics Practices

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</tbody>
</table>

Introduction

Motion graphics have become an increasingly powerful way of communicating graphic ideas that are not strictly narrative or character-driven. The advance of software and technologies has enabled this area to become an economic and accessible medium to use across platforms such as film, television, games or online video and animation.

This unit enables students to explore the production of motion graphics within a vocational scenario, providing an opportunity to define the specific needs of a brief through a proposal and develop motion graphic solutions using professional equipment and methods.

Topics included in this unit are: video and animation types, motion graphics methods, applications of motion graphics, responding to a brief through a proposal and resources development, production techniques, quality control methods, delivery to client, presentation and review.

On successful completion of this unit, students will have an awareness of motion graphics principles, be able to prepare a motion graphics proposal, produce a motion graphics outcome, use presentation methods and evaluate their practice.
Learning Outcomes

By the end of this unit students will be able to:

1. Define the parameters for a motion graphics proposal, based on research and analysis of precedents, in response to a brief

2. Prepare a motion graphics proposal and resources in response to a brief

3. Produce a motion graphics product using industry-standard equipment and techniques

4. Evaluate a motion graphics product in response to audience comment and reflection.
Essential content

LO1 Define the parameters for a motion graphics proposal, based on research and analysis of precedents, in response to a brief

Video:
Format
Safe areas
Resolution
Frame rate
Aspect ratio
Colour mode.

Motion graphics:
Keyframing
Masking
Filters
Effects
Match moving
Rotobrushing
Chroma key
Typography
Graphics
Editing
Layers.

Application:
Titles and credits
Promotion, advertising and branding
Instruction, education and information
Entertainment productions
Live events
Live broadcast.
LO2  **Prepare a motion graphics proposal and resources in response to a brief**

*Proposal:*
- Research
- Concept
- Time frame: Schedule and milestones
- Quality control
- Audience demographic
- Narrative and storyboard
- Legal and ethical.

*Resources:*
- Testing and exploration
- File name conventions
- Graphic assets
- Images
- Fonts
- Video assets
- Back-up facilities
- Storyboard
- Low-res output
- Plug ins
- Software
- Hardware.
LO3 Produce a motion graphics product using industry-standard equipment and techniques

*Production:*
- Asset production
- Asset management
- File naming protocols
- Synthesis of software
- Timeline management
- Compositing
- Editing
- Software controls
- Effects and presets manipulation.

*Testing and quality control:*
- Render
- Test screening
- Feedback.

*Delivery to client:*
- Compression
- File size
- Format
- Quality
- Master
- Hosting.
LO4 **Evaluate a motion graphics product in response to audience comment and reflection.**

*Presentation methods:*
Test screening
Moderated presentation
Broadcast.

*Review:*
Management of constraints
Techniques
Technologies
Assets
Audience response
Creative decisions
Intentions of proposal
Production workflow efficiency
Opportunities for future development
Audience response
Reflection.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Define the parameters for a motion graphics proposal, based on research and analysis of precedents, in response to a brief</td>
<td><strong>P1</strong> Discuss the development of motion graphics through example and precedent</td>
<td><strong>LO1</strong> <strong>LO2</strong></td>
</tr>
<tr>
<td><strong>LO2</strong> Prepare a motion graphics proposal and resources in response to a brief</td>
<td><strong>P2</strong> Research the principles and techniques required to undertake motion graphics work in response to a brief</td>
<td><strong>D1</strong> Justify the communication intentions and methods through reference to examples and testing</td>
</tr>
<tr>
<td><strong>LO3</strong> Produce a motion graphics product using industry-standard equipment and techniques</td>
<td><strong>P3</strong> Identify audience and client communication needs</td>
<td><strong>M1</strong> Evaluate motion graphics techniques and technologies in relation to the parameters of a proposal</td>
</tr>
<tr>
<td><strong>LO4</strong> Evaluate a motion graphics product in response to audience comment and reflection</td>
<td><strong>P4</strong> Prepare a proposal and resources for a motion graphics product to meet client needs, in response to a brief</td>
<td><strong>LO3</strong> <strong>LO4</strong></td>
</tr>
<tr>
<td><strong>LO5</strong> Critically analyse motion graphics processes and outcomes, through application of iterative development and testing, noting areas for future development of own practice</td>
<td><strong>P5</strong> Explore industry-standard motion graphics materials, techniques and processes</td>
<td><strong>M2</strong> Assess alternative proposals, based on their ability to meet client needs</td>
</tr>
<tr>
<td><strong>LO6</strong> Present a motion graphics product using industry-standard protocols</td>
<td><strong>P6</strong> Produce a motion graphics product that meets the requirements of the brief</td>
<td><strong>M3</strong> Apply industry-standard project management techniques in the production of motion graphics</td>
</tr>
<tr>
<td><strong>LO7</strong> Apply industry-standard project management techniques in the production of motion graphics</td>
<td><strong>P7</strong> Present a motion graphics product using industry-standard protocols</td>
<td><strong>M4</strong> Evaluate own practice and outcomes in relation to the work of others</td>
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<td><strong>LO8</strong> Assess own practice and outcomes, through audience response and reflection</td>
<td><strong>P8</strong> Assess own practice and outcomes, through audience response and reflection</td>
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</table>

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Recommended resources

Textbooks


Websites

creativebloq.com Creative Bloq How to (Training)

greyscalegorilla.com Grey Scale Gorilla Tutorials (Tutorials)

layersmagazine.com Layers Filmmaking (Research)

soundbible.com Sound Bible All sections (Development Tool)

soungle.com Soungle All sections (Development Tool)
Links

This unit links to the following related units:

Unit 7: Film & Television Practices
Unit 17: Visual Effects & Motion Graphics Cultures
Unit 18: Typography
Unit 19: Visual Effects Practices
Unit 26: Editing for Film and Television
Unit 27: Storyboarding
Unit 30: Principles of Animation
Unit 31: Art Development
Unit 60: Advanced Animation
Unit 64: Advanced Compositing for Film & Television
Unit 66: Branding & Identity
Unit 74: Asset Capture & Management
Unit 17: Visual Effects & Motion Graphics

Cultures

<table>
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<td>Unit Level</td>
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</table>

Introduction

Industry requirements for intern and junior roles within the Visual Effects (VFX) and Motion Graphics sectors require students to develop both their technical-creative proficiency, as well as gaining a thorough understanding of the underpinning theoretical and creative processes involved in this field.

This unit introduces research skills and aims to develop visual intelligence and understanding within screen media. It explores the historical development of VFX/Motion Graphics to provide a framework for understanding visual culture in relation to screen experiences, and encourages students to recognise the value of theory-informed practice. Students will further be challenged to recognise and identify technical-creative dependencies, team roles and project structures, which will enable them to learn and experience how ideas are communicated visually and how key cultural contexts have defined visual language and viewers’ perspectives.

On successful completion of this unit, students will have a good understanding of screen cultural contexts, as well as the ability to perform meaningful technical and visual research to support and validate their practical endeavours.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the roles and processes of the VFX/Motion Graphics industry
2. Explore the practical and theoretical development of the VFX/Motion Graphics industry, through example and precedent
3. Analyse a media production and how VFX/Motion Graphics are used to support its communication intentions
4. Present ideas for a VFX/Motion Graphics work that engages viewers for a specified purpose based on theoretical frameworks.
Essential content

LO1 Discuss the roles and processes of the VFX/Motion Graphics industry

Production practices:
Professional practice
Project management
Pre-production
Production
Post-production
Quality checking and testing
Content
Distribution.

Industry context:
Independent studio
Freelance or sole trader
Part of large studio
Product type
Niche studio.

Roles:
Runner
Compositor
Designer
Animator
Concept artist
Paint/Prep
Layout artist
Lighting
Match move artist
Matte painter
Producer
Roto artist
Technical director
VFX supervisor
Co-ordinator.

LO2 **Explore the practical and theoretical development of the VFX/Motion Graphics industry, through example and precedent**

*Analysis:*
Premise
Context
Characterisation
Structure
Visual presentation/scenes.

*Context and function:*
Marketing and branding
Idents
Title and credit sequences
Animations
Blockbuster
Information graphics
Music video
Experimental
Explainer video and product demonstrators
Documentary
Broadcast graphics
Presentations
Live events
Animated GIF (Graphic Interchange Format).

*History of VFX/Motion Graphics:*
Early years
Optical years – matte painting
Advent of digital and go-motion
Analogue versus digital.
LO3 Analyse a media production and how VFX/Motion Graphics are used to support its communication intentions

*Style and visual design theories:*
- Cinematography
- Shot classifications
- Image composition
- Formal elements
- Narrative
- Figurative or abstract
- Kinetic typography
- Pure animation
- Composite
- Linear or non-linear
- Character driven
- Audience theories
- Genre
- Audio driven
- Tempo.

*Production methods:*
- Process
- Composite
- Technologies
- CGI
- Animation type
- Modelling
- Software types
- Green screen
- Physical effects
- Matte
- Simulation effects
- Image types
- Movement capture techniques
- Simulation FX.
LO4 Present ideas for a VFX/Motion Graphics work that engages viewers for a specified purpose based on theoretical frameworks.

*Product:*
Context
Communication intentions
Genre
Narrative
Audience
Premise
Style
Type
Audience
Relationship to historical developments.

*Strategy:*
Technology requirements
Production process
Feasibility
USP.

*Ideas:*
Tests
Visuals
Storyboard
Proof of concept
Mock up.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Discuss the roles and processes of the VFX/Motion Graphics industry</td>
<td><strong>LO1</strong> LO2</td>
<td></td>
</tr>
<tr>
<td><strong>P1</strong> Explore the roles associated with the VFX/Motion Graphics industry</td>
<td><strong>M1</strong> Analyse the relationship between roles and processes in VFX/Motion Graphics production</td>
<td></td>
</tr>
<tr>
<td><strong>P2</strong> Discuss the processes associated with VFX/Motion Graphics production</td>
<td><em>D1</em> Critically analyse the development of the VFX/Motion Graphics industry and practice through contemporary and historic precedents</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Explore the practical and theoretical development of the VFX/Motion Graphics industry, through example and precedent</td>
<td></td>
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</tr>
<tr>
<td><strong>P3</strong> Explain the historical development of VFX and Motion Graphics</td>
<td><strong>M2</strong> Analyse the impact that examples have had on the development of the VFX/Motion Graphics industry</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Use examples and precedent to highlight key milestones in the development of VFX/Motion Graphics</td>
<td></td>
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</tr>
<tr>
<td><strong>LO3</strong> Analyse a media production and how VFX/Motion Graphics are used to support its communication intentions</td>
<td><strong>LO3</strong> LO4</td>
<td></td>
</tr>
<tr>
<td><strong>P5</strong> Analyse the use of compositional elements in examples of VFX/Motion Graphics</td>
<td><strong>M3</strong> Evaluate the relationship between VFX/Motion Graphics and the communication intentions of the product</td>
<td></td>
</tr>
<tr>
<td><strong>P6</strong> Assess the uses of VFX/Motion Graphics within a selected media production</td>
<td><em>D2</em> Critically evaluate a VFX/Motion Graphics proposal based on approach to audience, purpose and context</td>
<td></td>
</tr>
<tr>
<td>Pass</td>
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<td>Distinction</td>
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</tr>
<tr>
<td><strong>LO4</strong> Present ideas for a VFX/Motion Graphics work that engages viewers for a specified purpose based on theoretical frameworks</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong> Develop ideas for VFX/Motion Graphics, highlighting the application of theoretical frameworks</td>
<td><strong>M4</strong> Use visualising techniques to iteratively develop an idea</td>
<td></td>
</tr>
<tr>
<td><strong>P8</strong> Present ideas for VFX/Motion Graphics, emphasising the practical application of theoretical principles</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites

artofvfx.com Art of VFX
Homepage (General Reference)

awn.com/vfxworld VFX World Magazine
Homepage (General Reference)

visualeffectssociety.com Visual Effects Society Resources (Training/Development Tool)
Links

This unit links to the following related units:

Unit 7: Film & Television Practices
Unit 16: Motion Graphics Practices
Unit 18: Typography
Unit 19: Visual Effects Practices
Unit 26: Editing for Film and Television
Unit 27: Storyboarding
Unit 30: Principles of Animation
Unit 31: Art Development
Unit 39: Advanced Television Practices
Unit 42: Advanced Motion Graphics Studies
Unit 43: Advanced Visual Effects Studies
Unit 46: Advanced Rendering & Visualisation
Unit 47: Emerging Technologies
Unit 60: Advanced Animation
Unit 61: Advanced 3D Modelling
Unit 64: Advanced Compositing for Film & Television
Unit 65: Marketing & Promotion
Unit 66: Branding & Identity
Unit 74: Asset Capture & Management
Unit 18: Typography

<table>
<thead>
<tr>
<th>Unit code</th>
<th>Y/616/1726</th>
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</thead>
<tbody>
<tr>
<td>Unit Level</td>
<td>4</td>
</tr>
<tr>
<td>Credit value</td>
<td>15</td>
</tr>
</tbody>
</table>

Introduction

The role of typography within creative media production spans across numerous areas of the industry. Both digital and print media make use of typography. Within the digital fields, typography plays a role in both production and use; individual users may customise interfaces to use a typeface that is most appealing or comfortable for them. While typography has evolved from a highly specialised, niche activity to one which is nearly universal, there remain key skills required for their effective use in creative media production.

The aim of this unit is to raise awareness of techniques and processes of typography in both print and digital forms, to understand the current terminology and to creatively explore skills within media production, which are then applied within a typography brief.

Topics included in this unit are: legibility and readability, layout, type manipulation, communication through type, relating images and text, type across multiple platforms, type design, type in print and in digital media, legal and ethical issues of type use, user-centric type display and the management of type-based media production.

On successful completion of this unit, students will have explored the application of typographic techniques in historic and contemporary products. The will be able to develop creative typographic products and strategies through the use of industry-standard techniques and processes and appreciate how these are used to communicate creatively to audiences.
Learning Outcomes

By the end of this unit students will be able to:

1. Investigate the application of typographic practice in print and digital workflows
2. Explore typographic technologies and processes in specific creative media production contexts, in response to a given brief
3. Apply typographic principles and processes in meeting a brief
4. Present finished typographic outputs for a defined media production.
Essential content

LO1 Investigate the application of typographic practice in print and digital workflows

Contemporary and historical context:
Terminology
Trends
Innovations
Cultural conventions
Industry specific uses
Audience expectations.

Typographical principles, conventions:
Accessibility
Readability
Grids
Categories
Structures
Style
Weight
Spacing, alignment and proximity
Negative space
Hierarchy
Continuity.

New technologies and software:
Font creation and editing
Page layout
Design software
Vector versus raster
Distribution.
LO2  Explore typographic technologies and processes in specific creative media production contexts, in response to a given brief

*Identifying client needs:*
Timescale
Scope of brief
Design constraints
Communication needs
Audience needs
Demographics
Market research
USP
House and brand styles
Platform type
Legal and ethical application and use
Multiplatform needs.

*Techniques and processes:*
Initial planning
Selection of typeface and font
Legibility
Readability
Visual communication
Style
Type manipulation
Cohesion of style
Type and image
Copywriting.
LO3 **Apply typographic principles and processes in meeting a brief**

*Typeface and font development:*
Existing type manipulation
Own typeface design
Consistency in style.

*Application to product:*
Layout, grids
Editing
Presentation
Type and image relationship
Resolution and sizing
Industry protocols.

*Workflow management:*
Design iteration
Quality control
Reflection and critique
Proofing and testing
User and audience feedback.

*Output formats:*
Digital
Print
Font embedding
Industry protocols
Finishing.
LO4 **Present finished typographic outputs for a defined media production.**

*Presenting:*
Finishing
Proofs
Platform requirements
Industry protocols
Delivery and packaging product for client
Client testing and feedback
Documentation
Innovation of idea
Quality of outcome.

*Evaluation:*
Initial intentions
Relationship to brief
Comparison with market products
Contribution of typography to product overall
Influence on communication
Techniques and processes
Workflow
Future developments.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Investigate the application of typographic practice in print and digital workflows</td>
<td><strong>LO1 LO2</strong></td>
<td><strong>D1</strong> Critically evaluate research and experimentation in the use of typographic techniques and processes, to develop initial concepts/proposals</td>
</tr>
</tbody>
</table>

**P1** Investigate the development of typographic practices through research into historical and contemporary contexts

**P2** Discuss how typographic techniques and processes are used in creative media production workflows

**P3** Assess a brief to define the context and constraints of a project

**P4** Evaluate typographic technologies and processes in support of creative media production

**P5** Apply accessibility, legal and ethical standards appropriate to the target audience and client requirements

**P6** Produce typographic work, applying industry-standards for the required platform

**M1** Evaluate the use of typographic techniques and processes within a given creative media production context

**M2** Prepare initial proposals in relation to client needs and design constraints

**M3** Test development work iteratively, using industry protocols in support of developing and refining proposals

**LO2** Explore typographic technologies and processes in specific creative media production contexts, in response to a given brief

**LO3** Apply typographic principles and processes in meeting a brief

**LO3 LO4**

**D2** Present finished outputs and development work that reflects industry-standards and control of the typographic techniques and processes in support of creative media production
<table>
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<tr>
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<tbody>
<tr>
<td><strong>LO4</strong> Present finished typographic outputs for a defined media production</td>
<td><strong>P7</strong> Present finished outputs, and development work, for a given creative media production context</td>
<td><strong>M4</strong> Justify the use of typographic principles and processes, in relation to meeting client needs</td>
</tr>
<tr>
<td><strong>P8</strong> Produce outputs in a format that is suitable to the specific context, using the conventions of typography</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites

- designmuseum.org | The Design Museum, London Homepage (Research)
- fontsquirrel.com | Font Squirrel Homepage (Development Tool)
- typographica.org | Typographica Type review, books, commentary (General reference)
- typography.guru | Typography.guru Homepage (General Reference)
Links

This unit links to the following related units:

Unit 12: Digital Page Production
Unit 15: Web Development
Unit 16: Motion Graphics Practices
Unit 15: Web Development
Unit 31: Art Development
Unit 35: Principles of User Experience & User Interface Design
Unit 41: Advanced Web & App Development Studies
Unit 42: Advanced Motion Graphics Studies
Unit 51: Magazine & Feature Production
Unit 65: Marketing & Promotion
Unit 66: Branding & Identity
Unit 72: News & Editorial
Unit 19: Visual Effects Practices

**Unit code**  
D/616/1727

**Unit Level**  
4

**Credit value**  
15

**Introduction**

Visual Effects (VFX) has become a cornerstone of the visual-creative industries and digital artists must demonstrate the ability to quickly and effectively utilise the wide range of software, tools and technologies at their disposal.

Covering the foundation techniques, tools and technical concepts commonly used, this unit provides students the opportunity to practically explore VFX production and assembly. With emphasis on understanding the processes and practices of the ‘production pipeline’, students will develop the skills necessary to undertake the key processes of VFX production, from asset sourcing or capture to compositing and quality control.

On completion of the unit, students will have a thorough understanding of data structures and file formats, the ability to adhere to standardised workflows and industry pipelines, and the mastery of a range of software and techniques for producing VFX material.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the processes and practices associated with the production of visual effects
2. Plan and manage a VFX shot, based on a given brief
3. Produce a VFX shot, through an iterative process, using industry-standard tools and techniques
4. Evaluate a finished VFX shot, based on technical execution and audience feedback.
Essential content

LO1 Explain the processes and practices associated with the production of visual effects

Roles within visual effects:
- Compositor
- Concept artist
- Digital preparation artist
- Layout artist
- Lighting technical director
- Match move artist
- Motion capture specialist
- Colourist
- Matte painter
- Producer
- Roto artist
- Runner
- Technical director
- VFX supervisor.

Basic cinematography:
- Cameras and lenses: Camera operation (angles, shot types), framing (scale, Depth of Field (DOF))
- Sequence continuity
- Motion
- Pacing.
**VFX design:**

- Break-downs
- Render passes
- Context
- Informative
- Identify
- Sourcing
- Implementing
- Conventions.

**LO2 Plan and manage a VFX shot, based on a given brief**

*Planning:*

- Objectives: Shot identification, shot requirements (safety considerations, cost), style, genre
- Timeline: Shooting schedule, production schedule, deadlines
- Equipment required: Cameras, lenses, motion capture, lighting, green-screen
- Hardware/Software.

*Design:*

- Shot objective
- Storyboarding: Previsualisation
- Animatics
- Asset requirements.
LO3 Produce a VFX shot, through an iterative process, using industry-standard tools and techniques

Acquisition (shooting):
Filming
Codecs
Types of elements
Still photography
CGI supervision (practice).

Tools & techniques:
Green screen
Virtual sets
Light matching
HDRI
Matchmoving
Photogrammetry
VFX paint (mattes, set extension, rig removal)
Motion/performance capture
Miniatures
Forced perspective
3D modelling: Animation, lighting, rendering.

Compositing:
Alpha channel
Layering
Rotoscoping
Stereoscopic conversion
Edge quality
Focus
Colour
Grain/noise
2D effects.
LO4 Evaluate a finished VFX shot, based on technical execution and audience feedback

*Audience analysis:*
Feedback
Reaction
Audience size
Interaction.

*Evaluation:*
Brief
Client needs
Audience needs
Techniques and processes
Execution
Comparison with products in industry
Contribution to overall product.
## Learning Outcomes and Assessment Criteria

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<tr>
<td><strong>LO1</strong> Explain the processes and practices associated with the production of visual effects</td>
<td></td>
<td>D1 Analyse a VFX shot, highlighting the tools, techniques and practices used by the different roles in the production pipeline</td>
</tr>
<tr>
<td><strong>P1</strong> Describe the roles, and their practices, associated with VFX production</td>
<td><strong>M1</strong> Compare the tools and techniques used in different VFX shots</td>
<td></td>
</tr>
<tr>
<td><strong>P2</strong> Identify the tools/techniques used in VFX shots</td>
<td></td>
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</tr>
<tr>
<td><strong>LO2</strong> Plan and manage a VFX shot, based on a given brief</td>
<td><strong>LO2</strong> <strong>LO3</strong></td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Evaluate a brief to establish the objectives of a VFX shot</td>
<td><strong>M2</strong> Analyse objectives of a VFX shot to define deadlines and milestones for production</td>
<td><strong>D2</strong> Produce a visually cohesive VFX shot that combines multiple assets, in response to a given brief</td>
</tr>
<tr>
<td><strong>P4</strong> Produce storyboards, previsionalisations and animatics for a VFX shot</td>
<td></td>
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</tr>
<tr>
<td><strong>LO3</strong> Produce a VFX shot, through an iterative process, using industry-standard tools and techniques</td>
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</tr>
<tr>
<td><strong>P5</strong> Develop a VFX shot through acquisition of assets and the use of industry-standard tools and techniques</td>
<td><strong>M3</strong> Evaluate alternative VFX shots, through iterative compositing of different assets</td>
<td></td>
</tr>
<tr>
<td><strong>P6</strong> Refine a VFX shot, based on an iterative process of testing and revision</td>
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</tr>
<tr>
<td><strong>LO4</strong> Evaluate a finished VFX shot, in response to audience feedback</td>
<td></td>
<td>D3 Critically evaluate audience feedback and reaction to a ‘landmark’ VFX shot, reflecting the context of its time</td>
</tr>
<tr>
<td><strong>P7</strong> Explain how valid audience feedback can be obtained for a particular film</td>
<td><strong>M4</strong> Assess how VFX practices could be improved or altered in response to audience feedback</td>
<td></td>
</tr>
<tr>
<td><strong>P8</strong> Evaluate how audience feedback impacts on VFX practice</td>
<td></td>
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</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites

artofvfx.com Art of VFX Homepage (General Reference)

awn.com/vfxworld VFX World Magazine Homepage (General Reference)

variety.com/t/visual-effects/ Variety Visual Effects (General Reference)

visualeffectssociety.com Visual Effects Society Resources (Training/Development Tool)
Links
This unit links to the following related units:

Unit 17: Visual Effects & Motion Graphics Cultures
Unit 26: Editing for Film and Television
Unit 27: Storyboarding
Unit 39: Advanced Television Practices
Unit 43: Advanced Visual Effects Studies
Unit 46: Advanced Rendering & Visualisation
Unit 64: Advanced Compositing for Film & Television
Unit 20: 3D Modelling

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</table>

Introduction

3D graphics are used in every aspect of the media industry. They enable the conceptualisation and visualisation of assets for use in film and television, games, journalism and many more areas of the media. The ability to rapidly modify objects through an iterative process allows for the creation of production-ready models to fit within the constraints of the production.

Through exploration of 3D modelling packages, students will learn to conceptualise, develop and implement 3D models for media productions using industry-standard practices. They will explore a range of modelling tools and techniques to create models to fit within the requirements and limitations of the intended product. They will make use of 2D and 3D painting and editing software to create textures that can be applied to models, to make them fit into specific media contexts for different purposes.

On completion of this unit, students will be able to model objects such as props, 3D text, environmental elements or characters. They will also be able to prepare textures and shaders for rendering, and integrate 3D models into other media workflows.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the uses of 3D models in different media production contexts
2. Plan and manage the development of 3D models to meet requirements of a brief
3. Apply texture maps and shaders to 3D models to meet the requirements of a specific media context
4. Present finished 3D models for a specific media context.
Essential content

LO1 **Explain the uses of 3D models in different media production contexts**

*Contexts:*
- Film & television
- Animation
- Games
- Visualisation (architecture, product design, etc.).

*Platforms:*
- Television
- Cinema
- Games: console, PC, mobile
- Print versus screen.

*Software:*
- Surface modelling
- Solid modelling
- Nurbs-based versus spline-based
- CAD/CAM.

*Technical constraints*

*Production constraints*
LO2 Plan and manage the development of 3D models to meet requirements of a brief

Planning:
Sketching
Line drawings
Colour
Orthographic drawings
Scale
Annotations
Intended use.

Production:
Solid modelling
Surface modelling
Boolean operations
Detail
Polygon count
Affordance
Software
Materials
Edge-loops
Topology/Retopology
Viewports
Navigation.
Reference
Scale
Sculpting

Management:
Backup
File names
Deadlines
Feedback.
LO3 Apply texture maps and shaders to 3D models to meet the requirements of a specific media context

Materials & shaders:
Poly limit
UV maps
Texture mapping
Displacement mapping
Bump mapping
Normal maps
Shader types
PBR materials (Physical based rendering)
Limitations
Baking
Tile textures
Procedural textures.

Rendering:
Pre-rendered
Real-time rendering
Wireframe
Hidden line
Shaded
Photorealistic.
LO4 Present finished 3D models for a specific media context

Media context requirements:
Media type (e.g. film, game, animation)
Format
Resolution
Rendering methods
Delivery method
Client feedback
Audience feedback
Sign off
Contract
Usage agreement.

Presentation:
Feedback
Reflection
Format
Limitations of presentation format
Benefits of presentation format.
<table>
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<tr>
<td><strong>Pass</strong></td>
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<tr>
<td><strong>LO1</strong> Explain the uses of 3D models in different media production contexts</td>
</tr>
<tr>
<td><strong>P1</strong> Discuss the development of 3D modelling through historic and contemporary precedents</td>
</tr>
<tr>
<td><strong>P2</strong> Assess the techniques and processes through the work of others</td>
</tr>
<tr>
<td><strong>LO3</strong> Apply texture maps and shaders to 3D models to meet the requirements of a specific media context</td>
</tr>
<tr>
<td><strong>P5</strong> Analyse a brief to determine specific requirements for textures and lighting</td>
</tr>
<tr>
<td><strong>P6</strong> Use 2D and 3D software to create texture maps and materials for completed 3D models</td>
</tr>
<tr>
<td><strong>P8</strong> Present finished 3D modelling output and development work in response to a brief</td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites

- cgsociety.com: CG Society
  - All sections
  - (News/Discussion Forum/General Reference)

- creativebloq.com: Creative Bloq
  - All sections
  - (Tutorials/General Reference)

- polycount.com: Polycount
  - All sections
  - (News/Discussion Forum)

- 3dtotal.com: 3D Total
  - All sections
  - (News/Discussion Forum/General Reference)

- 80.lv: 80 Level
  - All sections
  - (Tutorials/General Reference)
Links

This unit links to the following related units:

Unit 16: Motion Graphics Practices
Unit 17: Visual Effects & Motion Graphics Cultures
Unit 18: Typography
Unit 19: Visual Effects Practices
Unit 21: Game Development Practices
Unit 23: Game Design
Unit 27: Storyboarding
Unit 30: Principles of Animation
Unit 31: Art Development
Unit 42: Advanced Motion Graphics Studies
Unit 43: Advanced Visual Effects Studies
Unit 44: Advanced Game Development Studies
Unit 46: Advanced Rendering & Visualisation
Unit 47: Emerging Technologies
Unit 60: Advanced Animation
Unit 61: Advanced 3D Modelling
Unit 66: Branding & Identity
Unit 75: Environment & Level Design
Unit 21: Game Development Practices

**Unit code**  
K/616/1729

**Unit Level**  
4

**Credit value**  
15

**Introduction**

The advent of a large range of digital games platforms has enabled games to become part of our culture, being played by all ages across all parts of the world. There is a huge range of game genres and experiences available to casual and ‘hard-core’ gamers alike. The rapid increase in the availability of mobile devices and smartphones has released digital gaming from the PC and console to be a form of entertainment that can be found in almost any location.

The aim of this unit is to introduce key underpinning game production practices, including consideration of the key theories used in the development of video games, and planning using industry-standards. Students will present game concepts and develop their ideas into prototypes.

Topics included in this unit are: game developer roles, game definitions and genres, types of interaction, platforms, design theory, planning, project management, engine selection, production, prototyping and presentation.

Being able to develop compelling game experiences based on industry practices is essential for entry into a rapidly-growing sector of the media economy. Through this unit, students will begin to link the creative processes of game design with the practical skills required to translate these into working game prototypes. Through the acquisition and application of these skills, students will be able to continue with game development projects of increasing complexity and creativity.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the key theories and practices used in the development of video games
2. Produce a project development plan for a computer game, using industry-standard processes and procedures
3. Present an idea and development plan for a computer game, highlighting the development process and key milestones
4. Develop a computer game prototype, using industry-standard tools and techniques.
Essential content

LO1 Explain the key theories and practices used in the development of video games

*Definition of a game:*
*Goals*
*Conflict*
*Rules*
*Win/Loss*
*Interaction*
*Challenge.*
*Game genres:*
*Action*
*Adventure*
*RPG*
*Simulation*
*Strategy*
*Puzzle*
*Sports*
*Platform*
*Hybrid*
*Dance and rhythm.*
*Interaction modes:*
*Single player*
*Multiplayer*
*Competitive*
*Cooperation*
*Input and control.*
Visual considerations:
Art style
Colour
Screen bounds
UI interface
Affordance.

Platforms:
PC
Console
Mobile.

Audio considerations:
Ambience/Mood
Realism/Impact
Feedback.

Games design theory:
MDA (8 types of Fun)
Schell's Elemental Tetrad
Core Loops
Game Design Psychology
Compulsion loops
Meta Game Design.
LO2 Produce a project development plan for a computer game, using industry-standard processes and procedures

Roles and responsibilities of production team:
Producer
Designer
Artist
Programmer
Level designer
Sound engineer
Tester
Publisher.

Design considerations:
Platform
Visual style
Target audience
Goals
Game flow.

Project planning:
Milestones
Deadline
Contingency
Resources.

File management:
Assets
Naming
Backups
Version control.
Game engine selection:
2D/3D
Player perspectives
Control systems
User interface
Target platform
Cost.

LO3 Present an idea and development plan for a computer game, highlighting the development process and key milestones

Development process:
Pre-production: High concept, pitch, concept, game design document, prototype, production, game balancing, design, programming, level creation, art production, audio production, testing, releases/milestones (first playable, Alpha, code freeze, Beta, code release, Gold Master, release).
Post-production: Maintenance

Presentation and audience:
Pitch
Demonstration
Industry protocols
Feedback
Competition.
LO4 Develop a computer game prototype, using industry-standard tools and techniques

Project management principles:
Objectives
Constraints
Life cycle: Timeline, milestones.

Project management methodologies:
Agile/Scrum
Waterfall
Kanban.

Game builds:
Prototypes
Playtesting
User feedback
Version control.

Assets:
Scripts
Animation
Modelling
Audio
Fonts
UI elements.

Quality Assurance:
Documenting
Bug tracking
User feedback
Reflection.
### Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>Explain the key theories and practices used in the development of video games</td>
<td>LO1 LO2</td>
</tr>
<tr>
<td><strong>P1</strong></td>
<td>Discuss the roles and responsibilities associated with the design and development of video games</td>
<td>D1 Critically evaluate a game design document, with regard to the way that game design theories and practices inform the proposition</td>
</tr>
<tr>
<td><strong>P2</strong></td>
<td>Evaluate game design theories and practices used to maintain player engagement and play time</td>
<td>M1 Assess the relationship between game design theories and their application within different genres</td>
</tr>
<tr>
<td><strong>LO2</strong></td>
<td>Produce a project development plan for a computer game, using industry-standard processes and procedures</td>
<td></td>
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<tr>
<td><strong>P3</strong></td>
<td>Explore principles of story, character and gameplay in the development of a game design proposal</td>
<td>M2 Compare different approaches to user interface and game control, in order to define the gameplay experience</td>
</tr>
<tr>
<td><strong>P4</strong></td>
<td>Create a game design document, explaining the concept and features of a proposed video game</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong></td>
<td>Present an idea and development plan for a computer game, highlighting key stages and milestones within the project life cycle</td>
<td>LO3 LO4</td>
</tr>
<tr>
<td><strong>P5</strong></td>
<td>Illustrate the game development process, highlighting key stages and milestones</td>
<td>D2 Critically analyse a game development process, highlighting the design and development challenges and project management solutions that mitigate risk</td>
</tr>
<tr>
<td><strong>P6</strong></td>
<td>Present a game development plan to a defined audience</td>
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<tr>
<td>Pass</td>
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<tr>
<td><strong>LO4</strong> Develop a computer game prototype, using industry-standard tools and techniques</td>
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<tr>
<td><strong>P7</strong> Produce a functioning video game prototype, for a defined target platform</td>
<td><strong>M4</strong> Evaluate the role of user feedback, bug tracking and product review in the maintenance phase of game development</td>
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<tr>
<td><strong>P8</strong> Use industry-standard tools and techniques to manage the game development life cycle</td>
<td></td>
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</tbody>
</table>
Recommended resources

Textbooks

Website

creativebloq.com/ Creative Bloq
All sections
(Tutorials/General Reference)

cryengine.com Cryengine
All sections
(General Reference)
gamasutra.com Gamasutra
All sections
(Tutorials/General Reference)
gamedev.net GameDev.net
All sections
(General Reference)
Unity3d.com  Unity 3D  All sections  (General Reference)
unrealengine.com  Unreal Engine  All sections  (General Reference)
80.lv  80 Level  All sections  (Tutorials/General Reference)

**Links**

This unit links to the following related units:

*Unit 1: Individual Project (Pearson-set)*
*Unit 2: Creative Media Industry*
*Unit 3: Professional Practice*
*Unit 20: 3D Modelling*
*Unit 21: Game Development Practice*
*Unit 22: Games in Context*
*Unit 30: Principles of Animation*
*Unit 31: Art Development*
*Unit 36: Collaborative Project (Pearson-set)*
*Unit 37: Personal Professional Development*
*Unit 44: Advanced Game Development Studies*
*Unit 47: Emerging Technologies*
*Unit 48: Mobile Game Development*
*Unit 49: App Development Frameworks*
*Unit 55: Project Management*
*Unit 60: Advanced Animation*
*Unit 61: Advanced 3D Modelling*
*Unit 70: Scripting for Games*
Unit 22: Games in Context

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Introduction

Although the first video games were created less than 50 years ago, the industry has grown rapidly in recent decades and games are now a part of our daily lives. There are millions of people around the world who are active players of video games. While most play for entertainment, there is a growing number who use games as a form of social interaction as well as play.

Spanning the cultural, creative and technology industries, video games are a vibrant sector with growth that has surpassed the rest of the economy. As well as providing considerable social and cultural value, and contributing to the economic and social well-being of society in general, the video games industry continues to grow and offer diverse opportunities.

This unit explores the context of the video game development industry and its social, cultural, technological and economic components. The unit explores the evolution of video games and their relationship with the world in which we live. Students will consider the way that games drive innovation and influence many other areas of the creative economy.

Upon successful completion of this unit, students will be able to identify the current situation in the development of games, and analyse the factors that contribute to the evolution of the industry and define the aesthetic and technological characteristics of video games. In addition, students will be able to associate the skills necessary to work within the industry and their relationship to the theories and practices that underpin the development of the medium.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the development of the video game industry and the theories that underpin the medium, through historic and contemporary precedents

2. Evaluate the relationship between social, cultural, technological and economic factors that influence the games development industry, their products and audiences

3. Analyse a contemporary video game, highlighting the way technology, society and culture are reflected through the style, gameplay and promotion of the game

4. Present a body of research that reflects the theories and practices of contemporary video games development, culture and context.
Essential content

LO1 Discuss the development of the video game industry and the theories that underpin the medium, through historic and contemporary precedents

The user and the social culture:
Personal values and lifestyle
Interactive leisure
Social happiness
Cultural movements
Cultural values
Evolving consumption of games
Typologies of consumers.

Creativity and interdisciplinary digital art related to games:
Aesthetic and cultural currents
Digital arts
Creativity in interactivity.

The digital technology industry and significant trends:
Interactivity
Creative digital economy
R & D & I technology, entities and research groups
New platforms and devices for video games
Wearables
Virtual and augmented reality
Cloud
Disruptive creativity
Internet of things
Big data
Artificial intelligence
Physical cybernetics
Collaborative robotics.
LO2 **Evaluate the relationship between social, cultural, technological and economic factors that influence the games development industry, their products and audiences**

*Type of game company:*
Composition and size
Small and international companies
Micro, autonomous and startups.

*The video game market:*
Geographical distribution of the market
Government support and financing
Models of financial aid and subsidies
Business collaboration networks and crowdfunding
Game distribution
Evolution in commercial game distribution
Switch to digital distribution
Collaborative economy
Legislation
Intellectual property rights and digital rights management.

*Application areas:*
Gamification
Serious games
Advergaming
Edutainment
Education
Health.

*Wider cultural context:*
Developing use of technology
Commodification of experience
Developing aesthetic and cultural values
Privacy and security
Censorship and regulation.
LO3 **Analyse a contemporary video game, highlighting the way technology, society and culture are reflected through the style, gameplay and promotion of the game**

*Research and analysis methodologies:*
Primary research
Secondary research
User studies
Data collection
Audience segmentation
Bias
Validity and reliability
Quantitative and qualitative data
Data presentation
Market research
Descriptive
Analytical
Pure
Applied
Reputable sources
Justification.

*Game analysis:*
Game genre
Game definition
Platform
Game theory
Audience
Media debates
Codes and conventions
Legal and ethical
Regulation.
Promotion:
Free versions
Convergence
Trailers
Press packets
Official websites
Limited editions
Cover art
Release methods
Post-release video.

LO4 Present a body of research that reflects the theories and practices of contemporary video games development, culture and context.

Presentation Formats:
Written
Report
Thesis
Verbal
Audio-visual
Demonstration
Lecture
Critique
Seminar.

Audiences:
Class
Tutor
Panel
Client
Stakeholders
Professionals
Team.
Conclusion and evaluation:
Textual and contextual analysis
Justification of arguments
Application of theoretical models of game studies
Triangulation of data
Referencing of reputable sources
Use of current data
Predicting developments in production
Consideration of media debates.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
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<tbody>
<tr>
<td><strong>LO1</strong> Discuss the development of the video game industry and the theories that underpin the medium, through historic and contemporary precedents</td>
<td><strong>LO1 LO2</strong>&lt;br&gt;<strong>D1</strong> Critically evaluate the relationship between social, cultural, technological and economic factors influencing video game development through contemporary and historic precedents</td>
<td></td>
</tr>
<tr>
<td><strong>P1</strong> Discuss the historic development of the video games industry</td>
<td><strong>M1</strong> Evaluate the contemporary video games industry, highlighting its position within the broader creative and cultural sectors</td>
<td></td>
</tr>
<tr>
<td><strong>P2</strong> Assess technological innovations within the games industry</td>
<td><strong>LO2</strong> Evaluate the relationship between social, cultural, technological and economic factors that influence the games development industry, their products and audiences</td>
<td></td>
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<tr>
<td><strong>LO2</strong> Evaluate the relationship between social, cultural, technological and economic factors that influence the games development industry, their products and audiences</td>
<td><strong>P3</strong> Discuss the way that society, culture, technology and economy inform video game development</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Analyse the relationships between audience expectations and product development in the video games industry</td>
<td><strong>M2</strong> Compare different video game formats, through their reflection of social, cultural, economic and technical contexts</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Analyse a contemporary video game, highlighting the way technology, society and culture are reflected through the style, gameplay and promotion of the game</td>
<td><strong>P5</strong> Examine the way that culture, technology and society inform the design of a specific game</td>
<td></td>
</tr>
<tr>
<td><strong>P6</strong> Evaluate the relationship between video game promotion and social and cultural context</td>
<td><strong>M3</strong> Assess the impact of technology, social and cultural contexts on the public perception of a selected video game</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Analyse a contemporary video game, highlighting the way technology, society and culture are reflected through the style, gameplay and promotion of the game</td>
<td><strong>LO3 LO4</strong>&lt;br&gt;<strong>D2</strong> Critically evaluate contemporary game development theories and practices through the development of a clear argument based on research and analysis</td>
<td></td>
</tr>
<tr>
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<tr>
<td><strong>LO4</strong> Present a body of research that reflects the theories and practices of contemporary video games development, culture and context</td>
<td></td>
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</tr>
<tr>
<td><strong>P7</strong> Prepare a presentation of research, analysis and conclusion</td>
<td><strong>M4</strong> Support research findings through evidence and argument</td>
<td></td>
</tr>
<tr>
<td><strong>P8</strong> Deliver a presentation that articulates theories and practices of contemporary games development</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks

Websites

*americangaming.org*  
American Gaming Association  
All sections  
(General Reference)

*cgagloba*  
Casual Games Association: CGA  
All sections  
(General Reference)

*igda.org*  
IGDA – International Game Development Association  
(General Reference)

*seriousgamesinstitute.co.uk*  
Serious games institute  
All sections  
(General Reference)

*thesa.com*  
Entertainment Software Association  
All sections  
(General Reference)
Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set)
Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 13: Web & App Development Practices
Unit 14: Web & App Development in Context
Unit 15: Web Development
Unit 21: Game Development Practices
Unit 23: Game Design
Unit 35: Principles of User Experience & User Interface Design
Unit 41: Advanced Web & App Development Studies
Unit 44: Advanced Game Development Studies
Unit 47: Emerging Technologies
Unit 48: Mobile Game Development
Unit 49: App Development Frameworks
Unit 52: Web Development Frameworks
Unit 70: Scripting for Games
Unit 75: Environment & Level Design
Unit 23: Game Design

<table>
<thead>
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<tbody>
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<tr>
<td>Credit value</td>
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</tbody>
</table>

Introduction

The design of a compelling video game is a complex process. Successful games are a mix of technology, story, artwork, user interface, and more, all of which requires consideration and balance. Added to this, is the fact that a game will elicit a response in the player that can only be judged once the sum of all parts is present for the player to interact with.

Designing a compelling video game requires an understanding of the principles and practices of design, technology and interaction, developed through a systematic iterative approach that involves constant refinement based on observation and feedback.

The aim of this unit is to introduce students to the concepts, tools and techniques used to generate and document game designs, through the opportunity to develop, assess and refine prototype gameplay elements, using industry-standard tools and techniques.

On completion of this unit, students will be able to design, prototype and test game design ideas using iterative development techniques to evaluate and refine gameplay mechanisms in support of achieving specified design goals and gameplay aesthetics.
Learning Outcomes

By the end of this unit students will be able to:

1. Explore methods of idea-generation in support of game development
2. Create a game design proposal, including graphic material and documentation, in response to a brief
3. Develop a functional game prototype, through iterative testing and revision, using industry-standard tools and techniques
4. Present a functional game prototype, highlighting gameplay mechanisms, testing and development process.
Essential content

LO1 Explore methods of idea-generation in support of game development

*Ideation:*
Reverse thinking
SCAMPER
Brainstorming/Brainwriting
Mindmapping
Storyboarding
Role playing
Forced relationships
‘Thinking Hats’ (deBono)
Lateral thinking.

*Idea development:*
Mood boards
Sketching
Discussion
Stimulus
Brief
Narrative
Cultural considerations
Ethical
Research.
LO2 Create a game design proposal, including graphic material and documentation, in response to a brief

Analysing the brief:
Business aims
Competitors
User definition
Demographics and audience needs
Research
Client needs
Emerging technologies.

Proposal:
Platforms
Genre
Interaction mode
Hardware
Market trends
Constraints
Legal and ethical
Design Goals
Use of audio
Visual approach
Game mechanics/mechanisms
Game play mechanisms.

Narrative considerations:
Premise
Backstory
Plot
Characters.
LO3 Develop a functional game prototype, through iterative testing and revision, using industry-standard tools and techniques

*Game design documents:*
- Collaborative tool
- Artwork and images
- Revisions and updates
- Design decisions
- Game engine
- Diagrams
- Explanations
- Prototypes
- Story
- Characters
- Level/environment design
- Gameplay
- Audio
- User interface.

*Paper-based prototype*

*Component prototype:*
- Game play mechanism tests
- Vertical slice
- User interface.

*Testing/Evaluation:*
- Playtesting
- Observation
- User feedback
- Reflection
- Gameplay mechanisms versus intended outcomes
- Approach to production and project management.
LO4  **Present a functional game prototype, highlighting gameplay mechanisms, testing and development process.**

*Final prototype:*
Core mechanics
Game mechanisms
Game play dynamics
Game play aesthetics.

*Audiences:*
Target market
Class
Tutor
Panel
Client
Stakeholders
Professionals
Team.

*Evaluation:*
User testing
User feedback
Observation
Individual
Production log
Project evaluation.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Explore methods of idea-generation in support of game development</td>
<td><strong>P1</strong> Discuss idea-generation techniques used by industry practitioners</td>
<td><strong>LO1 LO2</strong></td>
</tr>
<tr>
<td><strong>LO1</strong> LO2 <strong>D1</strong> Critically evaluate own game design proposal, based on the outcome of ideation, research and analysis</td>
<td><strong>M1</strong> Compare ideation methodologies, with regard to their potential outcomes</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Create a game design proposal, including graphic material and documentation, in response to a brief</td>
<td><strong>P3</strong> Evaluate game ideas and design considerations in response to a given brief</td>
<td><strong>D2</strong> Critically evaluate own game prototype, with regard to the application of an iterative development process that integrates test data and feedback to refine the outcome</td>
</tr>
<tr>
<td><strong>LO2</strong> LO3 <strong>P2</strong> Evaluate factors that contribute to the generation of successful ideas</td>
<td><strong>P4</strong> Prepare a game design proposal and supporting documentation</td>
<td><strong>M2</strong> Justify choices outlined in game design proposal with regard to how the proposal meets the requirements of a brief</td>
</tr>
<tr>
<td><strong>LO3</strong> Develop a functional game prototype, through iterative testing and revision, using industry-standard tools and techniques</td>
<td><strong>P5</strong> Create a functional game prototype using industry-standard tools and techniques</td>
<td><strong>LO3 LO4</strong></td>
</tr>
<tr>
<td><strong>LO3</strong> LO4 <strong>P6</strong> Refine a game prototype through iterative testing and revision</td>
<td><strong>M3</strong> Assess how test data and user feedback inform modifications to a game prototype</td>
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</tbody>
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<tr>
<td><strong>LO4</strong> Present a functional game prototype, highlighting gameplay mechanisms, testing and development process</td>
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<tr>
<td><strong>P7</strong> Present a functional game prototype to a defined audience</td>
<td><strong>M4</strong> Evaluate a prototype game in relation to intended outcomes, based on testing and feedback</td>
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</table>
Recommended resources

Textbooks


### Websites

<table>
<thead>
<tr>
<th>Website</th>
<th>Description</th>
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<tbody>
<tr>
<td>gamasutra.com</td>
<td>Gamasutra: The Art &amp; Business of Making Games</td>
</tr>
<tr>
<td></td>
<td>(General Reference/Research)</td>
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<tr>
<td>gamasutra.com</td>
<td>Gamasutra</td>
</tr>
<tr>
<td></td>
<td>“From MDA to DDE”</td>
</tr>
<tr>
<td></td>
<td>(Article)</td>
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<tr>
<td>gamedev.net</td>
<td>GameDev.net</td>
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<td></td>
<td>All sections</td>
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<tr>
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<td>(General Reference/Article/Discussion Forum)</td>
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<tr>
<td>gamesindustry.biz</td>
<td>Games Industry.biz</td>
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<tr>
<td>gametutorials.com</td>
<td>Game Tutorials</td>
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<tr>
<td>mcvuk.com</td>
<td>MCV: The Business of Video Games</td>
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<tr>
<td>pixelprospector.com</td>
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<tr>
<td>whatgamesare.com</td>
<td>What Games Are Blog</td>
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Unit 47: Emerging Technologies
Unit 48: Mobile Game Development
Unit 49: App Development Frameworks
Unit 55: Project Management
Unit 60: Advanced Animation
Unit 61: Advanced 3D Modelling
Unit 70: Scripting for Games
Introduction

Working in any technical role in the radio industry requires an understanding of how the medium works and the use of audio recording and editing equipment. Understanding how different recording environments and different types of microphones affect audio capture are essential skills in radio production, as are mixing and editing sound. It is important to be able to use a range of equipment, as well as generating appropriate production paperwork and following a number of Health and Safety requirements.

This unit explores the techniques used in radio production, the technology used in producing live and recorded audio and the importance of following industry-standard practice with due regard to Health and Safety.

Topics included in this unit are: interviewing on location, choosing the right microphone, microphone techniques for radio reporting and drama, using recording and editing equipment, monitoring and adjusting levels, the principles of digital recording, using atmosphere and actuality, editing skills, mixing and balancing sound from different sources, managing audio recordings for live and recorded radio projects, documentation and Health and Safety.

On successful completion of this unit, a student will identify techniques and technology used in radio production, acquire a range of live and pre-recorded audio for use in radio, master a range of radio production techniques and create live and recorded radio projects with due regard to Health and Safety.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the principles of radio production through historical and contemporary research
2. Explore radio production techniques and technology in order to define a radio programme strategy
3. Produce a radio programme for broadcast using industry-standard techniques and technology
4. Evaluate a radio production in response to a brief, identifying areas for development.
Essential content

LO1 Discuss the principles of radio production through historical and contemporary research

*Radio programming:*
Live
Pre-recorded
Commercial and non-commercial
Genre: Documentary, drama, music, talk radio, religious, news, public service announcement.

*Legal and ethical:*
Regulators
Legislation
Censorship
Language
Content
Ethics
Release forms
Health and Safety
Copyright/royalties.

*Roles:*
Reporters
Presenters
Disc Jockey (DJ)
Writer
Managers
Producers
Technicians
Directors
Engineers.
LO2  **Explore radio production techniques and technology in order to define a radio programme strategy**

*Audio acquisition:*
- Microphone types
- Mixing desk
- Studio
- Headphones
- Actuality
- Noise reduction
- Signal to noise ratio
- File types
- Storage
- Levels
- Studio
- Location.

*Pre-production:*
- Research
- Spot effects
- Sourcing assets
- Acquiring rights
- Testing equipment
- Rehearsal
- Script
- Outline
- Playlist
- Show plan
- Recce.
Technologies:
Production software
Hardware
Cables
Connectors
Microphones
Sound proofing
Studio
Storage
Server/host.

LO3 Produce a radio programme for broadcast using industry-standard techniques and technology

Radio production techniques:
Interview
Presenting
Cue material
Links
Sound bite
Jingle
Liner
Live assist
Narration
DJ.

Post-production and mastering:
Noise reduction
Edit
Levelling
Mixing
Effects
Transitions
Talk over.
Broadcast:
Broadcast processing
Online/On air
Live
Pre-recorded
Hosting
Streaming
Scheduling
Quality
File type
Frequency
Compression
Back-timing.

LO4 **Evaluate a radio production in response to a brief, identifying areas for development.**

*Evaluation:*
Initial intentions
Client needs
Techniques
Production process
Quality benchmarks
Communication intentions.

*Feedback:*
Aircheck
Audience reaction
Listener group
Call in
Survey
Forum
Online tools
Cume (cumulative audience)
Gross impressions
Actives.
### Learning Outcomes and Assessment Criteria

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<tbody>
<tr>
<td><strong>LO1</strong> Discuss the principles of radio production through historical and contemporary research</td>
<td><strong>M1</strong> Evaluate the impact of legal and ethical considerations on radio production</td>
<td><strong>D1</strong> Define a radio programme strategy based on critical analysis of radio production techniques and research</td>
</tr>
<tr>
<td><strong>P1</strong> Discuss the genres and types of radio, through precedents</td>
<td><strong>M2</strong> Record different sources, in studio and on location using industry-standard methods</td>
<td><strong>P2</strong> Explain the roles and relationships within radio production</td>
</tr>
<tr>
<td><strong>P2</strong> Explain the roles and relationships within radio production</td>
<td><strong>LO2</strong> Explore radio production techniques and technology in order to define a radio programme strategy</td>
<td><strong>LO3</strong> Produce a radio programme for broadcast using industry-standard techniques and technology</td>
</tr>
<tr>
<td><strong>P3</strong> Prepare a radio programme strategy and pre-production materials in response to a brief</td>
<td><strong>M3</strong> Develop recorded interviews, presentations and music, for use in broadcast radio productions</td>
<td><strong>LO3</strong> <strong>LO4</strong> Evaluate a radio production in response to a brief, identifying areas for development</td>
</tr>
<tr>
<td><strong>P4</strong> Explore techniques and technologies in the recording of audio for a radio production</td>
<td><strong>M4</strong> Analyse feedback, in relation to the correspondence between strategy and outcome</td>
<td><strong>P5</strong> Apply production and post-production techniques to mastering a radio programme</td>
</tr>
<tr>
<td><strong>LO4</strong> Evaluate a radio production in response to a brief, identifying areas for development</td>
<td><strong>P6</strong> Use industry protocols within the broadcast of a radio production</td>
<td><strong>P7</strong> Evaluate radio production outcomes, techniques and processes</td>
</tr>
<tr>
<td><strong>P7</strong> Evaluate radio production outcomes, techniques and processes</td>
<td><strong>P8</strong> Analyse feedback to identify areas of good practice and areas for further development</td>
<td><strong>P8</strong> Analyse feedback to identify areas of good practice and areas for further development</td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks

Websites

<table>
<thead>
<tr>
<th>Website</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>bbc.co.uk</td>
<td>BBC Academy</td>
</tr>
<tr>
<td></td>
<td>(General Reference)</td>
</tr>
<tr>
<td>ingentaconnect.com</td>
<td>Radio Journal</td>
</tr>
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<td></td>
<td>All sections</td>
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<td>(General Reference)</td>
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</tbody>
</table>

Links

This unit links to the following related units:

*Unit 4: Audio Practices*
*Unit 5: Audio Studies*
*Unit 6: Scriptwriting for Sound*
*Unit 10: Journalism Practices*
*Unit 25: Audio Technologies*
*Unit 32: Interview & Presentation Techniques*
*Unit 33: Reportage*
*Unit 38: Advanced Sound Media Studies*
*Unit 45: Radio Management*
*Unit 50: Sound for Media Products*
*Unit 53: Drama*
*Unit 57: Specialist Journalism*
*Unit 68: Narrative*
Unit 25: Audio Technologies

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<td>Unit Level</td>
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<td>Credit value</td>
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</table>

Introduction

Professionals working in audio production encounter a wide range of specialised hardware and software technology. Choosing the correct equipment for a project and setting it up correctly is important both in the studio and when working on location.

The aim of this unit is to familiarise students with technologies associated with audio recording, and their safe set-up and installation.

Topics included in this unit are: working safely in the studio environment, microphones and recording equipment, mixing desks and monitoring, basic studio troubleshooting, audio processing, and post-production. The unit content applies to a broad range of audio production environments and includes technology specific to radio operations such as logging, scheduling and encoding.

On successful completion of this unit, students will be able to safely set up to record live and pre-recorded sound sources in the studio and on location. They will also be able to edit and post-produce recordings and will have researched how to set up an online radio station.
**Learning Outcomes**

By the end of this unit students will be able to:

1. Manage the safe set-up of microphones and recording equipment in different environments
2. Prepare a studio and sound control room to record and mix audio sources
3. Use industry-standard audio editing and processing technologies, to prepare content for broadcast
4. Explain the technologies required for online broadcasting.
**Essential content**

**LO1** Manage the safe set-up of microphones and recording equipment in different environments

*Health and Safety:*
- Tripping hazard
- Manual handling
- Electrical hazards
- Safe use of stands
- Sound levels
- Reporting accidents.

*Microphones:*
- Characteristics: Sensitivity, polar pattern, robustness
- Types: Dynamic, ribbon, condenser, lapel, radio, cardioid/hypercardioid, omnidirectional, phantom power.

*Microphone stands*

*Headphones*

*Portable recorders:*
- Mono/stereo/mid-side
- Setting levels
- Sample rate
- Bit depth
- File formats.
LO2  **Prepare a studio and sound control room to record and mix audio sources**

*Line up:*
Setting levels throughout signal chain.

*Playout:*
Music library/database
Playlist
Track display (title, artist, time, cue, ramp, pre-fade)
Live assist
Auto.

*Mixer:*
Metering
Inputs and outputs
Input gain
Bass cut
Equalisation
Auxiliary output
Groups
Pan/balance
Prefade
Fader
Monitoring (headphones and speakers, external sources)
Radio mixer: speaker cut
Group and master faders.

*Speakers:*
Types of speaker
Mounting and set-up.
Troubleshooting to identify common faults:
Sources of hum
Incorrect settings
Incorrect connections.
Connectors
Cables
Adapters
Converters

LO3 Use industry-standard audio editing and processing technologies, to prepare content for broadcast

Digital audio workstation:
Navigation
Display and zoom
Open, record and import tracks
Transport controls
Track controls
Metering
Sample rate
Bit depth
Mixdown
Saving projects
Export (file formats).

Editing:
Choosing edit points
Cut, copy, paste
Maintaining pace and flow
Fades and crossfades.
Compressor/limiter:
Threshold
Noisefloor
Ratio
Attack time
Release time.

Effects:
Reverberation
Equalisation (graphic and parametric)
Filters (low pass, high pass, notch)
Pitch change.

LO4 Explain the technologies required for online broadcasting.

Radio operations:
Logging
Encoding for online streaming: quality versus bandwidth
Scheduling
Playlists.

Streaming hosts:
Tagging
File formats
Sample rates.
<table>
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<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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<tbody>
<tr>
<td><strong>LO1</strong> Manage the safe set-up of microphones and recording equipment in different environments</td>
<td><strong>LO1 LO2</strong></td>
<td><strong>LO1 LO2</strong></td>
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<tr>
<td>P1 Identify potential Health and Safety issues in the studio environment and on location</td>
<td>M1 Refine microphone set-up and configuration through testing</td>
<td>D1 Evaluate the relationship between microphone and equipment set-up, in studio and on location, and the quality of recorded and mixed audio</td>
</tr>
<tr>
<td>P2 Set up microphones and recording equipment in studio and on location</td>
<td><strong>LO2</strong> Prepare a studio and sound control room to record and mix audio sources</td>
<td></td>
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<tr>
<td><strong>LO2</strong> Prepare a studio and sound control room to record and mix audio sources</td>
<td>M2 Evaluate mixed and recorded audio to ensure that recorded sound will be suitable for a given output format</td>
<td></td>
</tr>
<tr>
<td>P3 Set up a studio and control room to mix and record audio sources</td>
<td>P4 Identify and correct connection problems and issues that may cause poor sound quality</td>
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</tr>
<tr>
<td>P4 Identify and correct connection problems and issues that may cause poor sound quality</td>
<td><strong>LO3</strong> Use industry-standard audio editing and processing technologies, to prepare content for broadcast</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Use industry-standard audio editing and processing technologies, to prepare content for broadcast</td>
<td>M2 Evaluate mixed and recorded audio to ensure that recorded sound will be suitable for a given output format</td>
<td></td>
</tr>
<tr>
<td>P5 Perform basic editing to remove errors in a recording</td>
<td>P6 Demonstrate the use of processing and effects on an audio recording</td>
<td><strong>LO3 LO4</strong></td>
</tr>
<tr>
<td>P6 Demonstrate the use of processing and effects on an audio recording</td>
<td>M3 Apply post-production technologies to achieve audio recordings free of unwanted artefacts</td>
<td>D2 Analyse audio recording and editing technologies suitable for audio content to be used across traditional and online broadcast mediums</td>
</tr>
<tr>
<td><strong>LO4</strong> Explain the technologies required for online broadcasting</td>
<td>M4 Evaluate encoding and compression to determine best quality for different types of online broadcast</td>
<td></td>
</tr>
<tr>
<td>P7 Assess hardware and software requirements for online broadcasting</td>
<td>P8 Discuss the role of a streaming host for online broadcast</td>
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<tr>
<td>P8 Discuss the role of a streaming host for online broadcast</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks

Websites
aes.org Audio Engineering Society
All sections
(Research)
soundonsound.com Sound on Sound
(General Reference)
transom.org Transom
All sections
(General Reference)
Links

This unit links to the following related units:

Unit 4: Audio Practices
Unit 5: Audio Studies
Unit 6: Scriptwriting for Sound
Unit 10: Journalism Practices
Unit 25: Audio Technologies
Unit 32: Interview & Presentation Techniques
Unit 38: Advanced Sound Media Studies
Unit 45: Radio Management
Unit 50: Sound for Media Products
Unit 53: Drama
Unit 57: Specialist Journalism
Unit 68: Narrative
Unit 26: Editing for Film & Television

<table>
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</table>

Introduction

Post-production involves the gathering together of raw footage, graphics, images and sound to create a finished production. The editing process for film and television is usually one of the final stages of the production process, and where an overarching creative vision comes to fruition.

An organised and professional edit, using the conventions and skills developed by editors over many years can produce creative, imaginative and professional results. The collaborative relationship between the editor and the director is key to the outcome of the production and the media industry has many examples of successful editor/director partnerships.

This unit gives students the opportunity to engage with the processes and practices of film and video editing. Students will learn how to create edits to set mood, communicate information, and create suspense, structure and meaning for their productions.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the use of editing techniques for different production contexts
2. Organise moving image and audio assets in support of a specific production context, based on a given brief
3. Create an edited sequence, combining moving image and audio assets, in response to a given brief
4. Evaluate an edited sequence through audience feedback and personal reflection.
Essential content

LO1  Explain the use of editing techniques for different production contexts

Purpose:
The role of editing and editors
Storytelling and audience engagement: Motivated editing, shot selection.

Techniques:
Montage, jump cut
Continuity editing, crossing the line
Cross cutting
Timing and pace, fast and slow cutting
Sound mix.
Film editing
Video editing

Genre:
Horror
Drama
Action
Surreal
Factual
Promotional.

LO2  Organise moving image and audio assets in support of a specific production context, based on a given brief

File management:
File formats
File storage
Backup.
Editing preparation:
Software selection
Proxy media
Clip management: Bins/events/folders, labelling/naming
Timeline matching
Resolution matching
Syncing: Multiple video sources, audio syncing.

LO3 Create an edited sequence, combining moving image and audio assets, in response to a given brief

Genre specific edit conventions

Timelines:
Video and audio.

Transitions, filters, effects:
Slow motion, time lapse
Captions, graphics
Chroma key
Sound mix
Grading.

Encoding:
Codex selection: Burn-in-time-codes (BITC), encoding for a specific purpose (resolution, screen ratio, platform-dependent (cinema, television, mobile)).

Rendering/Output:
First assembly
Rough cut and variations
First cut
Fine cut
Final cut.
LO4 Evaluate an edited sequence through audience feedback and personal reflection

Audience feedback:
Pre-screening
Questionnaire
Focus Group
Genre conventions
Technical and professional standards
Review and revise: Re-edit, re-shoot, rewrite.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Explain the use of editing techniques for different production contexts</td>
<td><strong>P1</strong> Discuss the purpose of film and video editing and its role in the production process</td>
<td><strong>D1</strong> Critically analyse the relationship between editing techniques and audience engagement</td>
</tr>
<tr>
<td><strong>M1</strong> Evaluate the ways that different genres use specific editing techniques</td>
<td><strong>P2</strong> Explain the role of the editor in a film or television production and their relationship to others within the process</td>
<td></td>
</tr>
<tr>
<td><strong>M2</strong> Define a standard naming convention for digital assets</td>
<td><strong>D2</strong> Justify the approach to asset organisation and management, in relation to the overall editing pipeline</td>
<td></td>
</tr>
<tr>
<td><strong>M3</strong> Evaluate the editing changes required to output to different platforms</td>
<td><strong>D3</strong> Produce a final cut of an edited sequence, in response to critical evaluation of audience feedback and reflection</td>
<td></td>
</tr>
<tr>
<td><strong>M4</strong> Analyse audience feedback to determine the need for further development of an edited sequence</td>
<td><strong>LO2</strong> Organise moving image and audio assets in support of a specific production context, based on a given brief</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Create an edited sequence, combining moving image and audio assets, in response to a given brief</td>
<td><strong>P3</strong> Organise digital asset files in preparation for editing</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Collate and encode appropriate file formats and files in preparation for editing</td>
<td><strong>M5</strong> Define a standard naming convention for digital assets</td>
<td></td>
</tr>
<tr>
<td><strong>LO4</strong> Evaluate an edited sequence through audience feedback and personal reflection</td>
<td><strong>LO3</strong> LO4</td>
<td></td>
</tr>
<tr>
<td><strong>P5</strong> Develop preliminary edits and variations of a sequence, based on a given brief</td>
<td><strong>P6</strong> Encode a fine cut of an edited sequence for presentation in a specific format</td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong> Present the fine cut of an edited sequence to a defined audience</td>
<td><strong>P8</strong> Evaluate audience feedback through a screening, questionnaire or focus group</td>
<td></td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites

mediacollege.com Media College
Video editing
(Research)

nofilmschool.com No Film School
All sections
(General Reference)

videomaker.com Video Maker
All sections
(General Reference)

videos.pexels.com Pexels
Video
(Development Tool)

wfpp.cdrs.columbia.edu Women film pioneer project
All sections
(Research)
Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set)
Unit 2: Creative Media Industry
Unit 7: Film & Television Practices
Unit 8: Film Studies
Unit 9: Light & Sound
Unit 16: Motion Graphics Practices
Unit 17: Visual Effects & Motion Graphics Cultures
Unit 27: Storyboarding
Unit 30: Principles of Animation
Unit 39: Advanced Television Practices
Unit 42: Advanced Motion Graphics Studies
Unit 43: Advanced Visual Effects Studies
Unit 50: Sound for Media Products
Unit 53: Drama
Unit 54: Multi-camera Production
Unit 56: Documentary
Unit 64: Advanced Compositing for Film & Television
Unit 27: Storyboarding

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</table>

Introduction

Media production is a complex process. The translation of ideas, stories, or information into media that can be consumed through audio, video or interactively, requires a high-level of planning and preparation.

Creating storyboards is an essential part of planning media productions, ranging from film and television, to interactive websites, apps and games. A storyboard provides a visual representation of what will appear on the screen for the viewing audience; it also provides the production and development team with essential instructions that will assist with the creation of assets and scenes.

In this unit, students will explore the different uses of storyboards across a range of media sectors and learn how to select the appropriate style and format of documentation to produce work. Students will develop and utilise design skills and create completed storyboards for use in a production context. Finally, they will also review and critically evaluate planning work to ensure that it is fit for purpose within a chosen context.
Learning Outcomes

By the end of this unit students will be able to:

1. Explore the use of storyboards for creative media production
2. Analyse a given brief, to define key features to be developed in a storyboard
3. Create storyboards, using industry-standard tools and techniques, for a creative media production in response to a given brief
4. Evaluate storyboards in their effectiveness in communicating the narrative of a creative media production.
Essential content

LO1 Explore the use of storyboards for creative media production

Creation of storyboards:
Visual expression of ideas e.g. images of actions, characters and sets
Representation of essential technical details for crew members: Camera angles, movements, edits, timeframes.

Storyboard content:
Images
Camera movements
Camera angles
Sound direction
Transitions
Edits.

Storyboard layout:
For ease of use
Separation of images and directions
Reflect continuity
Use of page referencing
Style and format
Size.

Storyboards for different sectors:
Television
Films
Animation
Games design.
LO2 **Analyse a given brief, to define key features to be developed in a storyboard**

The brief:
Media sector: Film/television, infographic, motion graphics, video game, visual effects, others
Narrative: Fiction, non-fiction, documentary, games, platform (PC, mobile, console)
Web/App: User experience, user interface
Genre.

Scripts:
Stage directions.

Selection of storyboard template/format/style

LO3 **Create storyboards, using industry-standard tools and techniques, for a creative media production in response to a given brief**

Initial planning and ideas generation

Drawing and design techniques:
Drafting
Sketching
Sourcing and importing images.

Point of view:
Communication of camera placement
Communication of movement
Communication of height, level and angle.

Use of sound:
Diegetic
Non-diegetic
Sound effects.
Production:
Drafting techniques
Style/content/format for chosen production
Drawing and design techniques
Sound directions
Shot/view types
Movements
Angles and framing
Timings
Edits and transitions.

LO4 Evaluate storyboards in their effectiveness in communicating the narrative of a creative media production.

Reflection:
Technical execution
Narrative clarity: Narrative structure, visual communication
Production communication: View/shot structure, user experience/interaction.
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<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>Explore the use of storyboards for creative media production</td>
<td><strong>LO1 LO2</strong></td>
</tr>
<tr>
<td><strong>P1</strong></td>
<td>Investigate the creation of storyboards for different media sectors.</td>
<td><strong>D1</strong> Critically evaluate storyboards to determine the relationship between style and genre, and how these are communicated.</td>
</tr>
<tr>
<td><strong>P2</strong></td>
<td>Assess the content and layout of storyboards for different media sectors.</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong></td>
<td>Evaluate a given brief, to define key features to be developed in a storyboard.</td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong></td>
<td>Identify requirements of a brief, to inform the development of storyboards.</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong></td>
<td>Evaluate key narrative features to be communicated through storyboards.</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong></td>
<td>Create storyboards, using industry-standard tools and techniques, for a creative media production in response to a given brief.</td>
<td><strong>LO3 LO4</strong></td>
</tr>
<tr>
<td><strong>P5</strong></td>
<td>Create storyboards in response to a given brief.</td>
<td><strong>D3</strong> Critically evaluate the relationship between communication of narrative and technical information in storyboards, to meet the requirements of a brief.</td>
</tr>
<tr>
<td><strong>P6</strong></td>
<td>Use industry-standard tools and techniques in the creation of storyboards for a given media sector.</td>
<td></td>
</tr>
<tr>
<td><strong>LO4</strong></td>
<td>Evaluate storyboards in their effectiveness in communicating the narrative of a creative media production.</td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong></td>
<td>Evaluate the use of tools and techniques used to produce storyboards in support of a brief.</td>
<td></td>
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<tr>
<td><strong>P8</strong></td>
<td>Assess the relationship between storyboard approach and narrative structure.</td>
<td></td>
</tr>
<tr>
<td><strong>M1</strong></td>
<td>Analyse the use of storyboards to communicate technical details to production teams.</td>
<td></td>
</tr>
<tr>
<td><strong>M2</strong></td>
<td>Assess the requirements of different media sectors and formats and their influence on the requirements of storyboards.</td>
<td></td>
</tr>
<tr>
<td><strong>M3</strong></td>
<td>Develop storyboards that communicate production information including point of view, movement, , timing and audio.</td>
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</tr>
<tr>
<td><strong>M4</strong></td>
<td>Analyse how the storyboard communicates technical details for production teams.</td>
<td></td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites
finegamedesign.com
All sections
(General Reference)

storybookthat.com
Storyboard That
All sections
(General Reference)

webhostdesignpost.com
Webhost Design Post
All sections
(General Reference)
Links

This unit links to the following related units:

Unit 7: Film & Television Practices
Unit 9: Light & Sound
Unit 16: Motion Graphics Practices
Unit 17: Visual Effects & Motion Graphics Cultures
Unit 19: Visual Effects Practices
Unit 21: Game Development Practices
Unit 23: Game Design
Unit 30: Principles of Animation
Unit 31: Art Development
Unit 34: Principles of Photography
Unit 35: Principles of User Experience & User Interface Design
Unit 39: Advanced Television Practices
Unit 42: Advanced Motion Graphics Studies
Unit 43: Advanced Visual Effects Studies
Unit 44: Advanced Game Development Studies
Unit 51: Magazine & Feature Production
Unit 53: Drama
Unit 54: Multi-camera Production
Unit 60: Advanced Animation
Unit 67: Scriptwriting for Film & Television
Unit 68: Narrative
Unit 70: Scripting for Games
Unit 75: Environment & Level Design
Unit 28: Investigative Journalism

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</table>

Introduction

The internet has become a strong tool in modern digital journalism. Investigative journalism in the 21st century can still be based on the concepts of face-to-face interviewing techniques, yet gain that information by remaining within the ‘best practice’ codes and conventions of media law and journalism ethics.

Investigative journalists of the digital era should be able to cope with any topic they are assigned to. They should have the confidence and skills to use modern digital technology competently and comprehensively, yet not be dominated or feel inhibited by that technology’s advances or resources.

This unit introduces the key concepts of primary and secondary research methods as they apply to investigative digital journalism. There is also a strong focus on how to cultivate sources, check information, and present findings which will inform, educate and entertain target audiences.

Topics include: interview techniques, use of data journalism, traditional primary and secondary sources, legal and ethical considerations, and effective presentation of the final outcomes.

On successful completion of this unit, students will be able to use basic skills and techniques which are required to develop and implement a reliable investigative approach to modern journalism in its various formats.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the key research skills used in modern investigative journalism
2. Develop a legal and ethical strategy to investigate a topic in response to a brief
3. Produce a work of investigative journalism which adheres to industry-standard codes, conventions and practices
4. Evaluate a work of investigative journalism, based on editorial comment and audience feedback.
Essential content

**LO1** Discuss the key research skills used in modern investigative journalism

*Identify and research:*
- Generating ideas: Current affairs, social media, contemporary culture, media review
- Finding sources: Verifying sources, cross-checking.

*Resources:*
- Libraries
- Internet
- Reference works
- Cuttings files
- Interviews.

**LO2** Develop a legal and ethical strategy to investigate a topic in response to a brief

*Legal codes:*
- Relating to people
- Relating to events.

*Ethical codes:*
- Editors’ code
- Professional body codes
- Union codes
- Using social media
- Validating sources
- Confidential contacts.
LO3 **Produce a work of investigative journalism which adheres to industry-standard codes, conventions and practices**

*Rules of grammar:*
- Language of journalism
- Recording skills.

*Editorial requirements:*
- House styles
- Editorial guidelines
- Appropriate style
- Angle of story
- Editing copy.

LO4 **Evaluate a work of investigative journalism, based on editorial comment and audience feedback.**

*Sources of information:*
- Self-evaluation
- Audience comments
- Social media.

*Responding to comment and feedback:*
- Editing
- Re-write
- Social media engagement
- Ideas for future follow-up investigations.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Discuss the key research skills used in modern investigative journalism</td>
<td><strong>M1</strong> Assess the role of different forms of research in the development of forms of investigation</td>
<td><strong>D1</strong> Create a strategy which clearly uses the key theories and skills of modern investigative journalism</td>
</tr>
<tr>
<td><strong>P1</strong> Explore the key research skills used in modern investigative journalism</td>
<td><strong>P2</strong> Compare different forms of research in developing ideas for investigative journalism</td>
<td><strong>LO2</strong> Develop a legal and ethical strategy to investigate a topic in response to a brief</td>
</tr>
<tr>
<td><strong>LO2</strong> Develop a legal and ethical strategy to investigate a topic in response to a brief</td>
<td><strong>M2</strong> Justify a legal and ethical strategy, in relation to a brief, for a given context</td>
<td><strong>LO2</strong> LO3 <strong>D2</strong> Analyse the relationship between a legal and ethical strategy and industry-standard codes, conventions and practices in relation to a work of investigative journalism</td>
</tr>
<tr>
<td><strong>P3</strong> Explain the legal and ethical frameworks relevant to investigative journalism</td>
<td><strong>P4</strong> Define a legal and ethical strategy in response to a brief</td>
<td><strong>LO3</strong> Produce a work of investigative journalism which adheres to industry-standard codes, conventions and practices</td>
</tr>
<tr>
<td><strong>P5</strong> Undertake research, writing and editing of an investigative journalism work</td>
<td><strong>P6</strong> Explain how a work of investigative journalism complies with industry-standard codes, conventions and practices</td>
<td><strong>M3</strong> Evaluate a work of investigative journalism, to highlight issues of non-compliance with codes, conventions and practices</td>
</tr>
<tr>
<td><strong>LO4</strong> Evaluate a work of investigative journalism, based on editorial comment and audience feedback</td>
<td><strong>P7</strong> Present a work of investigative journalism to a diverse audience</td>
<td><strong>D3</strong> Develop a social media strategy to engage in public discourse around issues raised in a work of investigative journalism</td>
</tr>
<tr>
<td><strong>P8</strong> Assess professional and non-professional feedback</td>
<td><strong>M4</strong> Analyse editorial comment and audience feedback to identify the need for editing or re-writing</td>
<td>****</td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks

Websites
bajunion.org.uk British Association of Journalists All sections (General Reference)
bbc.co.uk/academy/journalism BBC Academy Journalism (Research)
spj.org Society of Professional Journalists All sections (General Reference)
tcij.org/resources The Centre for Investigative Journalism Resources (Training)
thebureauinvestigates.com The Bureau of Investigative Journalism All sections (General Reference/Research)
Links

This unit links to the following related units:

Unit 10: Journalism Practices
Unit 11: Journalism & Society
Unit 12: Digital Page Production
Unit 24: Radio Production
Unit 29: Shorthand
Unit 32: Interview & Presentation Techniques
Unit 33: Reportage
Unit 40: Advanced Journalism Studies
Unit 51: Magazine & Feature Production
Unit 56: Documentary
Unit 57: Specialist Journalism
Unit 63: Market Research
Unit 72: News & Editorial
Unit 29: Shorthand

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Introduction

While shorthand is still viewed as a traditional journalism skill for taking notes, especially during interviews, it should not be dismissed as outdated simply because of the increasingly rapid developments in digital technologies. There are still numerous locations where journalists cannot use digital recording equipment, such as many court sittings and local government meetings, and the traditional method of accurate and authentic shorthand is required.

Students will also find shorthand exceptionally useful for recording by hand face-to-face or telephone interviews where digital recording devices are not, or cannot, be used. The skills of shorthand can additionally be used as a hand-written back-up to digitally recorded content.

This unit introduces the key concepts behind the symbols and vocabulary of Teeline shorthand. It is similar to learning a new language and students will be able to build their speed as they learn more symbols for words, phrases and sounds.

Topics included in this unit are: key symbols for consonants, vowels, words, sentences, building speeds and transcribing shorthand notes.

On successful completion of this unit, students will be able to record shorthand Teeline notes at speeds of between 80 and 100 wpm and translate those shorthand notes accurately and authentically.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the contexts in which the use of shorthand may be required
2. Apply shorthand skills in the accurate recording of live speech
3. Undertake transcription of shorthand notes to provide the basic content for further development
4. Evaluate a journalistic work, based on transcribed shorthand notes, in relation to completeness and accuracy.
Essential content

**LO1** Explain the contexts in which the use of shorthand may be required

*Scenarios for shorthand:*
- Impromptu meetings
- Digital recordings prohibited
- Technical difficulties
- Recording of key facts
- Verbatim speech.

*Legal situations:*
- In court and on exit from court
- At end of legal process.

*Informational situations:*
- Briefings
- Press conferences
- Face-to-face and telephone interviews
- On and off the record
- In private and in public situations.

*Political situations:*
- Speeches
- Council and committee meetings
- Parliamentary proceedings
- Assembly proceedings
- Rallies and doorsteps.
LO2 **Apply shorthand skills in the accurate recording of live speech**

*Systems and theories:*  
Teeline, Pitman, Gregg  
Chosen system rationale.

*Materials and outlines:*  
Joining letters  
Signs and symbols  
Alphabet  
Word beginnings and endings  
Figures, numbers and currencies.

*Selectivity:*  
Whole items  
Main points and lists.

LO3 **Undertake transcription of shorthand notes to provide the basic content for further development**

*Interviews:*  
Face-to-face  
Telephone  
Accuracy of facts  
On and off the record.

*Speeches:*  
Main points  
Grammatical accuracy.

*Official proceedings:*  
What can be reported  
Use of official language and terms  
Translating into journalistic language.
Transcription:
Grammatical sense
Legal issues
Ethical issues
News sense.

LO4 Evaluate a journalistic work, based on transcribed shorthand notes, in relation to completeness and accuracy.

Ensuring completeness:
Read over notes
Accurately transcribe
Write story.

Journalistic formats for story:
Print
Audio (script)
Moving image (script)
Online: Web, social media.

Story notes for production context:
Print
Broadcast
Audio: Moving image, online.

Evaluation of accuracy:
Legal
Ethical
Factual
Grammatical.
<table>
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<tr>
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<th>Merit</th>
<th>Distinction</th>
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<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>Explain the contexts in which the use of shorthand may be required</td>
<td><strong>D1</strong> Evaluate contemporary legal statutes in relation to recording of official events</td>
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<tr>
<td><strong>P1</strong></td>
<td>Discuss situations in which the use of digital/analogue recording devices may be restricted</td>
<td><strong>M1</strong> Assess the legal issues associated with different forms of recording in given contexts</td>
</tr>
<tr>
<td><strong>P2</strong></td>
<td>Assess the way that shorthand provides an alternative method of accurate recording of the spoken word</td>
<td><strong>D2</strong> Evaluate accuracy of shorthand notes to identify areas for further development and strategies for increased speed of recording</td>
</tr>
<tr>
<td><strong>LO2</strong></td>
<td>Apply shorthand skills in the accurate recording of live speech</td>
<td><strong>M2</strong> Compare shorthand recording with digital recording to evaluate accuracy</td>
</tr>
<tr>
<td><strong>P3</strong></td>
<td>Discuss the symbols used in shorthand to accurately record speech at speed</td>
<td><strong>P3</strong> Discuss the symbols used in shorthand to accurately record speech at speed</td>
</tr>
<tr>
<td><strong>P4</strong></td>
<td>Record passages of speech accurately using shorthand</td>
<td><strong>P4</strong> Record passages of speech accurately using shorthand</td>
</tr>
<tr>
<td><strong>LO3</strong></td>
<td>Undertake transcription of shorthand notes to provide the basic content for further development</td>
<td><strong>LO3</strong></td>
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<tr>
<td><strong>P5</strong></td>
<td>Transcribe shorthand notes into clear passages of text</td>
<td><strong>M3</strong> Prepare outlines and drafts of journalistic work, based on transcribed shorthand notes</td>
</tr>
<tr>
<td><strong>P6</strong></td>
<td>Compile transcribed notes into structured bodies of written work</td>
<td><strong>M4</strong> Compare how different media reflect alternative views of the same event, based on shorthand notes and transcription</td>
</tr>
<tr>
<td><strong>LO4</strong></td>
<td>Evaluate a journalistic work, based on transcribed shorthand notes, in relation to completeness and accuracy</td>
<td><strong>P7</strong> Present a journalistic work, based on shorthand recording and transcription of speech</td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks

Websites
bbc.co.uk/academy/journalism BBC Academy
Journalism
(General Reference)
nctj.com National Council for Training
Journalists
All sections
(General Reference)
Links

This unit links to the following related units:

*Unit 1: Individual Project (Pearson-set)*
*Unit 2: Creative Media Industry*
*Unit 3: Professional Practice*
*Unit 10: Journalism Practices*
*Unit 11: Journalism & Society*
*Unit 24: Radio Production*
*Unit 28: Investigative Journalism*
*Unit 32: Interview & Presentation Techniques*
*Unit 33: Reportage*
*Unit 37: Personal Professional Development*
*Unit 40: Advanced Journalism Studies*
*Unit 51: Magazine & Feature Production*
*Unit 56: Documentary*
*Unit 57: Specialist Journalism*
*Unit 63: Market Research*
*Unit 72: News & Editorial*
Unit 30: Principles of Animation

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Introduction

Animators are responsible for the portrayal of movement in media products, using specialist traditional and digital hardware and software packages. The scope of animation is incredibly broad from the widely-recognised character and narrative-driven films to motion information graphics that enrichen screen-based experiences. The animation industry is increasingly diversified and growing area, spanning multiple media pathways.

Animation is used in all areas of a media production; animators can bring characters to life in TV shows, create the movement of monsters in films, produce slick logos for advertising and allow players to move characters around in games. These skills can also be used in a wider field such as medical, architectural, forensic and education.

While most animation is created using specific software packages, traditional principles and skills are still used within most productions; therefore, an awareness of how these impact on an animator’s role remain important.

On successful completion of this unit, students will be aware of different types of animation and how to apply them in a production. They will create animations for use within a production, presenting them in a suitable format for a client.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the principles and practices of animation
2. Create animations, using industry-standard tools and techniques, in response to a given brief
3. Present a finished animation within a defined media product, in response to a brief
4. Evaluate audience feedback, based on presentation of an animation within a defined media product.
Essential content

LO1 Explain the principles and practices of animation

Animation types:
2D animation
3D animation
Cartoon versus realism
Freeform animation
Animation cycles
Scripted animation
In game animation
Cut scene animations
Motion graphics.

Software:
2D software
3D software
Game engines.

Rendering:
Pre-visualisation
Pre-rendered
Real time rendering
Lighting
Effects.
12 Principles of animation:
Squash & stretch
Anticipation
Staging
Straight ahead action/Pose-to-post
Slow in/Slow out
Secondary action
Timing
Exaggeration
Solid drawing
Appeal.

Rigging:
Forward Kinematics (FK)
Inverse Kinematics (IK)
Rig type
Rig limitations.

LO2 Create animations, using industry-standard tools and techniques, in response to a given brief

Analysing the brief:
Story/narrative
Project type
Animation type
Aims/objectives.

Software:
2D software
3D software
Game engines.
Planning:
Storyboards
Animatic
Performance considerations
Timescales
Testing
Contingency.

Production:
Pipeline requirements
Rigging
Body mechanics
Keyframes
Inbetweens
Motion graphs
Camera position
Timing
Posing
Acting
Frame rates
Previews
Export formats
Resolution.

LO3 Present a finished animation within a defined media product, in response to a brief

Media product:
TV/Film
Presentation/Infographic
Website
Mobile app
Game
Advertisement.
Presentation requirements:
Scene set-up
Lighting
Compositing
Rendering
Editing.

Output:
Format
Resolution
Exporting
Playback.
Audience
Accessibility
Delivery method
Aesthetic quality

LO4 Evaluate audience feedback, based on presentation of an animation within a defined media product

Media product:
Technical execution
Client requirements.

Audience Feedback:
Methodologies
Quantitative versus qualitative
Discussion/focus groups
Questionnaire
Observation
Interview.
# Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Explain the principles and practices of animation</td>
<td><strong>M1</strong> Evaluate different types of animation in relation to their application in specific media contexts</td>
<td><strong>D1</strong> Analyse test animations, based on the application of principles of animation, identifying areas for further development</td>
</tr>
<tr>
<td><strong>P1</strong> Discuss the 12 principles of animation and their application within creative media production</td>
<td><strong>P2</strong> Explain the different types of animation and the software that may be used in their production</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Create animations, using industry-standard tools and techniques, in response to a given brief</td>
<td><strong>M2</strong> Evaluate animations, through iterative testing, to refine and develop in relation to a given brief</td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Evaluate a given brief to determine the requirements for an animation sequence</td>
<td><strong>P4</strong> Develop test animations using industry-standard tools and techniques</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Present a finished animation, within a defined media product, in response to a brief</td>
<td><strong>M3</strong> Justify the animation approach, with regard to its suitability for integration into a defined media product</td>
<td><strong>D2</strong> Critically evaluate animation output and audience feedback, to highlight how an animated sequence enhances a defined media product</td>
</tr>
<tr>
<td><strong>P5</strong> Analyse media product requirements to define the parameters for final animations</td>
<td><strong>P6</strong> Present finished animations, in a format suitable for the intended media product</td>
<td></td>
</tr>
<tr>
<td><strong>LO4</strong> Evaluate audience feedback, based on presentation of an animation within a defined media product</td>
<td><strong>M4</strong> Reflect on issues from audience feedback to identify areas of good practice and areas for improvement</td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong> Use industry-standard methods to gather audience feedback, following a presentation</td>
<td><strong>P8</strong> Analyse audience feedback to the presentation of a media product with animation</td>
<td></td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites
animationmeat.com Animation Meat
All sections
(Research)

animatorisland.com Animator Island
51-great-animation-exercises-to-master
(Tutorials)

cartoonbrew.com Cartoon Brew
All sections
(Animation news/Discussion Forum)

11secondclub.com The 11 second club
All sections
(Tutorials)

3dtotal.com 3D Total
All sections
(Industry news/Tutorials/General Reference)
Links

This unit links to the following related units:

Unit 7: Film & Television Practices
Unit 9: Light & Sound
Unit 16: Motion Graphics Practices
Unit 17: Visual Effects & Motion Graphics Cultures
Unit 19: Visual Effects Practices
Unit 26: Editing for Film and Television
Unit 27: Storyboarding
Unit 31: Art Development
Unit 34: Principles of Photography
Unit 39: Advanced Television Practices
Unit 42: Advanced Motion Graphics Studies
Unit 43: Advanced Visual Effects Studies
Unit 46: Advanced Rendering & Visualisation
Unit 47: Emerging Technologies
Unit 52: Web Development Frameworks
Unit 60: Advanced Animation
Unit 61: Advanced 3D Modelling
Unit 64: Advanced Compositing for Film & Television
Unit 67: Scriptwriting for Film & Television
Unit 68: Narrative
Unit 31: Art Development

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</table>

Introduction

As technologies have developed, artistic practices have evolved to enable media producers to express themselves in a variety of ways. Whilst this technology has allowed for the creation of a diverse range of artistic styles and formats, technological limitations have also encouraged art for media to develop in alternative and interesting ways that still influence development of current productions.

Through this unit, students will explore diverse approaches to the creation of artwork for different media production formats. Through experimentation, testing, feedback and implementation, students will develop skills and techniques to create artwork in different styles for different audiences.

On successful completion of this unit, students will have an awareness of the types of artwork used within media products. They will have the opportunity to develop and create artwork, working within industry practices. In addition, they will develop an awareness of technical considerations when creating artwork for a range of products in different formats for application in future projects.
Learning Outcomes

By the end of this unit students will be able to:

1. Explore art development practices and processes through research and analysis
2. Develop preliminary artwork, using industry-standard tools and techniques, in response to a brief
3. Produce final artworks, for a given media production product, based on application of an iterative creative process
4. Present final artworks, in a format suitable for a given media production output.
Essential content

LO1 Explore art development practices and processes through research and analysis

Art types:
Genres
Concept
Styles
Themes
Figurative and abstract.

Production processes:
Digital and traditional
Image manipulation
Sketching
Vectors and raster
2D/3D
Sculpting and modelling
Rendering methods
Workspace layouts
Palettes
Software add-ons.

Design cycle:
Experimentation
Production
Testing
Refinement.
**Media production contexts:**
Film & TV
Games
Web and app
Animation
Advertising
Social media
Emerging practices.

**LO2** Develop preliminary artwork, using industry-standard tools and techniques, in response to a brief

**Brief analysis:**
Media production context
Client Requirements
Audience identification
Legal and ethical constraints.

**Client:**
Approval
Feedback
Revisions
Usage rights.

**Proposal:**
Concept
Structure
Planning
Budget
Timescales
Objectives
Visuals
Industry protocols.
Tools:
Digital
Traditional
Collaboration
Communication
Organisation.

LO3  **Produce final artworks, for a given media production product, based on application of an iterative creative process**

*Production:*
Design
Software
Planning
Schedule
Milestones
Asset management
Filenames
Back-up
Hardware
Creative cycle
Journals and log
Lighting
Composition
Layout
Colour space
Materials
Health and Safety.
Testing and development:
Reflection
Mock-up
Feedback
Version control
Colour reproduction
Rendering
Experimentation
Presentation
Annotation
Critique
Revision
Design iteration.

LO4 **Present final artworks, in a format suitable for a given media production output**

*Output:*
Compression
Format
Resolution
Optimisation
Industry-standards and protocols
File type.

*Client feedback:*
Meeting client needs
Meeting client expectations
Audience expectations
Critique
Demonstration
Focus group.
**Evaluation:**

Initial intentions and brief
Client needs
Audience needs
Relationship to media product context
Development processes and efficiency
Quality of outcomes
Comparison to industry products
Development opportunities.
### Learning Outcomes and Assessment Criteria

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<thead>
<tr>
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<tbody>
<tr>
<td><strong>LO1</strong> Explore art development practices and processes through research and analysis</td>
<td><strong>LO1 LO2</strong></td>
<td><strong>D1</strong> Justify the approach to artwork development, based on critical analysis of market products and processes, in meeting the requirements of a brief</td>
</tr>
<tr>
<td><strong>P1</strong> Discuss the different types of artworks used in different genres</td>
<td><strong>M1</strong> Compare different artwork types and processes used within a specific field of media production</td>
<td></td>
</tr>
<tr>
<td><strong>P2</strong> Explain the processes of developing art and their application within different media production contexts</td>
<td><strong>LO2</strong> Develop preliminary artwork, using industry-standard tools and techniques, in response to a brief</td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Evaluate a given brief to define the parameters for art development</td>
<td><strong>M2</strong> Evaluate the production benefits and challenges of digital and traditional approaches to artwork development</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Create preliminary artwork, using industry-standard tools and techniques, in response to a given brief</td>
<td><strong>P5</strong> Create artwork for a media product, iteratively refining to meet the requirements of a brief</td>
<td></td>
</tr>
<tr>
<td><strong>P6</strong> Develop final artwork for a defined media production context</td>
<td><strong>P6</strong> Develop final artwork for a defined media production context</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Produce final artworks, for a given media production product, based on application of an iterative creative process</td>
<td><strong>M3</strong> Justify the types of artwork developed, in relation to their use in a specific media production context</td>
<td></td>
</tr>
<tr>
<td><strong>P5</strong> Create artwork for a media product, iteratively refining to meet the requirements of a brief</td>
<td><strong>M4</strong> Evaluate the way that final artwork responds to the relationship between client requirements and audience expectations</td>
<td></td>
</tr>
<tr>
<td><strong>P6</strong> Develop final artwork for a defined media production context</td>
<td><strong>LO3 LO4</strong></td>
<td><strong>D2</strong> Critically evaluate final artwork, in relation to its application to a specific media production, based on audience feedback and personal reflection</td>
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<tr>
<td><strong>LO4</strong> Present final artworks, in a format suitable for a given media production output</td>
<td><strong>LO4</strong></td>
<td><strong>P7</strong> Present finished art development work, in response to a brief</td>
</tr>
<tr>
<td><strong>P7</strong> Present finished art development work, in response to a brief</td>
<td><strong>M4</strong> Evaluate the way that final artwork responds to the relationship between client requirements and audience expectations</td>
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<tr>
<td><strong>P8</strong> Discuss how finished artwork meets the requirement of a client</td>
<td><strong>P8</strong> Discuss how finished artwork meets the requirement of a client</td>
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</table>
Recommended resources

Textbooks


Websites

cgsociety.com CG Society
All sections
(General Reference)

creativebloq.com Creative Bloq
All sections
(Tutorials/General Reference)
digitalartsonline.co.uk Digital Arts Magazine
All sections
(Tutorials/General Reference)

iamag.co IAMAG
All sections
(Tutorials/General Reference)

pixelprospector.com Pixel Prospector
All sections
(General Reference)
Links

This unit links to the following related units:

Unit 12: Digital Page Production
Unit 15: Web Development
Unit 16: Motion Graphics Practices
Unit 17: Visual Effects & Motion Graphics Cultures
Unit 18: Typography
Unit 19: Visual Effects Practices
Unit 23: Game Design
Unit 27: Storyboarding
Unit 30: Principles of Animation
Unit 41: Advanced Web & App Development Studies
Unit 42: Advanced Motion Graphics Studies
Unit 43: Advanced Visual Effects Studies
Unit 44: Advanced Game Development Studies
Unit 46: Advanced Rendering & Visualisation
Unit 47: Emerging Technologies
Unit 48: Mobile Game Development
Unit 51: Magazine & Feature Production
Unit 60: Advanced Animation
Unit 61: Advanced 3D Modelling
Unit 65: Marketing & Promotion
Unit 66: Branding & Identity
Unit 72: News & Editorial
Unit 75: Environment & Level Design
Unit 32: Interview & Presentation Techniques

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Introduction

Interviewing and presenting are key formats for the gathering and distribution of information across a wide range of media. Within journalism, the interview is a key feature of many different types of news gathering, both live and recorded (in writing, audio or video). For film and television, the set-up and recording of an interview requires specific skills in camera-work, as well as structuring the dialogue.

Getting the most out of an interview is vital for any production. The ability to interview people using the right questions, tone of voice, body language and knowledge, requires skill and experience. Interviewing for any purpose means being flexible and able to change direction at a moment’s notice, this requires knowledge and courage; and can often be the difference between an average interview and an excellent interview.

Similarly, the skills required to present information are critical to almost every professional context. For journalists, the ability to present to camera or audio is essential for the relaying of news and editorial content. The camera set-up, lighting and recording of a presentation for broadcast all play an essential role in setting the tone of the presentation. Presenting ideas to a client requires a clear agenda and focus to ensure that the information is relayed clearly and precisely.

This unit gives students the opportunity to study and practise interview and presentation techniques for a range of different purposes. Students will learn how to fact-find and verify information that will support the preparation for a successful interview.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the key features and purpose of interviews and presentations
2. Illustrate the technical requirements for the set-up and recording of interviews and presentations for different media
3. Carry out and record an interview, based on research, in response to an identified topic
4. Present excerpts from an interview, and related research, to explain an identified topic.
Essential content

LO1 **Explain the key features of interviews and presentations**

*Interview:*

The purpose of questioning: Questions to establish confidence, settling questions, open and closed questions, funnelling, leading questions, provocative questions, spontaneous questions.

Coaching techniques: Push/pull model, active listening

Types of interviews: Formal and informal, group interview (chat show), documentary interview, debate, sports, specialist & niche, news.

*Presentation:*

Presentation functions: Information, promotion, demonstration, entertainment, education.

Presentation types: Live, recorded, audience issues (demographics, expectations, venue).

LO2 **Illustrate the technical requirements for the set-up and recording of interviews and presentations for different media**

*Interview styles:*

Mode of address, para language, silence

Audience appropriate style

Proxemics: Body language, gesture, posture, body and head movement

Kinesis: Facial expression, eye contact, ‘turn to speak’ indicators.

Technical requirements: Recording (audio e.g. microphones, visual e.g. camera, audience position/proximity, written).

*Presentation styles:*

Scripted

Spontaneous

Demonstration

Audience engagement

Technical requirement: Live (audio e.g. microphones, video/screen set-up, software), recorded (audio, camera).
LO3 **Carry out and record an interview, based on research, in response to an identified topic**

*Research:*
- Primary and secondary
- Background information / context
- Subject specific information
- Validity and reliability of information
- Gathering and evaluating information.

*Questions:*
- Devising questions for a range of interview types
- Ethics and appropriateness of questions
- Acknowledging diversity (age, gender, sexuality etc.)
- Appropriate language.

LO4 **Present excerpts from an interview, and related research, to explain an identified topic**

*Presentation format:*
- Audio
- Video
- Print.

*Presentation content:*
- Research
- Interviews
- Presentation narrative structure
- Introduction, summary, Q and A.

*Presentation delivery:*
- Body language
- Tone of voice
- Confidence
- Pronunciation: Projection, pace, pitch.
### Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Explain the key features and purpose of interviews and presentations</td>
<td><strong>P1</strong> Discuss the key features of interviews for different media</td>
<td><strong>LO1</strong> <strong>LO2</strong></td>
</tr>
<tr>
<td><strong>P2</strong> Explain the key features of presentations for different media</td>
<td><strong>M1</strong> Compare the features of interviews and presentations for different media</td>
<td><strong>D1</strong> Analyse the technical requirements necessary to achieve the key features of interviews and presentations for different media</td>
</tr>
<tr>
<td><strong>LO2</strong> Illustrate the technical requirements for the set-up and recording of interviews and presentations for different media</td>
<td><strong>P3</strong> Explain the technical requirements for recording interviews in different media</td>
<td><strong>M2</strong> Evaluate the potential problems of conducting interviews or presentations in different environments</td>
</tr>
<tr>
<td><strong>P4</strong> Discuss the technical requirements for the delivery and recording of presentations in different media</td>
<td><strong>P5</strong> Prepare questions, based on research and analysis of an identified topic, to support an interview</td>
<td><strong>LO3</strong> <strong>LO4</strong></td>
</tr>
<tr>
<td><strong>P6</strong> Conduct and record an interview, related to an identified topic</td>
<td><strong>M3</strong> Evaluate interview questions, highlighting areas for potential divergence or expansion during the interview</td>
<td><strong>D2</strong> Analyse the way that research informs interview preparation and presentation</td>
</tr>
<tr>
<td><strong>LO3</strong> Carry out and record an interview, based on research, in response to an identified topic</td>
<td><strong>P7</strong> Identify key excerpts from an interview that support points for presentation</td>
<td><strong>LO3</strong> <strong>LO4</strong></td>
</tr>
<tr>
<td><strong>P8</strong> Present excerpts from an interview, and related research</td>
<td><strong>M4</strong> Respond to audience questions, using evidence from interview and research</td>
<td><strong>M3</strong> Evaluate interview questions, highlighting areas for potential divergence or expansion during the interview</td>
</tr>
<tr>
<td><strong>LO4</strong> Present excerpts from an interview, and related research</td>
<td><strong>M4</strong> Respond to audience questions, using evidence from interview and research</td>
<td><strong>LO3</strong> <strong>LO4</strong></td>
</tr>
<tr>
<td><strong>LO5</strong> Present excerpts from a research article</td>
<td><strong>M4</strong> Respond to audience questions, using evidence from interview and research</td>
<td><strong>LO3</strong> <strong>LO4</strong></td>
</tr>
<tr>
<td><strong>LO6</strong> Respond to audience questions, using evidence from interview and research</td>
<td><strong>LO5</strong> <strong>LO6</strong></td>
<td><strong>LO3</strong> <strong>LO4</strong></td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites

<table>
<thead>
<tr>
<th>Website</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>bbc.co.uk</td>
<td>BBC Academy Journalism (General Reference)</td>
</tr>
<tr>
<td>bjtc.org.uk</td>
<td>Broadcast Journalism Training Council All sections (General Reference)</td>
</tr>
<tr>
<td>journalism.co.uk</td>
<td>Journalism Magazine All sections (General Reference)</td>
</tr>
<tr>
<td>mediahelpingmedia.org</td>
<td>Media Helping Media Training section (Training)</td>
</tr>
<tr>
<td>nctj.com</td>
<td>National Council for the Training of Journalists All sections (General Reference)</td>
</tr>
</tbody>
</table>
Links

This unit links to the following related units:

Unit 7: Film & Television Practices
Unit 8: Film Studies
Unit 9: Light & Sound
Unit 10: Journalism Practices
Unit 11: Journalism & Society
Unit 12: Digital Page Production
Unit 24: Radio Production
Unit 28: Investigative Journalism
Unit 29: Shorthand
Unit 33: Reportage
Unit 37: Personal Professional Development
Unit 40: Advanced Journalism Studies
Unit 51: Magazine & Feature Production
Unit 54: Multi-camera Production
Unit 56: Documentary
Unit 57: Specialist Journalism
Unit 59: Podcast Production
Unit 69: Social Media Practice
Unit 72: News & Editorial
Unit 33: Reportage

<table>
<thead>
<tr>
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<td>Unit Level</td>
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<tr>
<td>Credit value</td>
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</tbody>
</table>

Introduction

There are many different forms of reporting that we may see in the media. While some are factual, others, while based on facts, may be more attuned to opinion or related to a specific agenda.

Reportage is the process of reporting news. It is based on the communication of observed or documented events. We may commonly see reportage in newspapers or television and radio news programmes, and photography, but as the field of creative media production expands, we may also find it in podcasts, news websites and apps.

This unit is an introduction to the processes and techniques associated with reportage – reporting news. Students will explore the professional responsibilities of reportage, which are relevant to a range of media sectors, and look at the different ways in which news is communicated to an audience.

Through the unit, students will carry out research and investigations to gather information and materials for inclusion in a reportage work for a chosen medium. Students will be expected to reflect on their work and process to comply with current practice and produce a work the meets the forms and conventions of the chosen medium.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the professional responsibilities associated with the gathering and presentation of news content for different media formats
2. Evaluate the use of language in reportage, and how it may change the understanding of a news story
3. Present reportage content, in a given media format, based on research and analysis of sources
4. Analyse a work of reportage, highlighting the processes used to ensure accuracy and fairness, in a given media format.
Essential content

LO1 Discuss the professional responsibilities associated with the gathering and presentation of news content for different media formats

Objectivity, subjectivity and balance

Accuracy:
Fact checking
Source reliability.

Ethics:
Truth
Fairness
Confidentiality
Privacy
Protection of sources.

Legal Responsibilities

Media Format:
Television/Film
Audio: Radio, podcast
Website/App
Newspaper
Magazine/Journal.
LO2 **Evaluate the use of language in reportage, and how it may change the understanding of a news story**

*Appropriate language:*
- Rules of written language
- Spoken language
- Specific to format.

*Fluency:*
- Presentation of information
- Clear argument
- Economy
- Ease of understanding
- Awareness of audience.

*Effectiveness:*
- Purpose
- Audience
- Context: Print, broadcast, internet.

*Meaning:*
- Cultural meaning
- Social context
- Local/regional/global.
LO3  **Present reportage content, in a given media format, based on research and analysis of sources**

*Primary research:*
Contacts
Interviews
Personal observation
Questionnaires.

*Secondary research:*
Books
Articles
Print clippings
Libraries
Archives
Audio-visual sources
Internet.

*Recording information:*
Direct observations
Interviews
Background material
Hand-written notes
Audio
Video
Photography.
LO4 Analyse a work of reportage, highlighting the processes used to ensure accuracy and fairness, in a given media format

Verifying Sources:
Cross-checking.

Accuracy:
Alternative sources.

Fairness:
Alternative views.

Audience Response
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Discuss the professional responsibilities associated with the gathering and presentation of news content for different media formats</td>
<td><strong>LO1 LO2</strong></td>
<td><strong>LO1 LO2</strong></td>
</tr>
<tr>
<td><strong>P1</strong> Investigate the professional responsibilities associated with reportage</td>
<td><strong>M1</strong> Compare the professional responsibilities and ethics related to specific media formats</td>
<td>Critically analyse the ethical issues associated with the use of language in reportage</td>
</tr>
<tr>
<td><strong>P2</strong> Outline the ethical considerations of reportage for different media formats</td>
<td><strong>D1</strong></td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Evaluate the use of language in reportage, and how it may change the understanding of a news story</td>
<td><strong>M2</strong> Demonstrate how different approaches to language may impact on the understanding of factual information</td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Investigate the use of written and spoken language in reportage</td>
<td><strong>M3</strong> Present different forms of information to explain a news story</td>
<td><strong>LO3 LO4</strong></td>
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<tr>
<td><strong>P4</strong> Evaluate the ways in which written and spoken language may communicate different meanings of the same information</td>
<td></td>
<td>Demonstrate the validity and accuracy of reportage, through the use of diverse sources that are cross-checked and verified during the research process</td>
</tr>
<tr>
<td><strong>LO3</strong> Present reportage content, in a given media format, based on research and analysis of sources</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>P5</strong> Use primary and secondary research sources to gather information related to a given topic</td>
<td><strong>P6</strong> Present news content in a given media format, including reference to sources and analysis</td>
<td></td>
</tr>
<tr>
<td><strong>M3</strong> Present different forms of information to explain a news story</td>
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</table>

**Note:** The assessment criteria are designed to be completed through theoretical and practical tasks that require critical thinking, research, and analysis.
<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>LO4</strong> Analyse a work of reportage, highlighting the processes used to ensure accuracy and fairness, in a given media format</td>
<td><strong>P7</strong> Assess research sources and analysis through cross-checking and the use of alternative sources</td>
<td><strong>M4</strong> Compare the results of multiple sources of information to validate the results of research and analysis</td>
</tr>
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</table>
Recommended resources

Textbooks


Websites

- copyblogger.com
  - Copy Blogger
  - All sections
  - (Research)

- writersandartists.co.uk
  - Writers and Artists
  - All sections
  - (Research/Training)

Links

This unit links to the following related units:

Unit 11: Journalism & Society
Unit 12: Digital Page Production
Unit 40: Advanced Journalism Studies
Unit 51: Magazine & Feature Production
Unit 54: Multi-camera Production
Unit 57: Specialist Journalism
Unit 59: Podcast Production
Unit 72: News & Editorial
Unit 34: Principles of Photography

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<tr>
<td>Credit value</td>
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</tbody>
</table>

**Introduction**

Photography and the techniques of lens-based media underpin many of the fields associated with creative media production. Whether in the development of skills for film and television, visual effects or journalism, the understanding of photographic principles enables the processes of preparation, production and communication.

This unit provides students with the opportunity to use a range of photographic equipment, techniques and processes to develop an understanding of how lens-based media are utilised throughout the creative industries. Emphasis is placed upon visual problem-solving and the underlying characteristics that relate to a broad range of media production contexts. Consideration is given to how meaning is constructed through photography and the application of technical and visual codes.

Through this exploration, students will enhance their visual language, and realise how photographic principles and practices enable creative production and encourage the development of transferable skills across the industry. By the end of this unit, students will be able to appraise and use equipment and processes to produce photographic work for a range of purposes.
Learning Outcomes

1. Discuss the use of photography in support of creative media production
2. Explore the equipment, techniques and processes required to realise photographs in support of creative media production
3. Analyse the characteristics of photographic images in supporting an approach to a creative media production brief
4. Evaluate the use of photographic principles and processes in support of a creative media production brief.
Essential Content

LO1 **Discuss the use of photography in support of creative media production**

*Film & television:*
- Lighting tests
- Shot testing
- Shot composition
- Continuity
- Storyboarding/Narrative.

*Journalism:*
- Photojournalism
- Reportage
- Evidence.

*Web & app development:*
- Asset capture.

*VFX/Motion graphics:*
- Lighting tests
- Shot testing
- Shot composition.
LO2 Explore the equipment, techniques and processes required to realise photographs in support of creative media production

*Range and use of equipment:*
Cameras
Lenses
accessories.

*Choice of relevant equipment within given contexts:*
Film & television
Journalism
Web and app development
Game development
VFX/Motion graphics.
Equipment checks

*Understanding exposure triangle:*
ISO
Shutter speed
Aperture.

*Lighting:*
Use of light
Manipulation of light
Supplementing available light
Flash (on camera/off camera)
Health and Safety.

*Post production:*
Editing software
Image correction
Improvement
Manipulation and special effects.
LO3 Analyse the characteristics of photographic images in supporting an approach to a creative media production brief

*Visual codes:*
Composition
Balance relate, depth of focus, subtlety of dominant point
Cohesion
Contrast
Narrative
Collections
Connections
Referencing
Sequences
Denotation
Connotation
Representation
Ideology
Iconography.

*Technical Codes:*
Technology
Production techniques
Image manipulation
Image construction.

*Purpose:*
Conventions of media format
Style and genre
Relationship to other media
Context
Specialisation
Client expectations
Audience
Cultural differences.
LO4 Evaluate the use of photographic principles and processes in support of a creative media production brief

*Purpose:*
Original intentions
Brief
Enabling creative media production
Documenting creative media production
Opportunities for development
Contextual references
Visual communication.

*Execution:*
Techniques
Process
Pre-production and planning
Production
Post-production
Development needs
Quality
Industry protocols.
# Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Discuss the use of photography in support of creative media production</td>
<td><strong>P1</strong> Explain the role that photography may play in different creative media production contexts</td>
<td><strong>D1</strong> Analyse the relationship between photographic processes and creative media production processes</td>
</tr>
<tr>
<td><strong>D1</strong> Analyse the relationship between photographic processes and creative media production contexts</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>P2</strong> Evaluate the use of photography in creative media practice, through precedent research</td>
<td></td>
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</tr>
<tr>
<td><strong>M1</strong> Compare the role of photography across different creative media production contexts</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Explore the equipment, techniques and processes required to realise photographs in support of creative media production</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Discuss the equipment, techniques and processes of photography</td>
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<tr>
<td><strong>M2</strong> Assess the relationship between different equipment, processes and techniques used to obtain specific photographic results</td>
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<tr>
<td><strong>P4</strong> Evaluate a creative media context, to specify the photographic equipment required to produce work</td>
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<tr>
<td><strong>LO2</strong> <strong>LO3</strong></td>
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<tr>
<td><strong>D2</strong> Produce photographic images, reflecting principles of composition, balance and cohesion, and using industry-standard equipment and techniques to inform creative media production</td>
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<tr>
<td><strong>P5</strong> Produce photographic images that inform a creative media production process, through the application of photographic principles</td>
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<tr>
<td><strong>M3</strong> Justify the use of selected photographic images, in relation to their application of photographic principles and context in supporting a creative media production</td>
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</tr>
<tr>
<td><strong>P6</strong> Analyse photographic images that support the development of a specific creative media production</td>
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</tr>
<tr>
<td><strong>LO3</strong> Analyse the characteristics of photographic images in supporting an approach to a creative media production brief</td>
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<tr>
<td>Pass</td>
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</tr>
<tr>
<td><strong>LO4</strong> Evaluate the use of photographic principles and processes in support of a creative media production brief</td>
<td><strong>D3</strong> Critically analyse photographic images, based on technical execution and composition, to provide support for creative media production</td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong> Discuss the visual and compositional characteristics of selected photographic images</td>
<td><strong>M4</strong> Analyse the ways in which a given set of photographic images may provide support for creative media production</td>
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<tr>
<td><strong>P8</strong> Evaluate the techniques and processes used to produce selected photographic images</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks


Websites
amateurphotographer.co.uk    Amateur Photographer
All sections
(General Reference)

bjp-online.com    British Journal of Photography
All sections
(General Reference)
Links

This unit links to the following related units:

Unit 10: Journalism Practices
Unit 12: Digital Page Production
Unit 18: Typography
Unit 27: Storyboarding
Unit 28: Investigative Journalism
Unit 30: Principles of Animation
Unit 31: Art Development
Unit 33: Reportage
Unit 51: Magazine & Feature Production
Unit 56: Documentary
Unit 57: Specialist Journalism
Unit 65: Marketing & Promotion
Unit 66: Branding & Identity
Unit 68: Narrative
Unit 69: Social Media Practice
Unit 72: News & Editorial
Unit 35: Principles of User Experience & User Interface Design

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</table>

Introduction

The user experience (UX) of any media product with an interface can make or break its success. The connection to media through an interface is now almost second nature to many, yet it is easy to overlook the fact that interfaces are deliberately designed to cater to a defined audience while appearing intuitive.

The aim of this unit is to introduce critical concepts related to the design of user interfaces (UI) in order to ensure the engagement with the user is carefully and strategically managed visually, aesthetically and experientially. Through practical application, students will engage with the underlying principles and practice of interface design.

Topics included in this unit are: principles and purposes of user interfaces, the principles of user experience, platforms available, constraints and considerations, research methods, visual interface media and interaction, interface production workflow and robust testing strategies.

On successful completion of this unit, students will be able to move into a wide arena of design and production of user interfaces for niche or large-scale products, taking different positions within the team such as art director, project manager, or designer, with the support of programmers.
Learning Outcomes

By the end of this unit students will be able to:

1. Analyse the features and functions of user interfaces through research and experimentation
2. Develop a user experience strategy for a media interface, in response to a brief
3. Use industry-standard tools and techniques to create a user interface, in support of a user experience strategy
4. Critically analyse the outcomes of user-testing and evaluation to inform future development.
Essential content

LO1 Analyse the features and functions of user interfaces through research and experimentation

*Principles and purposes:*
- Informative
- Recording
- Broadcasting
- Entertainment
- Social
- Codes and conventions
- Narrative and continuity.

*Platforms:*
- Niche and bespoke
- Electronic consumer devices
- On-demand
- Television
- Game device
- Web
- Mobile
- App.

*Constraints:*
- Compatibility
- Regulators
- Accessibility.
Research methods:
Test screening
Questionnaire
Survey methods
Comparison
Analytics
Reports
Demographics and psychographics.

LO2 Develop a user experience strategy for a media interface, in response to a brief

Visual interface media:
Placement: ‘Above the fold’
Ergonomics and anthropometrics
Typography
Identity
Structure
Hierarchy of information
Transitions and animation.

Interaction:
Visual
Audio
Tactile/Haptic
Inertia
Sensors
Keys
Controllers.
LO3  **Use industry-standard tools and techniques to create a user interface, in support of a user experience strategy**

*Prototyping design iteration and development:*
- Prototyping applications
- Wireframing
- Consultation and testing
- Revision
- Coherence.

*Production processes and methods:*
- Asset production and acquisition
- Design applications
- Templates
- Themes
- High res and low res.

*Project management:*
- File name conventions
- Short cuts
- Automation
- Collaboration
- Communication
- Quality Assurance
- Content management.
LO4 Critically analyse the outcomes of user-testing and evaluation to inform future development.

*Analysis and testing:*
Focus group
Questionnaire
Observation
Device testing
Compatibility
Usability
Accessibility
Emulation/Simulation.

*Project evaluation:*
Development process
Client needs
System guidelines
Marketplace policies
Competition
Fitness for purpose
Target market
Initial intentions.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Analyse the features and functions of user interfaces through research and experimentation</td>
<td><strong>M1</strong> Evaluate UI and UX design for different platforms, in relation to accessibility and usability</td>
<td><strong>D1</strong> Develop a UX strategy that meets user and client needs, and reflects usability and accessibility requirements</td>
</tr>
<tr>
<td><strong>P1</strong> Explore the functions of user interfaces, through research and experimentation</td>
<td><strong>P2</strong> Discuss the relationship between specific UI features and media types</td>
<td><strong>LO1</strong> LO2</td>
</tr>
<tr>
<td><strong>LO2</strong> Develop a user experience strategy for a media interface, in response to a brief</td>
<td><strong>LO3</strong> Use industry-standard tools and techniques to create a user interface, in support of a user experience strategy</td>
<td><strong>LO3</strong> LO4</td>
</tr>
<tr>
<td><strong>P3</strong> Evaluate a brief in order to define client and user needs</td>
<td><strong>P4</strong> Produce a UX strategy for a media product, based on client and user needs</td>
<td><strong>D2</strong> Create a user interface that reflects a clear approach to usability and accessibility, based on critical analysis of user experience and testing</td>
</tr>
<tr>
<td><strong>LO3</strong> Use industry-standard tools and techniques to create a user interface, in support of a user experience strategy</td>
<td><strong>M2</strong> Justify a UX strategy, in relation to constraints and opportunities, to meet user and client needs</td>
<td><strong>LO3</strong> LO4</td>
</tr>
<tr>
<td><strong>P5</strong> Design a functional multi-stage user interface in response to a brief</td>
<td><strong>P6</strong> Use wireframing and prototyping to test interface designs</td>
<td><strong>M3</strong> Use industry-standard quality control measures and usability testing to refine an interface design</td>
</tr>
<tr>
<td><strong>LO4</strong> Critically analyse the outcomes of user-testing and evaluation to inform future development</td>
<td><strong>M4</strong> Critically analyse the results of systematic testing to show how an interface meets user needs for a diverse audience</td>
<td><strong>LO4</strong></td>
</tr>
<tr>
<td><strong>P7</strong> Evaluate user testing to identify areas for future development</td>
<td><strong>P8</strong> Assess how changes to an interface design, in response to user experience testing, addresses user needs</td>
<td><strong>LO4</strong></td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks

Websites
creativebloq.com Creative Bloq
How To, Inspiration, Advice (General Reference)
pencil.evolus.vn/ Pencil Project
Downloads and templates (Development Tool)
smashingmagazine.com Smashing Magazine
Coding, Design, UX Design (General Reference/Research)
Links

This unit links to the following related units:

Unit 13: Web & App Development Practices
Unit 14: Web & App Development in Context
Unit 15: Web Development
Unit 18: Typography
Unit 21: Game Development Practices
Unit 23: Game Design
Unit 31: Art Development
Unit 41: Advanced Web & App Development Studies
Unit 44: Advanced Game Development Studies
Unit 48: Mobile Game Development
Unit 49: App Development Frameworks
Unit 52: Web Development Frameworks
Unit 65: Marketing & Promotion
Unit 66: Branding & Identity
Unit 69: Social Media Practice
Unit 73: The Web & App Economy
Unit 36: Collaborative Project (Pearson-set)

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<td>Unit type</td>
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<td>Unit level</td>
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</table>

Introduction

This unit is designed to develop interdisciplinary collaboration and creative engagement following a Pearson-set theme. The unit focuses upon the students’ engagement with the wider community and provides a platform to explore collaborative working practices within creative media production. Students will have the opportunity to work in small groups, work with external partners or collaborate as an entire cohort to undertake creative media production work as part of a shared experience.

Wherever possible, the unit will simulate working studio conditions, which will enhance and develop professional industry skills and practice.

The ability to define, plan and undertake a project are critical skills throughout the various roles within the creative industries. Identifying appropriate information and analysing this to formulate clear solutions is required to underpin many of the processes that inform applied practice.

*Please refer to the accompanying Pearson-set Assignment Guide and the Theme Release document for further support and guidance on the delivery of the Pearson-set unit.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the importance of collaboration as part of creative media production
2. Plan and manage a collaborative project, based on a defined theme
3. Develop a finished creative media production, through collaborative working practices
4. Analyse the results of a collaborative process, highlighting the challenges and benefits in relation to project outcomes.
Essential content

LO1 Explain the importance of collaboration as part of creative media production

Collaborative Practice:
Roles
Responsibilities.

Collaborative Workflows:
Studio practices
Remote working.

LO2 Plan and manage a collaborative project, based on a defined theme

Collaborative research
Analysing research

Developing a brief:
Objectives
Defining roles & responsibilities.

Project planning:
Deadlines
Milestones
Communication
Deliverables.

Project management:
Methodologies
Recording/Reporting
Resources/Assets.
LO3  **Develop a finished creative media production, through collaborative working practices**

*Defining outputs:*
Output relationship to deliverables
Format
Production.

*Marketing/communication:*
Promoting
Presenting
Pitching.

LO4  **Analyse the results of a collaborative process, highlighting the challenges and benefits in relation to project outcomes**

Reflection
Audience feedback

*Collaborative review:*
Individual performance
Group performance
360-degree feedback.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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<tbody>
<tr>
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<td><strong>LO1, LO2</strong></td>
<td><strong>LO1, LO2</strong></td>
</tr>
<tr>
<td><strong>P1</strong> Discuss the roles and responsibilities of members of a collaborative team in creative media production</td>
<td><strong>M1</strong> Compare the potential benefits of studio-based or remote collaboration</td>
<td><strong>D1</strong> Critically evaluate a defined theme in support of a collaborative strategy and plan for creative media production</td>
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<tr>
<td><strong>P2</strong> Identify the collaborative workflows associated with a specific type of creative media production</td>
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<td><strong>LO2</strong> Plan and manage a collaborative project, based on a defined theme</td>
<td><strong>M2</strong> Use industry-standard project management to record and report on project progress</td>
<td><strong>D2</strong> Critically analyse the relationship between creative media production output and marketing, to meet the expectations of a defined audience</td>
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<tr>
<td><strong>P3</strong> Undertake individual and collaborative research to define the scope of a project</td>
<td><strong>M3</strong> Outline a marketing/promotion strategy in support of a creative media production</td>
<td><strong>D3</strong> Use audience feedback, personal reflection, and 360-degree feedback in examining the effectiveness of collaborative process</td>
</tr>
<tr>
<td><strong>P4</strong> Develop a collaborative project brief based on a defined theme</td>
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<tr>
<td><strong>LO3</strong> Develop a finished creative media production, through collaborative working practices</td>
<td><strong>M3</strong></td>
<td><strong>D2</strong></td>
</tr>
<tr>
<td><strong>P5</strong> Produce creative media production deliverables, in response to a brief, to meet deadlines</td>
<td><strong>M4</strong> Critically evaluate 360-degree feedback of own and collaborator performance</td>
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<tr>
<td><strong>P6</strong> Present a finished creative media production project, highlighting the collaborative process</td>
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</tr>
<tr>
<td><strong>LO4</strong> Analyse the results of a collaborative process, highlighting the challenges and benefits in relation to project outcomes</td>
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</tr>
<tr>
<td><strong>P7</strong> Evaluate audience feedback, in response to a creative media production</td>
<td><strong>M4</strong></td>
<td></td>
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<tr>
<td><strong>P8</strong> Discuss examples of good practice and areas for improvement in a collaborative creative media production</td>
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Pearson BTEC Levels 4 and 5 Higher Nationals in Creative Media Production Specification - Issue 4 - November 2021 © Pearson Education Limited 2021
Recommended resources

Textbooks


Websites

<table>
<thead>
<tr>
<th>Website</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>basecamp.com</td>
<td>Basecamp</td>
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<tr>
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<td>(Development Tool)</td>
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<td>slack.com</td>
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<td>(Development Tool)</td>
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<tr>
<td>trello.com</td>
<td>Trello</td>
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<td>All sections</td>
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<td></td>
<td>(Development Tool)</td>
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</tbody>
</table>
Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set)
Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 4: Audio Practices
Unit 7: Film & Television Practices
Unit 10: Journalism Practices
Unit 13: Web & App Development Practices
Unit 16: Motion Graphics Practices
Unit 19: Visual Effects Practices
Unit 21: Game Development Practices
Unit 37: Personal Professional Development
Unit 38: Advanced Sound Media Studies
Unit 39: Advanced Television Practices
Unit 40: Advanced Journalism Studies
Unit 41: Advanced Web & App Development Studies
Unit 42: Advanced Motion Graphics Studies
Unit 43: Advanced Visual Effects Studies
Unit 44: Advanced Game Development Studies
Unit 55: Project Management
Unit 37: Personal Professional Development

<table>
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<tbody>
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</tbody>
</table>

Introduction

An essential aspect of professional practice is in-depth objective analysis of one's own strengths and weaknesses. This, combined with a clear strategy for presenting one's skills and abilities to potential employers or clients, is critical to future success.

The aim of this unit is to support students in making the transition from study to employment or freelance work. In previous study (Unit 3: Professional Practice) students explored the broad areas of professional practice within creative media production, and preparing for employment. Building upon this, students will now apply their skills and knowledge to the development of a strategy for their future career, whether in employment or self-employed.

Topics included within this unit are: career plans, curriculum vitae (CV) writing, interview skills, self-promotional material, legal frameworks, business planning and social and professional networks.
Learning Outcomes

By the end of this unit students will be able to:

1. Evaluate own skills and abilities in support of future employment or self-employment in creative media production
2. Prepare a business plan, reflecting business structure, legal frameworks and legislation related to creative media production
3. Develop material to support future employment or self-employment
4. Present own skills, abilities and work to a potential employer or client.
Essential content

LO1 Evaluate own skills and abilities in support of future employment or self-employment in creative media production

Personal Development Plan:
Career aspirations
Mapping own skills to specific job roles
Career trends
Career options.

Work shadowing or placement

LO2 Develop material to support future employment or self-employment

Portfolio:
Print
Digital
Still/moving.
Social Networking

Professional networking:
Portfolio sites
Business/social networks
Blogging.
Marketing material
Competitions

Contacting employers:
CV
Letters of application
Artist/Personal statement.
LO3  **Prepare a business plan, reflecting business structure, legal frameworks and legislation related to creative media production**

*Small business models:*
Mission statement
Market needs
Market approach
USP
Costing of creative work
Cash flow forecast.

*Arts/Creative professional bodies:*
Membership
Grants
Residencies/Internships.

*Tax liabilities:*
Tax/VAT
Self-employed/Sole trader.

*Legalities:*
Public liability insurance
Professional indemnity insurance
Record keeping/Contracts
Intellectual property (e.g. copyright and licensing laws).

LO4  **Present own skills, abilities and work to a potential employer or client.**

*Client interview/presentation:*
Preparing for interview
‘Dress for success’
Getting interview feedback.

*Reflection and evaluation of own work & development*
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Evaluate own skills and abilities in support of future employment or self-employment in creative media production</td>
<td><strong>M1</strong> Compare own development needs for employment against those required for self-employment</td>
<td><strong>D1</strong> Critically evaluate own skills, abilities and work to develop material for seeking employment, highlighting how different materials may support employment or self-employment</td>
</tr>
<tr>
<td><strong>P1</strong> Evaluate own skills and knowledge in relation to creative media production</td>
<td><strong>P2</strong> Describe career opportunities related to own skills and knowledge in creative media production</td>
<td><strong>LO2</strong> Develop material to support future employment or self-employment</td>
</tr>
<tr>
<td><strong>P3</strong> Evaluate own work to inform the selection of material for a portfolio/showreel, curriculum vitae and cover letter</td>
<td><strong>P4</strong> Prepare a portfolio of material to be used in seeking employment</td>
<td><strong>M2</strong> Justify the selection of material for a portfolio/showreel and curriculum vitae, in relation to how they will support future employment prospects</td>
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<tr>
<td><strong>LO3</strong> Prepare a business plan, reflecting business structure, legal frameworks and legislation related to creative media production</td>
<td><strong>P5</strong> Discuss the business structures, legal frameworks and legislation associated with creative media production</td>
<td><strong>D2</strong> Critically analyse the business requirements for a small company working in creative media production, to make the case for investment in a business plan</td>
</tr>
<tr>
<td><strong>P6</strong> Develop a business plan for a small creative media production company</td>
<td><strong>M3</strong> Integrate market research and industry trends into a business plan</td>
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<tr>
<td>Pass</td>
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<tr>
<td><strong>LO4</strong> Present own skills, abilities and work to a potential employer or client</td>
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<td><strong>D3</strong> Critically evaluate comments from a potential employer or client, to improve presentation techniques and materials</td>
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<tr>
<td><strong>P7</strong> Reflect on own skills and work, to prepare a presentation to a potential employer or client</td>
<td><strong>M4</strong> Justify the selection of work for presentation to a potential employer or client, in regard to their ability to show own skills and abilities</td>
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</tr>
</tbody>
</table>
Recommended resources

Textbooks

Websites
mindtools.com Mind Tools
All sections
(General Reference)
nationalcareersservice.direct.gov.uk National Career Service
All sections
(Development Tool)
skillsyouneed.com Skills You Need
All sections
(General Reference)

Links
This unit links to the following related units:
Unit 3: Professional Practice
Unit 36: Collaborative Project (Pearson-set)
Unit 62: Business Practices for Creative Media Production
Unit 65: Marketing & Promotion
Unit 66: Branding & Identity
Unit 69: Social Media Practice
Unit 71: Work-based Learning
Unit 38: Advanced Sound Media Studies

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Introduction

Sound production may involve working in an audio-only context, producing radio programmes or other audio productions, or may mean collaborating with other disciplines in film or television. This unit will explore the skills and practices required to work in audio for different media, considering those skills and practices that are similar across media and those that are unique.

As well as exploring a wide range of audio contexts and formats, this unit considers the role of briefing, research, pitching a proposal, pre- to post-production and critical review. While it is important to first appreciate precedents and conventions, the unit encourages experimentation and the development of creative audio skills and practices.

Throughout the unit, students are expected to develop a professional approach by implementing audio design and project management techniques.

This unit is intended to provide Centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30-credit unit, delivered over an extended period, Centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss contexts and formats of audio production for different media
2. Plan and manage an audio production, for a specific media, using industry-standard project management practices, in response to a brief
3. Evaluate pre-production work, in response to audience and client feedback
4. Present a finished audio product, in a specific media, based on the use of industry-standard tools and techniques.
Essential content

LO1 Discuss contexts and formats of audio production for different media

Radio:
Public service
Commercial
Speech (news, comedy, panel show, drama, documentary, magazine, phone-ins, sport)
Music
Commercials
Outside broadcast.

Audio books

Audio guides:
Travel
Museum/exhibitions/heritage centres.

Podcasts

Games:
Film/Video
Genre-based (e.g. comedy, drama, documentary, sci-fi, action)
Recorded
Live events.

TV:
Live
Recorded
News
Panel show
Light entertainment
Drama
Documentary
Magazine/chat show
Outside broadcast.
LO2 Plan and manage an audio production, for a specific media, using industry-standard project management practices, in response to a brief

Project planning:
Timescale
Constraints
Target audience
Costs
Scope
Standards
Deliverables
Milestones (research, preproduction, production, postproduction, delivery)
Constraints: Legal, regulatory, ethical
Contingency.

Project management:
Effective meetings
Recces
Health and Safety
Negotiating changes to project
Seeking and responding to feedback
Record keeping
Review and evaluation.
LO3  Evaluate pre-production work, in response to audience and client feedback

Research:
Sourcing content
Verifying content accuracy and validity
Adapting original content for target audience
Audience requirements
Copyright considerations.

Proposal:
Outline solution
Structure
Timeline
Costs.

Treatment:
Synopsis
Concept
Selling points.
Scripts
Schedules
Call sheets
Recces

Permissions (locations, consent forms, copyright material)

Bookings (equipment, studios, talent)

Liaison (with client, outside agencies)
LO4 Present a finished audio product, in a specific media, based on the use of industry-standard tools and techniques

*Audio production:*
- Actuality
- Background sounds
- Sound effects
- Equipment selection and use
- Recording locations.

*Post-production:*
- Editing
- Mixing
- Balancing
- Dialogue
- Narration
- Sound effects
- Music.

*Final master format*

*Review and evaluation:*
- Suitability for purpose
- Compared with production specification
- Technical quality
- Aesthetic quality
- Own contribution to production
- Meeting deadlines
- Audience and client feedback.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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<tbody>
<tr>
<td><strong>LO1</strong> Discuss contexts and formats of audio production for different media</td>
<td></td>
<td><strong>LO1 LO2</strong></td>
</tr>
<tr>
<td><strong>P1</strong> Discuss the audio practices associated with different contexts and media</td>
<td><strong>M1</strong> Evaluate the similarities and differences in audio formats and practices across different media contexts</td>
<td><strong>D1</strong> Critically evaluate the different project management requirements of audio production for different media contexts and formats</td>
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<tr>
<td><strong>P2</strong> Assess the different audio formats utilised in different contexts</td>
<td><strong>LO2</strong> Plan and manage an audio production, for a specific media, using industry-standard project management practices, in response to a brief</td>
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<tr>
<td><strong>P3</strong> Determine project priorities based on research and analysis of a given brief</td>
<td><strong>M2</strong> Analyse audio management processes, resources, equipment and facilities to inform project development</td>
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<tr>
<td><strong>P4</strong> Use project management techniques and processes to meet the requirements of a given brief</td>
<td><strong>LO3</strong> Evaluate pre-production work, in response to audience and client feedback</td>
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<tr>
<td><strong>LO3</strong> Evaluate pre-production work, in response to audience and client feedback</td>
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<td><strong>LO3 LO4</strong></td>
</tr>
<tr>
<td><strong>P5</strong> Present different proposals and treatments in response to a brief</td>
<td><strong>M3</strong> Justify refinements to audio productions in response to client and audience feedback</td>
<td><strong>D2</strong> Critically analyse finished audio productions, based on technical achievement and audience feedback, to identify areas of good practice and future improvement</td>
</tr>
<tr>
<td><strong>P6</strong> Evaluate client and audience feedback</td>
<td><strong>LO4</strong> Present a finished audio product, in a specific media, based on the use of industry-standard tools and techniques</td>
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<tr>
<td><strong>LO4</strong> Present a finished audio product, in a specific media, based on the use of industry-standard tools and techniques</td>
<td><strong>M4</strong> Justify the approach to production and post-production in developing audio for a defined audience and media format</td>
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<tr>
<td><strong>P7</strong> Apply post-production processes to produce a finished audio product for a defined media context and format</td>
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<tr>
<td><strong>P8</strong> Present a finished audio product to a defined audience</td>
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</table>
Recommended resources

Textbooks


Websites
creatingsound.com  Creating Sound Learning (Tutorials)

designingsound.org  Designing Sound Tutorials, Interviews, Reviews (Research/Tutorials)

mpse.org  Motion Picture Sound Editors Forum (General Reference)

soundonsound.com  Sound on Sound (General Reference)
Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set)
Unit 2: Creative Media Industry
Unit 4: Audio Practices
Unit 5: Audio Studies
Unit 6: Scriptwriting for Sound
Unit 7: Film & Television Practices
Unit 9: Light & Sound
Unit 23: Game Design
Unit 24: Radio Production
Unit 25: Audio Technologies
Unit 26: Editing for Film and Television
Unit 30: Principles of Animation
Unit 38: Advanced Sound Media Studies
Unit 39: Advanced Television Practices
Unit 45: Radio Management
Unit 50: Sound for Media Products
Unit 54: Multi-camera Production
Unit 58: Multi-audio & Studio Live Production
Unit 59: Podcast Production
Unit 60: Advanced Animation
Unit 64: Advanced Compositing for Film & Television
Unit 67: Scriptwriting for Film & Television
Unit 76: Audio Books & Audio Guides
Unit 39: Advanced Television Practices

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Introduction

This unit provides an overview of the breadth and depth of television production practices. It examines areas from institutional management and control to cinematography and contemporary funding models. The unit draws the student through the significant stages of film and television production.

The unit examines the development and impact of technology on television organisations and the regulation and control of media institutions. This allows students to become familiar with the ways in which organisations make decisions about creative control, how technology has provided opportunities to democratise creative production, and how regulation can shape and redefine a production. It also explores the television landscape, and how genres and narratives have developed and either endured, disappeared or evolved. In addition, it looks at contemporary television genres and seeks to establish ideas about the popularity of particular film and television forms.

Students will have the opportunity to explore camera and lighting techniques to enhance their knowledge and practice when creating television productions. Students will also consider the challenges and practices associated with funding for television.

This unit is intended to provide Centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30-credit unit, delivered over an extended period, Centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.
Learning Outcomes

By the end of this unit students will be able to:

1. Pitch an idea for a television production, based on research and analysis
2. Develop a production plan, including specification of equipment, based on a television concept and treatment
3. Use industry-standard equipment, tools and techniques to shoot and edit a short television production
4. Present a short television production, gathering audience feedback.
**Essential content**

**LO1 Pitch an idea for a television production, based on research and analysis**

*Brief:*

Aims & objectives
Media format
television, streaming, online
Target audience.

*Concept/Proposal:*

Aims & Objectives
Media format
Television
Streaming
Online
Genre
Drama
Situation comedy
Chat show
News programme
Documentary
Reality
Audience
Form/Structure
Live
Recorded
Episodic
Long form
Characters
Pitch:
Concept Summary
Unique selling point
Present
Negotiate.

Treatment:
Concept
Theme
Characters
Master scenes
Talent
Resources
Timescales
Locations/Studio use
Permissions required

LO2 Develop a production plan, including specification of equipment, based on a television concept and treatment

Pre-production:
Storyboard/Shot list
Script
Shooting schedule
Equipment planning
Budget/Funding
Contingencies
Casting/talent
Stunt planning
Visual Effects planning
Costume/Make-up planning
Location recce
Call sheets
Permissions
Risk assessment.
Production:
Shooting
Dailies/Rushes
Retakes

Post-production:
Title sequence
Sound
Dubbing
Music
Mixing

Editing
Assembly edits
Director’s viewing
Producer’s viewing
Executive viewing
Picture lock
Grading
Online effects

LO3 Use industry-standard equipment, tools and techniques to shoot and edit a short television production

Director
Creative direction
Management
Assistant Directors
Script Supervisor
Runners
Costume/Make-up
Setup
Scheduling

Director of Photography (DoP)/Camera Department
Camera planning and setup
Lighting planning and setup
Shot lists/Shot planning
Digital Imaging Technician
Gaffer/Best boy
Electricians

Sound
Microphone positions
Booms
Handheld
Fisher boom
Boom operators

Sound Assistants
Microphones
Radio microphones
Boom microphones
Environmental sound management
Recordist
Mixing (Live)

Locations Department
Location setup and preparation
Location management and security
Travel arrangements
Parking arrangements
Talent accommodations
Catering
**Editing Department**

Week assemblies  
Assembly edits  
Director's viewing  
Producer's viewing  
Executive viewing  
Picture lock

**Production Office**

Producer  
Associate Producer/Production Manager  
Accounts/Budgets  
Production Coordinator  
Production Runners

**LO4 Present a short television production, gathering audience feedback.**

**Output format**  
Codec  
Resolution (2K, 4K, HDR)  
Streaming bandwidth

**Presentation format**  
Television  
PC  
Mobile

**Audience feedback**  
Q&A  
Survey/questionnaire  
Focus group
<table>
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<tbody>
<tr>
<td><strong>Pass</strong></td>
</tr>
<tr>
<td><strong>LO1</strong> Pitch an idea for a television production, based on research and analysis</td>
</tr>
<tr>
<td><strong>P1</strong> Develop a concept and treatment, based on research and analysis of a given brief, for a short television production</td>
</tr>
<tr>
<td><strong>P2</strong> Pitch an idea for a television production, through the presentation of a developed treatment</td>
</tr>
<tr>
<td><strong>LO2</strong> Develop a production plan, including specification of equipment, based on a television concept and treatment</td>
</tr>
<tr>
<td><strong>P3</strong> Review a concept and treatment to identify equipment required for production</td>
</tr>
<tr>
<td><strong>P4</strong> Prepare a plan for a television production, including information for the different stages of production and equipment required</td>
</tr>
<tr>
<td><strong>LO3</strong> Use industry-standard equipment, tools and techniques to shoot and edit a short television production</td>
</tr>
<tr>
<td><strong>P5</strong> Carry out the set-up, filming and editing of material for short television production</td>
</tr>
<tr>
<td><strong>P6</strong> Use industry-standard tools and techniques to complete post-production and editing of a short television production</td>
</tr>
</tbody>
</table>

| **Merit**                                  |
| **M1** Justify a concept and treatment with regard to how the proposal meets the needs of an identified audience and the aims and objectives of a brief |
| **M2** Select camera, lighting and sound equipment with regard to their suitability for use in supporting a concept in a television production |
| **M3** Assess rough cut, first cut and fine cut to refine a short work of television production |

<p>| <strong>Distinction</strong>                            |
| <strong>LO1</strong> LO2                                |
| <strong>D1</strong> Critically evaluate own production plan, for a short television production, that meets the aims of a concept and treatment |
| <strong>D2</strong> Critically analyse audience feedback on own short film to identify areas of good practice in television production, and areas for future development |</p>
<table>
<thead>
<tr>
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<tr>
<td><strong>LO4</strong> Present a short television production, gathering audience feedback</td>
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<tr>
<td><strong>P7</strong> Create final output for a short television production for presentation in a specific format</td>
<td><strong>M4</strong> Evaluate an approach to short television production, responding to audience feedback</td>
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<tr>
<td><strong>P8</strong> Present a short television production, in a specific format, and respond to audience feedback</td>
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</tbody>
</table>
Recommended resources

Textbooks

Websites
creativeengland.co.uk Film and TV (General Reference)
filmreference.com Film Encyclopaedia (General Reference)
mediacollege.com Media College Video editing (Research)
nofilmschool.com No Film School (General Reference)
ofcom.org.uk Ofcom Manage your license (Research)
thinkethnic.com Clearcast, a guide for advertisers and agencies (General Reference)
ukcfa.org.uk The UK Crowdfunding Association All sections (General Reference)
videomaker.com Video Maker (General Reference)
Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set)
Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 7: Film & Television Practices
Unit 8: Film Studies
Unit 9: Light & Sound
Unit 16: Motion Graphics Practices
Unit 17: Visual Effects & Motion Graphics Cultures
Unit 19: Visual Effects Practices
Unit 25: Audio Technologies
Unit 26: Editing for Film and Television
Unit 27: Storyboarding
Unit 30: Principles of Animation
Unit 38: Advanced Sound Media Studies
Unit 42: Advanced Motion Graphics Studies
Unit 43: Advanced Visual Effects Studies
Unit 50: Sound for Media Products
Unit 54: Multi-camera Production
Unit 56: Documentary
Unit 64: Advanced Compositing for Film & Television
Unit 67: Scriptwriting for Film & Television
Unit 74: Asset Capture & Management
Unit 40: Advanced Journalism Studies

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Introduction

Modern journalism requires individuals to work across different roles and to be able to produce material for different media formats. Developments in technology and social media have not only broadened who can engage with journalism, but also where journalists can source material, publish and broadcast, as well as making that information more instantaneous. This has increased the pressures on journalists to produce stories faster, but still maintaining ‘best practice’ in media law, journalism ethics and grammatical presentation.

The treatment of stories and editorial judgement have also developed as journalists seek to communicate material relating to a single story across a range of media platforms such as traditional print, broadcast (audio and moving image), online and social media.

Through this unit, students will develop their practical and technical skills as well as their legal, ethical and writing competence so that they can handle more contentious and controversial subjects, issues and topics in a confident and professional manner. Students will develop an awareness of the importance and significance of a multi-vocational and cross-platform approach to the coverage of material in a digital age. Students will also consider how digital journalism has created the need for global perspective.

This unit is intended to provide Centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30-credit unit, delivered over an extended period, Centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain how developments in digital technology have impacted on the methods by which journalism works across different media platforms
2. Evaluate the changes in media law and journalism ethics with regard to the internet and social media
3. Develop a news story or feature proposal, for an identified topic, with outputs that are suitable for different media platforms
4. Present a finished work of journalism production, for a given media, that conforms to industry-standard codes and conventions.
Essential content

LO1 Explain how developments in digital technology have impacted on the methods by which journalism works across different media platforms

*Digital technology:*
Role of social media
Sourcing digitally-based information.

*Research methodology:*
Primary sources
Secondary sources
Interview techniques
Qualitative research
Quantitative research.

*Multi-vocational skills:*
Research and write
Edit and present.

LO2 Evaluate the changes in media law and journalism ethics with regard to the internet and social media

*Legal issues:*
Representation
Defamation.

*Ethical issues:*
Source protection
Children and young people
Privacy
Intrusion
Harassment.
LO3  **Develop a news story or feature proposal, for an identified topic, with outputs that are suitable for different media platforms**

*Analysing the brief:*
Topic
Aims/Objectives
Potential sources
Research methods.

*Cross-platform:*
Print
Online
Moving image
Audio
Social media.

LO4  **Present a finished work of journalism production, for a given media, that conforms to industry-standard codes and conventions**

*Finished product:*
Media requirements
Technical quality
Aesthetic quality.

*Production skills:*
Legal and ethical suitability
Technical competence
Time management
Team working
Gaining audience feedback.
### Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
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<tbody>
<tr>
<td><strong>LO1</strong> Explain how developments in digital technology have impacted on the methods by which journalism works across different media platforms</td>
<td><strong>P1</strong> Discuss how developments in digital technology have affected journalism practices</td>
<td><strong>LO1 LO2</strong> D1 Critically evaluate the ways in which the journalism profession has responded to the legal and ethical challenges raised by technological change</td>
</tr>
<tr>
<td><strong>LO2</strong> Evaluate the changes in media law and journalism ethics with regard to the internet and social media</td>
<td><strong>P2</strong> Assess changes in the role of a journalist, for different media, in relation to technologies</td>
<td><strong>M1</strong> Analyse the benefits and challenges for journalists that derive from technological change</td>
</tr>
<tr>
<td><strong>LO3</strong> Develop a news story or feature proposal, for an identified topic, with outputs that are suitable for different media platforms</td>
<td><strong>P3</strong> Explain the legal and ethical issues for journalism, associated with the internet and social media</td>
<td><strong>M2</strong> Assess the impact of legislation related to the internet, social media and journalism</td>
</tr>
<tr>
<td><strong>P5</strong> Analyse a given brief, to define the topic, aims and objectives for a news story or feature</td>
<td><strong>M3</strong> Analyse a draft version of a news story or feature to highlight the requirements for delivery across multiple media platforms</td>
<td><strong>LO3 LO4</strong> D2 Critically evaluate the different combinations of skills required to produce journalism work that can be distributed via multiple media platforms</td>
</tr>
<tr>
<td><strong>P6</strong> Develop a news story or feature through research, analysis writing and editing</td>
<td><strong>P4</strong> Evaluate the ways that journalism output reflects changes in legal and ethical contexts</td>
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</tbody>
</table>

**P1** Discuss how developments in digital technology have affected journalism practices

**P2** Assess changes in the role of a journalist, for different media, in relation to technologies

**P3** Explain the legal and ethical issues for journalism, associated with the internet and social media

**P4** Evaluate the ways that journalism output reflects changes in legal and ethical contexts

**P5** Analyse a given brief, to define the topic, aims and objectives for a news story or feature

**P6** Develop a news story or feature through research, analysis writing and editing

**M1** Analyse the benefits and challenges for journalists that derive from technological change

**M2** Assess the impact of legislation related to the internet, social media and journalism

**M3** Analyse a draft version of a news story or feature to highlight the requirements for delivery across multiple media platforms

**D1** Critically evaluate the ways in which the journalism profession has responded to the legal and ethical challenges raised by technological change

**D2** Critically evaluate the different combinations of skills required to produce journalism work that can be distributed via multiple media platforms
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<tbody>
<tr>
<td><strong>LO4</strong> Present a finished work of journalism production, for a given media, that conforms to industry-standard codes and conventions</td>
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</tr>
<tr>
<td><strong>P7</strong> Produce a finished work of journalism production, based on research and analysis, for multiple media platforms</td>
<td><strong>M4</strong> Critically analyse a news story or feature, highlighting the additional work and changes required to present the material via different media platforms</td>
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</tr>
<tr>
<td><strong>P8</strong> Present a news story or feature that reflects industry-standard codes and conventions</td>
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</tbody>
</table>
Recommended resources

Textbooks


Websites

- bajunion.org.uk: British Association of Journalists (General Reference)
- bbc.co.uk/academy/journalism: BBC Academy Journalism (General Reference)
- mcnaes.com: McNaes's Essential Law for Journalists (General Reference)
- nctj.com: National Council for Training Journalists (General Reference)
- spj.org: Society of Professional Journalists (General Reference)
- tcij.org/resources: The Centre for Investigative Journalism Resources (Training)
Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set)
Unit 2: Creative Media Industry
Unit 10: Journalism Practices
Unit 11: Journalism & Society
Unit 28: Investigative Journalism
Unit 29: Shorthand
Unit 32: Interview & Presentation Techniques
Unit 33: Reportage
Unit 34: Principles of Photography
Unit 36: Collaborative Project (Pearson-set)
Unit 51: Magazine & Feature Production
Unit 56: Documentary
Unit 57: Specialist Journalism
Unit 59: Podcast Production
Unit 69: Social Media Practice
Unit 72: News & Editorial
# Unit 41: Advanced Web & App Development Studies

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## Introduction

With the growing use and popularity of the internet and mobile communications, there has been an increasingly rapid diversification in the way that people communicate and consume media. From the initial popularisation of the World Wide Web to the present, where accessing the internet via mobile devices now exceeds the use of computers, we now interact with information and data in ways that were unimaginined.

The design of web services, apps and other digital delivery systems continues to be a growth market. Among businesses, governments and individuals, there is an increasing awareness of the value and potential of digital design to enhance user experience and provide more effective services.

This unit supports students to explore the design and technical aspects of digital design for web services and mobile apps. Through a consideration of design principles and technologies, students will prototype and develop new systems for the distribution and consumption of information or entertainment. Emphasis is placed on the creative combination of aesthetics and technical skill to produce engaging user experiences, backed up by an awareness of how different devices and platforms meet user needs.

This unit is intended to provide Centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30-credit unit, delivered over an extended period, Centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.
Learning Outcomes

By the end of this unit students will be able to:

1. Analyse a client brief to inform the development of a digital design and content strategy
2. Develop a website or app, based on client needs in relation to a digital design and content strategy, using industry-standard tools and techniques
3. Evaluate user-testing and market research, to refine a website or app
4. Present a functional website or app, justifying the aesthetic and technical strategies.
Essential content

LO1 Analyse a client brief to inform the development of a digital design and content strategy

Client requirements:
Goals & objectives
Intended audience
Competition/market position
Budget
Timeline/milestones.

Content strategy:
Published content
Reactive content
Proactive content.

Platform strategy:
Technologies
Infrastructure
Service.

LO2 Develop a website or app, based on client needs in relation to a digital design and content strategy, using industry-standard tools and techniques

Web technologies:
HTML
CSS: Media queries, responsive CSS, CSS frameworks, CSS pre-processing
Data-driven content: Database interactions, model-view-controller
Scripting languages: Javascript, PHP, Ruby Python
Frameworks.
**App technologies:**
Native
Hybrid
Web
App frameworks.

**Collaborative development:**
Roles
Development models: Agile, Scrum, Waterfall.

**Asset management:**
Images/graphics
Audio
Video
Text.

**Design and development:**
Wire-framing
Navigation structure
Prototypes
Staging
Version control.

**LO3** Evaluate user-testing and market research, to refine a website or app

**Market research:**
Desk-based research
Surveys/Questionnaires
User-experience testing.

**Analytics**
User data
Usage data
Design iteration
Client feedback
Testing:
Revision
Observation
Usability
User profiling
Feedback systems
Software and services
Testing stages
Devices and systems
Metrics
Key performance indicators
Categories: Explorative, evaluative, comparative
Type: Hallway, expert, remote, paper, interviews and questionnaires, walkthrough, controlled, automated.

LO4 Present a functional website or app, justifying the aesthetic and technical strategies

Aesthetic strategy
Technical strategy
User feedback
Analytics
Future development/enhancement
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Analyse a client brief to inform the development of a digital design and content strategy</td>
<td><strong>M1</strong> Critically analyse competing companies’ website or app, to define market position for a design and content strategy</td>
<td><strong>D1</strong> Critically evaluate client needs and target audience to inform aesthetic and user-experience decisions, in support of a digital design and content strategy</td>
</tr>
<tr>
<td><strong>P1</strong> Analyse a client brief to define goals and objectives for a website or app</td>
<td><strong>P2</strong> Identify the target audience for a web or app development proposal</td>
<td><strong>M2</strong> Undertake user- and functionality-testing, as part of an iterative development process</td>
</tr>
<tr>
<td><strong>LO2</strong> Develop a website or app, based on client needs in relation to a digital design and content strategy, using industry-standard tools and techniques</td>
<td></td>
<td><strong>D2</strong> Produce a digital design product, that employs an iterative process of design and testing, to meet client needs based on critical analysis of market research and user-testing</td>
</tr>
<tr>
<td><strong>P3</strong> Develop prototypes for user interface and data-interaction using industry-standard tools and techniques</td>
<td><strong>P4</strong> Discuss the benefits and drawbacks of data-driven content, in relation to a client brief</td>
<td><strong>P5</strong> Undertake different forms of user and market testing of prototype web/app development proposals</td>
</tr>
<tr>
<td><strong>LO3</strong> Evaluate user-testing and market research, to refine a website or app</td>
<td></td>
<td><strong>P6</strong> Evaluate testing results to define changes to a digital design product</td>
</tr>
<tr>
<td><strong>M3</strong> Refine and redeploy a digital design product in response to analysis of testing</td>
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<td><strong>M4</strong> Refine and redeploy a digital design product in response to analysis of testing</td>
</tr>
<tr>
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<tr>
<td><strong>LO4</strong> Present a functional website or app, justifying the aesthetic and technical strategies</td>
<td><strong>D3</strong> Present a digital design strategy and functional website/app that reflect a synthesis of aesthetic and technical requirements</td>
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<tr>
<td><strong>P7</strong> Evaluate the way in which user and client feedback has informed the development of a digital design product</td>
<td><strong>M4</strong> Analyse the impact of user-testing and client feedback on the final development of a website/app, highlighting ways in which the process has enhanced the outcome</td>
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<tr>
<td><strong>P8</strong> Present a functional website/app that meets client needs through creative application of technology and assets</td>
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</tbody>
</table>
Recommended resources

Textbooks


Websites

compass-style.org  Compass CSS Authoring Framework  (General Reference/Development Tool)

djangoproject.com  Django – Python Framework  All sections  (General Reference)

emberjs.com  Ember – Javascript Framework  All sections  (General Reference)

javascript.com  Javascript  All sections  (General Reference/Development Tool)

jquery.com  Jquery  All sections  (General Reference)

php.net  PHP Hypertext Pre-processor  All sections  (General Reference)
Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set)
Unit 2: Creative Media Industry
Unit 13: Web & App Development Practices
Unit 14: Web & App Development in Context
Unit 15: Web Development
Unit 21: Game Development Practices
Unit 23: Game Design
Unit 31: Art Development
Unit 35: Principles of User Experience & User Interface Design
Unit 47: Emerging Technologies
Unit 48: Mobile Game Development
Unit 49: App Development Frameworks
Unit 52: Web Development Frameworks
Unit 55: Project Management
Unit 69: Social Media Practice
Unit 73: The Web & App Economy
Unit 42: Advanced Motion Graphics Studies

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Introduction

The demand for motion graphics has grown in recent years, with the increase in media outlets and formats. Contemporary motion graphics can be as advanced as matching camera movement data with 3D assets, or as simple as combining traditional ‘claymation’ with hand-drawn raster images. What any motion graphics, on a professional level, must do is communicate to a specific audience through efficient production and animation processes.

This unit explores the role of motion graphics within the media industry, relating similar and existing products to an applied motion graphics design process through close consultation with a client. Students will work through a professional design process using industry-standard assets and equipment, and practise production techniques.

Topics included in this unit are: applied motion graphics research, consulting a client, development of proposal, production of a proof of concept, pitching, motion graphics pre-production and asset production or acquisition, animation, art direction, post-production, mastering, delivery, and presentation of a motion graphics product to a client.

This unit is intended to provide Centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30-credit unit, delivered over an extended period, Centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.
Learning Outcomes

By the end of this unit students will be able to:

1. Illustrate the connections between the parameters of a brief, client need and motion graphics opportunities
2. Present a proposal for a motion graphics solution, with proof of concept, in response to a brief
3. Develop and test potential motion graphics solutions, using industry-standard tools and techniques
4. Evaluate a finished motion graphics solution and production portfolio in response to a brief.
Essential content

LO1 Illustrate the connections between the parameters of a brief, client need and motion graphics opportunities

*The brief and project requirements:*
Plans
Project schedule
Requirements
Objectives
Audience and target market
Budget
Market research.

*Motion graphics opportunities and communication strategies:*
Kinetic type
Abstract
Figurative
Voiceover
Visual only
Combinations
Relationship to audio
2D or 3D
Diegetic or non-diegetic sound.

*Motion graphic structure:*
Narrative
Non-narrative
Genre-based
Audio-driven.
Innovations:
Traditional processes
Digital processes
Particles
Replicators
3D Environment
Planar camera mapping
Occlusion and lighting
Physics.

LO2 Present a proposal for a motion graphics solution, with proof of concept, in response to a brief

Proposal and communication strategy:
Concept
Script
Storyboard
Structure
Cost
Client needs
Objectives
Contingency
Schedule.

Presentation/Pitch:
Succinct information communication
Demonstration
Justification.
Review:
Verification of communication of pitch idea
Feedback
Revisions
Comparison with existing products
Unique Selling Point (USP)
House style relationship
Overall objectives.

Pre-production:
Asset design
Asset acquisition
File name conventions
Organisation of collaborative work
Communication with stakeholders.

Proof of concept:
Motion graphics testing
Clarity of communication
Relationship to client or organisation needs
Efficiency of production
Conforming to house style.
LO3 **Develop and test potential motion graphics solutions, using industry-standard tools and techniques**

*Production and workflow:*
Scheduling
Asset Management
Organisation
Production streamlining
Automation
Animation
Compositing
Software synthesis
Back-up of material with redundancy
Editing
Rendering
Collaboration
Asset accessibility
Combining elements
Short-cuts.

*Equipment and tools:*
Cloud storage/Local storage
Graphics tablets
Video camera
Motion graphics and video software
3D software
Workspace management.
Directing, testing and evaluation:
Timing
Pace
Testing
Renders
Rough-cut
Flow
Continuity testing of individual components
Scene review
Workflow review.

Post-production:
Effects
Transitions
Music
Voice
Sound effects
Titles
Colour grading
Colour correction.

LO4 Evaluate a finished motion graphics solution and production portfolio in response to a brief

Mastering and delivery:
Platform
Format
Resolution
Video compression
Audio compression
Broadcast or upload
Hosting.
Final presentation:
Screening
Feedback collection
Launch plan
Costs
Specifications
Trials
Protocols
Client feedback.

Development potential:
Efficiency of software
Alternative plugins and production processes for automation
Workflow effectiveness
Project management
Project planning and preparation
Operation and execution of graphics.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>Illustrate the connections between the parameters of a brief, client need and motion graphics opportunities</td>
<td><strong>LO1</strong> <strong>LO2</strong></td>
</tr>
<tr>
<td><strong>P1</strong></td>
<td>Interpret the project parameters and client need through an initial briefing</td>
<td><strong>D1</strong> Justify a motion graphics communication strategy based on research and testing of concepts</td>
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<tr>
<td><strong>P2</strong></td>
<td>Explain motion graphics communication constraints and opportunities, responding to an initial briefing</td>
<td><strong>LO1</strong> <strong>LO2</strong></td>
</tr>
<tr>
<td></td>
<td><strong>LO2</strong> Present a proposal for a motion graphics solution, with proof of concept, in response to a brief</td>
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<tr>
<td><strong>P3</strong></td>
<td>Present a proposal for a motion graphics product</td>
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<tr>
<td><strong>P4</strong></td>
<td>Use visual materials to test and demonstrate a proof of concept</td>
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<tr>
<td></td>
<td><strong>LO3</strong> Develop and test potential motion graphics solutions, using industry-standard tools and techniques</td>
<td><strong>LO3</strong> <strong>LO4</strong></td>
</tr>
<tr>
<td><strong>P5</strong></td>
<td>Create potential motion graphics solutions, using industry-standard tools and techniques, in support of a communication strategy</td>
<td><strong>D2</strong> Critically evaluate a finished motion graphics solution and development process, in relation to how it addresses a target market to meet client need</td>
</tr>
<tr>
<td><strong>P6</strong></td>
<td>Evaluate workflows, asset management and project scheduling in a motion graphics production process</td>
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<tr>
<td><strong>LO4</strong></td>
<td>Evaluate a finished motion graphics solution and production portfolio in response to a brief</td>
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</tr>
<tr>
<td><strong>P7</strong></td>
<td>Present a finished motion graphics product and development work</td>
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<tr>
<td><strong>P8</strong></td>
<td>Evaluate audience response to highlight areas of good practice</td>
<td><strong>M4</strong> Analyse a motion graphics product, in relation to project needs and production values</td>
</tr>
<tr>
<td></td>
<td><strong>M1</strong> Evaluate project requirements, as defined through the brief, in response to research into motion graphics styles and methods</td>
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<tr>
<td><strong>M2</strong></td>
<td>Define a motion graphics communication strategy, based on client need and concept development</td>
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<tr>
<td><strong>M3</strong></td>
<td>Iteratively apply industry-standard testing and production techniques to ensure quality control in potential solutions</td>
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<tr>
<td><strong>M4</strong></td>
<td>Analyse a motion graphics product, in relation to project needs and production values</td>
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</table>
Recommended resources

Textbooks


Websites
artoofthetitle.com Art of the Title All sections (Research)
dribbble.com Dribbble All sections (Research)mograph.net Mograph All sections (Discussion Forum/Tutorials)motionographer.com Motionographer All sections (Research)schoolofmotion.com School of Motion Blog and Training (Tutorials/Development Tool)
Links

This unit links to the following related units:

- Unit 1: Individual Project (Pearson-set)
- Unit 2: Creative Media Industry
- Unit 3: Professional Practice
- Unit 6: Scriptwriting for Sound
- Unit 7: Film & Television Practices
- Unit 9: Light & Sound
- Unit 16: Motion Graphics Practices
- Unit 17: Visual Effects & Motion Graphics Cultures
- Unit 18: Typography
- Unit 19: Visual Effects Practices
- Unit 26: Editing for Film and Television
- Unit 27: Storyboarding
- Unit 30: Principles of Animation
- Unit 31: Art Development
- Unit 39: Advanced Television Practices
- Unit 42: Advanced Motion Graphics Studies
- Unit 43: Advanced Visual Effects Studies
- Unit 46: Advanced Rendering & Visualisation
- Unit 54: Multi-camera Production
- Unit 60: Advanced Animation
- Unit 61: Advanced 3D Modelling
- Unit 74: Asset Capture & Management
Unit 43: Advanced Visual Effects Studies

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</table>

Introduction

VFX is a technically and creatively demanding discipline and it is impossible for one artist to know and do everything that encompasses VFX production. Industry demands that the VFX artist should have a strong knowledge across many areas of production, but, crucially, should hold an advanced set of skills within a specialised field.

This unit introduces students to a wide range of core, advanced techniques and concepts, supporting them in making well-informed decisions about the specialist direction they want to pursue. The industry pipeline provides the best model to demonstrate where and how different specialists operate, and students are given the opportunity to work in teams that complement each other, to simulate this real-world scenario. Critically, the unit is designed to provide a support structure for students to independently explore and develop those areas within VFX that they have identified as their specialism.

On successful completion of this unit, students will have a thorough understanding of the specialist roles and processes, inter-dependencies and team formats involved in producing VFX material. They will be able to plan and produce or delegate the production of complex VFX shots, integrating their own assets with those acquired elsewhere to achieve a seamless and technically competent final product.

This unit is intended to provide Centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30-credit unit, delivered over an extended period, Centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the roles and responsibilities associated with collaborative production of VFX
2. Analyse a brief to define aims and objectives, shots, assets, and production pipeline required to deliver a completed VFX sequence
3. Use industry-standard tools and processes to manage the collaborative production pipeline for a VFX sequence
4. Present a completed VFX sequence developed through a collaborative production process, responding to audience feedback.
Essential content

LO1 Discuss the roles and responsibilities associated with a collaborative VFX production process

Roles:
- Concept artist
- Compositor
- Layout artist (3D computer animation)
- Lighting technical director
- Match move artist
- Matte painter
- Producer
- Rotoscoper
- Runner
- Technical director
- VFX supervisor.

Collaboration:
- Organisation
- Psychological forces
- Behaviour
- Performance
- Responsibility
- Team dynamics.

Process:
- Pre-production: Research & development, storyboarding, pre-visualisation (sketching, 2D/3D mock-ups, animatics, reference gathering, pipeline testing)
- Production: Filming, Light Detection and Ranging (LIDAR), High Dynamic Range Image (HDRI) capture, performance capture, CGI modelling/texturing, digital sculpting, particle effects, cloth and hair simulations, pyrotechnic and fluid simulations, look development
- Post-production: Rigging, tracking & match move, VFX painting, texturing, grading, rotoscoping, animation, plate prep, element shoots/renders, lighting & rendering, effects animation, compositing.
LO2 Analyse a brief to define aims and objectives, shots, assets, and production pipeline required to deliver a completed VFX sequence

Brief:
Aims
Objectives
Media format requirements
Genre
Assets
Shot list
Pipeline/workflow
Timeline/deadlines.

Planning:
Risk assessment
Data management
Process documentation
Version control
Budgeting
Recruiting
Scheduling.

Assets/Shots:
Film shots
2D assets
3D assets
Sound assets: Foley, music
Shooting schedule.
LO3  **Use industry-standard tools and processes to manage the collaborative production pipeline for a VFX sequence**

*Project management:*
Agile/SCRUM
GANTT charts.

*Budget management:*
Time tracking
Cost tracking.

*Team management:*
Communication: Asynchronous, real-time
Virtual collaboration tools.

*Process/Pipeline management:*
Dailies/Rushes
Backups
Versioning.

LO4  **Present a completed VFX sequence developed through a collaborative production process, responding to audience feedback**

*Presentation:*
Media format
Output quality
Technical execution
Presentation type: Viewing/Screening, demonstration, user interaction.

*Gathering Feedback:*
Discussion
Focus group
Interview
Survey
User-testing.
### Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>Discuss the roles and responsibilities associated with collaborative production of VFX</td>
<td><strong>D1</strong> Critically analyse the requirements of a collaborative VFX process, highlighting how team dynamics may affect production</td>
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<tr>
<td>P1</td>
<td>Explain the roles within a collaborative VFX production team</td>
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<tr>
<td>P2</td>
<td>Evaluate the relationship between roles and responsibilities within a VFX production team</td>
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<tr>
<td><strong>LO2</strong></td>
<td>Analyse a brief to define aims and objectives, shots, assets, and production pipeline required to deliver a completed VFX sequence</td>
<td><strong>LO2 LO3</strong></td>
</tr>
<tr>
<td>P3</td>
<td>Analyse a given brief to determine the aims and objectives of a required VFX sequence</td>
<td><strong>D2</strong> Critically evaluate the requirements of a given brief, to define a collaborative production pipeline for a VFX sequence</td>
</tr>
<tr>
<td>P4</td>
<td>Develop a production plan, highlighting the required shots, assets and scheduling required</td>
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<tr>
<td><strong>LO3</strong></td>
<td>Use industry-standard tools and processes to manage the collaborative production pipeline for a VFX sequence</td>
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</tr>
<tr>
<td>P5</td>
<td>Develop a VFX sequence using industry-standard tools and techniques</td>
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<tr>
<td>P6</td>
<td>Manage a collaborative VFX development process, applying standard project management systems</td>
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<tr>
<td>M1</td>
<td>Assess the ways that different roles work together at stages of the VFX production pipeline</td>
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<tr>
<td>M2</td>
<td>Asses the shots required and schedule to prepare a risk assessment for a VFX production process</td>
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<tr>
<td>M3</td>
<td>Evaluate the collaborative development process through time and budget tracking</td>
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<tr>
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</tr>
<tr>
<td><strong>LO4</strong> Present a completed VFX sequence developed through a collaborative production process, responding to audience feedback</td>
<td><strong>M4</strong> Evaluate the collaborative development process used in VFX production</td>
<td><strong>D3</strong> Critically evaluate how changes to the development team and pipeline would improve the development process</td>
</tr>
<tr>
<td><strong>P7</strong> Present a final VFX sequence, gathering audience feedback</td>
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<tr>
<td><strong>P8</strong> Analyse audience feedback, highlighting areas of good practice and for future improvement</td>
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</tbody>
</table>
Recommended resources

Textbooks

Websites
Artofvfx.com
Art of VFX
All sections
(General Reference)

Awn.com
Animation World Network
VFX World Magazine
(Magazine)

creativebloq.com
Creative Bloq
3D World Magazine
(Magazine)

visualeffectssociety.com
Visual Effects Society
All sections
(General reference)
Links

This unit links to the following related units:

Unit 7: Film & Television Practices
Unit 8: Film Studies
Unit 16: Motion Graphics Practices
Unit 17: Visual Effects & Motion Graphics Cultures
Unit 20: 3D Modelling
Unit 26: Editing for Film and Television
Unit 27: Storyboarding
Unit 30: Principles of Animation
Unit 31: Art Development
Unit 39: Advanced Television Practices
Unit 46: Advanced Rendering & Visualisation
Unit 47: Emerging Technologies
Unit 60: Advanced Animation
Unit 61: Advanced 3D Modelling
Unit 64: Advanced Compositing for Film & Television
Unit 68: Narrative
Unit 44: Advanced Game Development Studies

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Introduction

The achievement of successful games requires more than an appealing concept. Games succeed through being brought to market, completing development on time and shipping to the intended audience. Understanding the audience and working towards an achievable development goal require the application of both creative and practical planning skills.

The development process is one that requires collaboration. While the size of the team can have an impact on the development process, it is important to ensure that the process is managed effectively.

Through this unit, students will develop the skills necessary to work effectively as an individual games developer and as part of a team. In addition to the activities associated with the game design and development aspects, students will engage in the planning and project management aspects required to drive achievable games to market.

This unit is intended to provide Centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30-credit unit, delivered over an extended period, Centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.
Learning Outcomes

By the end of this unit students will be able to:

1. Evaluate an identified market, to define the concept for a video game, based on research and analysis
2. Plan and manage a game development process, applying industry-standard systems and practices for project planning and management
3. Develop a video game, using industry-standard tools and techniques, based on a defined project development plan
4. Present the marketing and promotion strategies for a video game for a specific market.
Essential content

**LO1** Evaluate an identified market, to define the concept for a video game, based on research and analysis

*Market trends:*
- Demographics
- Technology/platform adoption
- Popularity
- Market saturation.

*Platforms:*
- Consoles
- PC
- Smartphone/Mobile.

*Audience:*
- Casual
- Hardcore
- Children/Education.

*Genres:*
- Action
- Adventure
- Role-playing: Massively Multiplayer Online Role-playing Game (MMORPG)
- Simulation
- Strategy
- Sports
- Board games
- Puzzle games
- Social games.
**Funding/Pricing/Sales:**
Investment
Crowd-funding
In-app purchase
Publishing: Pricing, advertising, early access.

**Technologies:**
Game engines
Console SDK
Mobile OS
Programming languages
Emerging technologies.

**Documentation:**
Game design document
Technical specification.

**LO2** Plan and manage a game development process, applying industry-standard systems and practices for project planning and management

**Pre-production:**
Concept development/pitch: Ethical considerations, cultural considerations
Game Design document
Legal issues: Copyrights, licensing, software, assets
Project plan: Resources, milestones, constraints, version control, bug tracking
Prototype (proof of concept).

**Production:**
Design
Programming
Art production
Audio production
QA/Testing.
Post-production:
Publishing
Maintenance
Customer service
Patches/updates.

Project planning & management:
Project management systems: Agile/SCRUM, Waterfall, Kanban
Project planning & monitoring: GANTT charts, milestones/deadlines
Contingency planning
Resource planning
Time management.

LO3 Develop a video game, using industry-standard tools and techniques, based on a defined project development plan

Technical:
Software: Game engine, programming language, modelling & Rendering

Asset Requirements:
Asset management
Sourcing assets
Developing assets.

Design:
Scripting
Game flow
User Interface (UI) Design
User Experience (UX) Design
Prototyping.

Iteration/QA:
Testing
Feedback.
LO4 Present the marketing and promotion strategies for a video game for a specific market.

*Release strategy:*
Market/Audience
Platform(s)
Distribution: Early access, publishing, digital distribution platforms.

*Marketing strategy:*
Unique Selling Point (USP): Competing products
Advertising
Viral marketing: Social media
Free-to-play
In-game advertising.
### Learning Outcomes and Assessment Criteria

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<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>Evaluate an identified market, to define the concept for a video game</td>
<td></td>
<td>D1 Justify the features of a game design, based on their application to an identified market and audience</td>
</tr>
<tr>
<td></td>
<td>P1 Analyse market information to define the audience for a video game</td>
<td>M1 Compare the viability of a game design idea in relation to different markets</td>
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<tr>
<td></td>
<td>P2 Produce a game design document and technical specification for a proposed video game</td>
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<tr>
<td><strong>LO2</strong></td>
<td>Plan and manage a game development process, applying industry-standard systems and practices for project planning and management</td>
<td></td>
<td>D2 Critically analyse a video game development plan to highlight changes that may reduce costs and/or shorten development time</td>
</tr>
<tr>
<td></td>
<td>P3 Produce a game development plan, identifying the requirements and constraints associated with each stage of the development process</td>
<td>M2 Evaluate the legal requirements of licensing and copyrights associated with video game development</td>
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<tr>
<td></td>
<td>P4 Use industry-standard project management systems to plan and manage a video game development process</td>
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<tr>
<td><strong>LO3</strong></td>
<td>Develop a video game, using industry-standard tools and techniques, based on a defined project development plan</td>
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<td>LO3 LO4</td>
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<tr>
<td></td>
<td>P5 Use industry-standard tools and techniques to produce a video game</td>
<td>M3 Refine a video game through the application of quality control methods, usability testing and revision</td>
<td>D3 Present finished video game for intended market using identified marketing and promotional strategy</td>
</tr>
<tr>
<td></td>
<td>P6 Discuss the different approaches to asset development and sourcing to be used in a game development process</td>
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<tr>
<td><strong>LO4</strong> Present the marketing and promotion strategies for a video game for a specific market</td>
<td><strong>M4</strong> Compare the potential benefits of different marketing and promotion strategies</td>
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<td><strong>P7</strong> Develop strategies for promotion and marketing of a video game</td>
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<tr>
<td><strong>P8</strong> Present a marketing and promotion strategy, highlighting the way in which it addresses a specific audience and market</td>
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</tbody>
</table>
Recommended resources

Textbooks
Websites

creativebloq.com Creative Bloq
All sections
(Tutorials/General Reference)

cryengine.com Cryengine
All sections
(Software/Research/General Reference/Discussion Forum/Tutorials)

gamasutra.com Gamasutra
All sections
(Tutorials/General Reference)

gamedev.net GameDev.net
All sections
(General Reference/Article/Discussion Forum)

Unity3d.com Unity 3D
All sections
(Software/Research/General Reference/Discussion Forum/Tutorials)

unrealengine.com Unreal Engine
All sections
(Software/Research/General Reference/Discussion Forum/Tutorials)

80.lv/ 80 Level
All sections
(Tutorials/General Reference)
Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set)
Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 20: 3D Modelling
Unit 21: Game Development Practices
Unit 22: Games in Context
Unit 30: Principles of Animation
Unit 31: Art Development
Unit 36: Collaborative Project (Pearson-set)
Unit 37: Personal Professional Development
Unit 44: Advanced Game Development Studies
Unit 47: Emerging Technologies
Unit 48: Mobile Game Development
Unit 49: App Development Frameworks
Unit 55: Project Management
Unit 60: Advanced Animation
Unit 61: Advanced 3D Modelling
Unit 70: Scripting for Games
Unit 45: Radio Management

<table>
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</table>

**Introduction**

The radio industry consists of a wide range of station types and sizes – some being national or regional, and some covering relatively small areas, being called ‘local’ or even ‘community’ radio. Among these may be public service broadcasters, commercial stations that aim to make a profit, and even large groups of stations transmitting to several different areas. Each radio station or group of stations must have a management structure and a strategy to ensure it remains financially viable – even if it is run on a not-for-profit basis by volunteers working in community radio.

This unit explores organisational and management structures within the radio industry, the jobs that are done in radio stations, the ways in which those jobs interrelate, and the relationships between sales, programming and audience research which inform management decisions. It also covers relevant legislative, regulatory and compliance issues affecting radio broadcasting, as well as audience feedback and how these inform strategy and operation within radio management.

Topics included in this unit are: types of radio stations, how they are organised, sales strategies in commercial radio, principles of programming, legislation, regulation and compliance, codes and policies for harm and offence, advertising standards, complaints policies, audience research and audience feedback.

On successful completion of this unit, a student will identify different types of radio stations and how they are managed, justify the relationships between different teams in radio stations, reconcile legislation, regulation and compliance with radio management and predict how audience responses affect radio management decision-making.
**Learning Outcomes**

By the end of this unit students will be able to:

1. Explain different types of radio stations and how they are managed
2. Evaluate the relationships between individual roles and teams within radio management
3. Assess the impact of legislation, regulation and compliance on radio management strategies and operations
4. Analyse market data and audience response, to inform radio management decision-making.
Essential content

LO1  Explain different types of radio stations and how they are managed

*Types of radio stations:*
- National, regional, local, community
- Public sector
- Commercial
- Not-for-profit
- Temporary
- Internet radio.

*Station roles:*
- Board of directors
- Management roles
- Managing editor
- Programme controller
- Head of music
- Head of sales
- Programme commissioners.

LO2  Evaluate the relationships between individual roles and teams within radio management

*Management relationships:*
- With staff
- With freelance
- With other managers.

*Teams:*
- Programme production
- News production
- Promotion and marketing
- Engineering.
LO3 **Assess the impact of legislation, regulation and compliance on radio management strategies and operations**

*Impact of legislation, regulation and compliance:*
Broadcasting law
Media law
Health and Safety legislation
Broadcasting codes of practice
Editorial guidelines
Advertising standards
Licence commitments
Complaints policies.

*Radio management strategies and operations:*
Market position
Programme management
Newsroom management
Advertising and sponsorship
Marketing
Complaints procedures.

LO4 **Analyse market data and audience response, to inform radio management decision-making**

*Analyse market data and audience responses:*
Industry audience figures
Phone and auditorium testing of music
Physical contact
Social media use
Website traffic.
Decision-making in radio management:
Programme schedules
Presenters
Music policy
Playlisting
Station sound.
## Learning Outcomes and Assessment Criteria

<table>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong>  Explain different types of radio stations and how they are managed</td>
<td><strong>M1</strong>  Explain the ways in which managers influence the performance of radio stations</td>
<td><strong>D1</strong>  Examine how different management strategies may be used to achieve targets in different types of radio stations</td>
</tr>
<tr>
<td><strong>P1</strong>  Describe the different types of radio stations in a chosen market</td>
<td><strong>P2</strong>  Discuss the responsibilities of different management roles within radio</td>
<td><strong>D2</strong>  Critically evaluate the way that management relationships may enable programme production</td>
</tr>
<tr>
<td><strong>LO2</strong>  Evaluate the relationships between individual roles and teams within radio management</td>
<td><strong>P3</strong>  Discuss the roles and responsibilities of individuals and teams in radio stations</td>
<td><strong>M2</strong>  Analyse management roles in the production and broadcast process of radio stations</td>
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<tr>
<td><strong>P4</strong>  Evaluate how the relationship between roles in a radio station contribute to the management and production of broadcasts</td>
<td><strong>P5</strong>  Discuss the legal requirements associated with radio stations</td>
<td><strong>M3</strong>  Discuss the way that legislation and regulation may be applied to different types of radio station</td>
</tr>
<tr>
<td><strong>LO3</strong>  Assess the impact of legislation, regulation and compliance on radio management strategies and operations</td>
<td><strong>P6</strong>  Explain the regulatory and compliance requirements associated with radio management</td>
<td><strong>LO3</strong>  <strong>LO4</strong>  <strong>D3</strong>  Critically analyse market data, to make recommendations for radio programming in compliance with legislation and regulation</td>
</tr>
<tr>
<td><strong>LO4</strong>  Analyse market data and audience response, to inform radio management decision-making</td>
<td><strong>P7</strong>  Explain the types of market data available and their use in radio station management</td>
<td><strong>M4</strong>  Evaluate the use of market data and audience feedback in making radio programming decisions</td>
</tr>
<tr>
<td><strong>P8</strong>  Analyse the role of audience feedback in radio station management</td>
<td><strong>P9</strong>  Analyse the role of audience feedback in radio station management</td>
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</table>

*Pearson BTEC Levels 4 and 5 Higher Nationals in Creative Media Production Specification – Issue 4 – November 2021 © Pearson Education Limited 2021*
Recommended resources

Textbooks

Websites
App.hiive.co.uk
Hiive
Job Roles: Radio
(General Reference)

communityradiotoolkit.net
Community Radio Toolkit
Managing Your Station
(Article)

Creativeskillset.org
CreativeSkillset
Radio Station Manager
(General Reference)
Links

This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 4: Audio Practices
Unit 5: Audio Studies
Unit 24: Radio Production
Unit 25: Audio Technologies
Unit 37: Personal Professional Development
Unit 47: Emerging Technologies
Unit 58: Multi-audio & Studio Live Production
Unit 50: Sound for Media Products
Unit 62: Business Practices for Creative Media Production
Unit 63: Market Research
Unit 65: Marketing & Promotion
Unit 66: Branding & Identity
Unit 46: Advanced Rendering & Visualisation

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</table>

Introduction

Whether we are aware of it, computer generated imagery (CGI) is a feature of nearly every form of visual media. This ranges from the overt, as we might see in high-concept science-fiction films, or less apparent, as in the presentation of products in print publications. Similarly, it may be photorealistic, communicating objects and environments that approximate reality, or it may be more stylised, like animated characters for a children's television programme.

The process of bringing 3D models and animations to life, with some sense of reality or style, requires the application of material, texture, lighting and effects. Whether to create a photorealistic environment for a game, or the stylised characters of an animated film, it is through the processes of rendering and visualisation that 2D and 3D models are brought to life.

Throughout this unit, students will develop the process to create assets and apply the necessary techniques to get the look of a high-poly model. They will also perform the different processes to create textures and maps. Students will further use the rendering engine to create images and insert different bitmaps, applying lighting techniques to visualise the models with a high level of detail.
Learning Outcomes

By the end of this unit students will be able to:

1. Evaluate a brief to establish the parameters for a rendering and visualisation project, in a defined media type
2. Develop and manage assets for rendering and visualisation
3. Apply industry-standard digital lighting and rendering techniques, for a defined media type
4. Present final visualisations, and development work, for a defined media type.
**Essential content**

**LO1** Evaluate a brief to establish the parameters for a rendering and visualisation project, in a defined media type

*Project type:*
- Game
- Advertising
- Film/Television
- Journalism
- Infographic.

*Media type:*
- Games: Console, platform, side-scrolling, VR/AR
- Advertising: Film/TV commercials, print publication, online
- Film/Television: Live action, animation, motion graphics, visual effects
- Journalism: Television, print, online
- Infographic.

**LO2** Develop and manage assets for rendering and visualisation

*Models:*
- High polygon count
- Low polygon count.

*Assets:*
- Materials & shaders: Diffuse, specular, transparency, reflection, refraction & scattering, cel shading, procedural shaders
- Textures & mapping: UV maps, normal maps, bump maps, diffuse maps, displacement maps, texture baking, photographic textures, artistic textures, resolution textures, anti-aliasing, raytrace.

*Asset Management:*
- Sources
- Intellectual property/Fair use
- Storage & retrieval.
LO3 **Apply industry-standard digital lighting and rendering techniques, for a defined media type**

*Lighting:*

 Lighting types: Point, omni, directional, spot, area, volume, ambient
 Lighting functions: Key light, fill light, back light, reflect light, specular light
 Global Illumination (GI): Photon maps, final gathering, caustics
 Ambient occlusion
 Lighting characters and animations
 Skybox
 Light mapping
 Lighting environments: Daylight, skylight, night scenes, indirect lighting
 Lighting options: Attenuation, diffuse and specularity
 Techniques: Lighting effects, 3 points.

*Atmospheres effects:*

 Shadows
 Shadow mapping
 Raytrace shadows
 Occlusion shadows
 Soft and hard
 Colour
 Visuals functions

*Rendering:*

 Types: Scanline, ray casting, ray tracing, radiosity, real-time
 Camera set-up: Field of View (FOV), Depth of Field (DOF), multi-pass rendering
 Composition scenes: Shots types, camera angles, frames, aspect ratio, crop and overscan
 Techniques: Render layers, alpha channel
 Compression.
LO4 **Present final visualisations, and development work, for a defined media type**

*Post-processing:*
- Colour grading
- Lens distortion
- Motion blur
- Noise/Grain
- High Dynamic Range (HDR) colour
- Look Up Table (LUT) Tonemap.

*Cameras and exposure:*
- f-number
- Photographic exposure.

*Colour:*
- Additive
- Subtractive
- Red, Green and Blue (RGB)
- High Dynamic Range Image (HDRI)

*Production:*
- Planning
- Visual effects.

*Output:*
- Format
- Resolution
- Target media.
## Learning Outcomes and Assessment Criteria

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</tr>
<tr>
<td><strong>P1</strong> Analyse a brief to determine the parameters for rendering and visualisation</td>
<td><strong>M1</strong> Compare the rendering and visualisation requirements for different media types, related to a given brief</td>
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<tr>
<td><strong>P2</strong> Evaluate project parameters to identify the media type and requirements for visualisation</td>
<td><strong>D1</strong> Justify the parameters for a visualisation project, based on their application to a specific media type</td>
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<tr>
<td><strong>LO2</strong> Develop and manage assets for rendering and visualisation</td>
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<tr>
<td><strong>P3</strong> Identify the assets required for a rendering and visualisation project, in response to a given brief</td>
<td><strong>M2</strong> Evaluate the need for different assets required to meet the needs of different media types</td>
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<tr>
<td><strong>P4</strong> Create and compile assets required for a visualisation</td>
<td><strong>LO2</strong> <strong>LO3</strong></td>
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<tr>
<td><strong>LO3</strong> Apply industry-standard digital lighting and rendering techniques, for a defined media type</td>
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<tr>
<td><strong>P5</strong> Deploy assets in preparation for lighting set-up and rendering</td>
<td><strong>M3</strong> Iteratively refine visualisations through adjustments to lighting and render set-ups</td>
<td></td>
</tr>
<tr>
<td><strong>P6</strong> Use industry-standard software and techniques to carry out multi-pass renderings</td>
<td><strong>D2</strong> Use industry-standard software and tools, to produce final visualisation materials that can be utilised for different media types through post-processing</td>
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<tr>
<td>Pass</td>
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<tr>
<td><strong>LO4</strong> Present final visualisations, and development work, for a defined media type</td>
<td></td>
<td><strong>D3</strong> Critically evaluate final visualisations, assets and processes to identify necessary changes to generate output for alternative media types</td>
</tr>
<tr>
<td><strong>P7</strong> Carry out post-processing on final visualisations, to prepare them for final output</td>
<td><strong>M4</strong> Analyse the rendering and visualisation workflow in producing output-ready materials required for a defined media type</td>
<td></td>
</tr>
<tr>
<td><strong>P8</strong> Present final visualisations, and development work, in response to a brief for a defined media type</td>
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</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites

advances.realtimerendering.com Advances in Real-Time Rendering in 3D Graphics and Games (Research)

docs.unity3d.com Unity User Manual All sections (Documentation)

docs.unrealengine.com Unreal Engine Documentation All sections (Documentation)

Highend3d.com HighEnd3D (General Reference/Tutorials/Assets)
Links

This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 19: Visual Effects Practices
Unit 20: 3D Modelling
Unit 21: Game Development Practices
Unit 35: Principles of User Experience & User Interface Design
Unit 43: Advanced Visual Effects Studies
Unit 44: Advanced Game Development Studies
Unit 47: Emerging Technologies
Unit 48: Mobile Game Development
Unit 60: Advanced Animation
Unit 61: Advanced 3D Modelling
Unit 64: Advanced Compositing for Film & Television
Unit 75: Environment & Level Design
Unit 47: Emerging Technologies

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</tbody>
</table>

Introduction

Developments in technology have often served as a catalyst for change. History is filled with examples of emerging technologies that have contained the power to disrupt conventional thinking and change the way we live our lives. Alongside these developments, there have always been those people who either through simple circumstance or a by a singular conviction in the potential of what they have seen, have been viewed by many as being visionaries, ambassadors of change and leading lights in their field.

Creative Media practitioners are increasingly reliant on technology, and, as such, are regularly exposed to the potential for change caused by changes in technology. While change initiated through progress and new technologies can sometimes be perceived as being an inconvenience or painful experience, it can also serve to provide opportunities.

In this unit, students will investigate a range of emerging technologies within their area of specialism or interest, identify a specific emerging technology, and fully explore its potential application and ability to disrupt or change the area in which they work.

On successful completion of this unit, students will be able to point to key developments and emerging technologies in their chosen field or specialism, assess the potential of a specific emergent technology for impact, in terms of change and commercial opportunities, as well as assess factors that may affect its viability.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss emerging technologies within a defined media sector
2. Evaluate the potential impact of a selected technology on future working practices within creative media production
3. Assess the commercial opportunities associated with a selected emerging technology
4. Present findings in regard to commercial opportunities and changes to working practices in the adoption of an emerging technology.
Essential content

LO1 Discuss emerging technologies within a defined media sector

Media sectors:
Audio/Sound engineering
Radio
Film & television
Visual effects/Motion graphics
Web design
Mobile application development
Computer games.

Emerging technology areas:
Recording technologies
Editing technologies
Storage technologies
Cloud computing
Playback; fidelity/resolution
Delivery platforms
Immersion (Virtual Reality, Augmented Reality, Mixed Reality, 360 Video)
Media consumption
Convergence
Industry trends
Experimental prototypes
Academic Studies/Research Papers.
LO2 Evaluate the potential impact of a selected technology on future working practices within creative media production

Technology overview
Historical background
Underlying technologies

Physical testing (where possible):
Experimentation
Application.

Areas of impact:
Workflows/Working practices: New definitions, optimisation/automation (impact on existing workforce)
New media formats
New job opportunities.

LO3 Assess the commercial opportunities associated with a selected emerging technology

Scope/Area of application
Potential audience

Commercial issues:
Benefits/Disadvantages
Desirable effects/Undesirable effects
Time to market
Current technological alternatives
Costs.

Technology maturity

Related factors:
Required additional infrastructure or technologies
Training
Compatibility (workflow/pipeline)
Replacement of current technology
Social & ethical issues.
LO4  **Present findings in regard to commercial opportunities and changes to working practices in the adoption of an emerging technology**

*Audience:*
Business
Public/Consumer
Technical.

*Presentation:*
Audio-visual
Written report
Demonstration.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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<tbody>
<tr>
<td><strong>LO1</strong></td>
<td><strong>Discuss emerging technologies within a defined media sector</strong></td>
<td><strong>D1</strong> Critically analyse emerging technologies in a defined media sector, to highlight the areas of practice that may be affected</td>
</tr>
<tr>
<td><strong>P1</strong></td>
<td><strong>Explore emerging technologies within a defined media sector</strong></td>
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<tr>
<td><strong>P2</strong></td>
<td><strong>Explain the features of emerging technologies, highlighting the ways in which they may shape or disrupt existing working practices</strong></td>
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<tr>
<td><strong>M1</strong></td>
<td><strong>Compare emerging technologies in a defined media sector with existing technologies</strong></td>
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<tr>
<td><strong>LO2</strong></td>
<td><strong>Evaluate the potential impact of a selected technology on future working practices within creative media production</strong></td>
<td><strong>LO2 LO3</strong></td>
</tr>
<tr>
<td><strong>P3</strong></td>
<td><strong>Analyse the workflow, or working practice, associated with an emerging technology</strong></td>
<td><strong>D2</strong> Critically evaluate the relationship between new practices and commercial opportunities of a selected emerging technology</td>
</tr>
<tr>
<td><strong>P4</strong></td>
<td><strong>Discuss how a future working practice, based on an emerging technology, differs from the existing for a given media sector</strong></td>
<td></td>
</tr>
<tr>
<td><strong>M2</strong></td>
<td><strong>Assess the potential impacts of an emerging technology on specific working practices in a selected media</strong></td>
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<tr>
<td><strong>LO3</strong></td>
<td><strong>Assess the commercial opportunities associated with a selected emerging technology</strong></td>
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<tr>
<td><strong>P5</strong></td>
<td><strong>Evaluate the commercial potential of a selected emerging technology</strong></td>
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<tr>
<td><strong>P6</strong></td>
<td><strong>Explain the commercial benefits and challenges of a selected emerging technology</strong></td>
<td><strong>M3</strong> Analyse the ways that an emerging technology may require other forms of investment</td>
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<tr>
<td><strong>P6</strong></td>
<td><strong>Discuss how a future working practice, based on an emerging technology, differs from the existing for a given media sector</strong></td>
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</tr>
<tr>
<td><strong>LO4</strong> Present findings in regard to commercial opportunities and changes to working practices in the adoption of an emerging technology</td>
<td><strong>D3</strong> Critically analyse research material to defend a position in regard to emerging technology, in response to audience questions and feedback</td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong> Prepare a presentation, based on research and analysis of an emerging technology, for a defined audience</td>
<td><strong>M4</strong> Justify the form of presentation in relation to audience and type of content presented</td>
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</tr>
<tr>
<td><strong>P8</strong> Present research, analysis and conclusions about a selected emerging technology to a defined audience</td>
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</tr>
</tbody>
</table>

**Pass**
Recommended resources

Textbooks


Websites

Blog.wibbitz.com  Wibbitz

10 Emerging Technologies that are Revolutionizing the Media Industry (Article)

Computerworld.com  ComputerWorld

Emerging Technology (General Reference)

Instituteforipr.org  Institute for Public Relations

“Examining How Social and Other Emerging Media Are Being Used in Public Relations” (Article)

scientificamerican.com  Scientific American

“Top 10 Emerging Technologies of 2017” (Article)

Theguardian.com  The Guardian

“What is the Internet of Things” (Article)
Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set)
Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 37: Personal Professional Development
Unit 38: Advanced Sound Media Studies
Unit 39: Advanced Television Practices
Unit 40: Advanced Journalism Studies
Unit 41: Advanced Web & App Development Studies
Unit 42: Advanced Motion Graphics Studies
Unit 43: Advanced Visual Effects Studies
Unit 44: Advanced Game Development Studies
Unit 46: Advanced Rendering & Visualisation
Unit 60: Advanced Animation
Unit 61: Advanced 3D Modelling
Unit 64: Advanced Compositing for Film & Television
Unit 68: Narrative
Unit 73: The Web & App Economy
Unit 48: Mobile Game Development

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Introduction

The ability to develop games for mobile platforms has often been described as the democratisation of video game creation.

From its humble beginnings involving hobbyists, small development teams and low overheads, game development soon became an activity mainly performed by large development teams with considerable financial backing, in no small part due to high production costs, development timescales and publishing expenditures. Mass-market uptake of smart phones, electronic distribution platforms and advances in software development tools have reversed this situation, allowing anyone with the requisite skills to create and publish games with minimal expenditure.

The aim of this unit is to introduce students to the concepts, tools and techniques used to create mobile games and provide an opportunity to develop, assess and refine prototype gameplay elements of a mobile game, using industry-standard tools and techniques.

On completion of this unit, students will be able to design, prototype and test game design ideas for a mobile gaming platform, using iterative development techniques to evaluate and refine gameplay mechanisms in support of achieving specified design goals and gameplay aesthetics.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the key features and development processes of mobile games
2. Present a concept for a mobile game, based on a given brief
3. Plan and manage the development of a functional mobile game prototype using industry-standard tools and techniques
4. Evaluate a mobile game prototype, based on audience feedback and testing.
**Essential content**

**LO1** Discuss the key features and development processes of mobile games

*Styles/Genres of mobile game:*
- Puzzle games
- Augmented reality
- Action/strategy
- Card games
- Racing games
- Sports
- Simulation
- Social games
- Board games.

* Differences to conventional game platforms

*Platforms:*
- iOS
- Android
- Web/HTML5
- Windows App
- Tizen.

*Programming languages development options:*
- Platform Software Development Kit (SDK)
- Popular programming languages
- Objective C
- Swift
- Java
- JavaScript
- C#
- Mobile Development Frameworks
- Game Engines.
Mobile platform opportunities and constraints:
Social media interaction
Business & revenue models: In-app purchases, ad-supported, other
Online connectivity
Security and privacy.

LO2 Present a concept for a mobile game, based on a given brief

Hardware considerations:
Control input
Touch input
Gestures
Hardware sensors
Hardware buttons.

Screen considerations:
Resolution
Orientation
User interface approaches.

Audio Considerations

Game design documentation:
Genre
Target audience
Key features
Target platform
Core mechanics
Control scheme/User interface
Scoring/Achievements
Social/Online features
Screen flow
Game flow.
Projected revenue stream modelling/Metrics:
Daily active users: Average revenue per daily active user
Sessions
User retention
Conversion rate
Advert impressions
Lifetime of game app
In-game analytics/metrics
Projected revenue.

LO3 Plan and manage the development of a functional mobile game prototype using industry-standard tools and techniques

Production schedule/Project management approach

Development tools:
SDK and test environment.

Process:
Create core loop/Game mechanics
Deploy to test platform
Evaluate controls
Evaluate gameplay.

Refine prototype:
Modify game elements
Generate production artwork elements
Generate production audio elements
Playtesting
Balancing
Optimisation
Iterative testing.
LO4 **Evaluate a mobile game prototype, based on audience feedback and testing**

- Evaluate mobile game prototype against intended outcomes
- Evaluate approach to production and project management
- User feedback
- Technical observations
- Identify areas for improvement
- Identify future skills development
# Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Discuss the key features and development processes of mobile games</td>
<td><strong>P1</strong> Explore the key features and development considerations of mobile games</td>
<td><strong>D1</strong> Critically analyse the key features and development processes of different types of mobile games</td>
</tr>
<tr>
<td><strong>P2</strong> Explain the underlying technologies and development approaches used to create mobile games</td>
<td><strong>M1</strong> Assess the opportunities and constraints associated with mobile games</td>
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</tr>
<tr>
<td><strong>LO2</strong> Present a concept for a mobile game, based on a given brief</td>
<td><strong>P3</strong> Outline hardware and technical approaches for a mobile game concept, based on a given brief</td>
<td><strong>D2</strong> Justify the concept for a mobile game, based on the technical approach and monetisation strategy</td>
</tr>
<tr>
<td><strong>P4</strong> Present a concept for a mobile platform, based on a given brief</td>
<td><strong>M2</strong> Define a monetisation strategy for a proposed mobile game</td>
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</tbody>
</table>
| **LO3** Plan and manage the development of a functional mobile game prototype using industry-standard tools and techniques | **P5** Devise and implement a production schedule to support the development of a functional mobile game prototype | **LO3** **LO4**  
**D3** Critically evaluate a mobile game prototype and development process, with emphasis on the ways in which the development process has influenced game design outcomes |
<p>| <strong>P6</strong> Create a functional game prototype for a mobile game using industry-standard tools and techniques | <strong>M3</strong> Illustrate how testing data and feedback have informed the development and refinement of a mobile game prototype |</p>
<table>
<thead>
<tr>
<th>Pass</th>
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</table>
| **LO4** Evaluate a mobile game prototype, based on audience feedback and testing | **P7** Evaluate a mobile game prototype through testing methods and user feedback  
**P8** Evaluate a mobile game prototype against intended outcomes and constraints of the brief | **M4** Critically analyse completed game scripts, workflows and working practices, identifying both good practice and areas for improvement |
Recommended resources

Textbooks

Websites
indiegames.com        Indie Games
                     All sections
                     (General Reference/Research)
gamasutra.com        Gamasutra
                     The Art & Business of Making Games
                     (General Reference/Research)
gamedev.net          GameDev.net
                     All sections
                     (General Reference)
Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set)
Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 20: 3D Modelling
Unit 21: Game Development Practices
Unit 22: Games in Context
Unit 23: Game Design
Unit 30: Principles of Animation
Unit 31: Art Development
Unit 36: Collaborative Project (Pearson-set)
Unit 37: Personal Professional Development
Unit 44: Advanced Game Development Studies
Unit 47: Emerging Technologies
Unit 49: App Development Frameworks
Unit 55: Project Management
Unit 60: Advanced Animation
Unit 61: Advanced 3D Modelling
Unit 70: Scripting for Games
Unit 49: App Development Frameworks

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Introduction

The development of apps for mobile computing, on phones or tablets, is a complex process. The relationship between platform, data model, interaction, and design, means that there are many issues to be considered and evaluated in the process of designing and programming.

App development frameworks seek to streamline the process of development by bundling together a complex set of components and features that allow developers to achieve greater consistency and reliability in their apps.

Through this unit, students will learn to evaluate project needs to identify the requirements for an app, and to select a framework that will best enable the delivery of a working app. Through this process, students will develop an awareness of the function and use of compilers, debuggers, application programming interfaces, code libraries and how these are implemented in different frameworks.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the features of app development frameworks, and their use in the development process

2. Select an app development framework, based on the needs and requirements of a given brief

3. Develop a functional app prototype, for a defined mobile platform, using industry-standard tools and techniques

4. Analyse the development process and result of using a selected app development framework.
Essential content

LO1  Explain the features of app development frameworks, and their use in the development process

  App development frameworks:
  Key features
  Uses.

  App development languages:
  Java
  Javascript
  Objective C
  C#
  Swift.

  Native frameworks:
  iOS
  Android
  Other.

  Hybrid Frameworks

  Database servers:
  SQL
  noSQL
  Flat file.

LO2  Select an app development framework, based on the needs and requirements of a given brief

  Project requirements:
  Client needs
  Aims & objectives
  Market
  Competition
  Timeline/Deadlines/Milestones.
**Development framework selection:**
- Platform(s)
- Development speed
- Technical features
- Design features
- Code maintenance/updating
- Other.

**LO3** Develop a functional app prototype, for a defined mobile platform, using industry-standard tools and techniques

**Code management:**
- Code repositories
- Version control.

**Code development:**
- Integrated Development Environments (IDE)
- Compiling
- Debugging.

**Interface design:**
- User experience
- Interaction models
- UI libraries
- Wireframing/Prototyping.

**Deployment:**
- Alpha/Beta testing
- Release
- Updating.
LO4 Analyse the development process and result of using a selected app development framework

*Development process:*
- Deadlines/Milestones
- Meeting client needs
- Meeting user needs.

*Analytics*

*User-testing & feedback*
### Learning Outcomes and Assessment Criteria

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<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>Explain the features of app development frameworks, and their use in the development process</td>
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</tr>
<tr>
<td><strong>P1</strong></td>
<td>Discuss the function and use of app development frameworks</td>
<td>D1 Critically evaluate the benefits of different app development frameworks for projects on different mobile platforms</td>
</tr>
<tr>
<td><strong>P2</strong></td>
<td>Explain the relationship between app development frameworks and programming languages for different mobile platforms</td>
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</tr>
<tr>
<td><strong>LO2</strong></td>
<td>Select an app development framework, based on the needs and requirements of a given brief</td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong></td>
<td>Evaluate a brief to establish project aims and objectives</td>
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<tr>
<td><strong>P4</strong></td>
<td>Test app development frameworks, to identify the system to be used to meet requirements of a brief</td>
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<tr>
<td><strong>LO3</strong></td>
<td>Develop a functional app prototype, for a defined mobile platform, using industry-standard tools and techniques</td>
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<tr>
<td><strong>P5</strong></td>
<td>Use a selected app development framework, wireframing and testing to develop an app prototype</td>
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<tr>
<td><strong>P6</strong></td>
<td>Compile and debug app development code, to support a functional app prototype</td>
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<tr>
<td><strong>M1</strong></td>
<td>Compare the features and functions of native and hybrid app development frameworks</td>
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<tr>
<td><strong>M2</strong></td>
<td>Justify the selection of an app development framework based on technical features, design features and long-term code maintenance and updating</td>
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<tr>
<td><strong>M3</strong></td>
<td>Use version control systems to manage code development and plan for future updates</td>
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<tr>
<td><strong>D2</strong></td>
<td>Produce a functional app prototype, using a selected app development framework, based on research and analysis of the potential benefits of the framework</td>
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<tr>
<td><strong>LO4</strong> Analyse the development process and result of using a selected app development framework</td>
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<td><strong>D3</strong> Critically analyse the development processes, highlighting potential strategies for improving future development projects</td>
</tr>
<tr>
<td><strong>P7</strong> Review the code and interface development process, in relation to meeting milestones and deadlines</td>
<td><strong>M4</strong> Critically evaluate the use of an alternative app development framework and how this would impact on future development projects</td>
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<tr>
<td><strong>P8</strong> Analyse the way that the selected app development framework has enabled an effective development process</td>
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</table>
## Recommended resources

### Textbooks


### Websites

- **appcelerator.org**
  - Appcelerator Open Source
  - (General Reference)

- **Developer.android.com**
  - Android Developers
  - (General Reference/Tutorials)

- **Developer.apple.com**
  - Apple Developers
  - Start Developing iOS Apps (Swift)
  - (General Reference/Tutorials)

- **Html5rocks.com**
  - HTML5Rocks
  - (General Reference/Tutorials)

- **Ionicframework.com**
  - Ionic Docs
  - (General Reference)

- **Swift.org**
  - Swift
  - (General Reference)
Links

This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 13: Web & App Development Practices
Unit 14: Web & App Development in Context
Unit 15: Web Development
Unit 35: Principles of User Experience & User Interface Design
Unit 37: Personal Professional Development
Unit 41: Advanced Web & App Development Studies
Unit 47: Emerging Technologies
Unit 48: Mobile Game Development
Unit 52: Web Development Frameworks
Unit 65: Marketing & Promotion
Unit 66: Branding & Identity
Unit 69: Social Media Practice
Unit 73: The Web & App Economy
Unit 50: Sound for Media Products

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Introduction

Sound is often the weak link in media productions, whether videos or live events. Good audio tends to sound natural but is usually the result of a great deal of planning, preparation and expertise. Bad sound is embarrassingly obvious. In this unit, students will learn the importance of maintaining quality at each stage of the production process.

Topics covered in this unit include: formats, products and industry practice, recording and sourcing sounds on location and in the studio, and producing a final product to a brief.

On successful completion of the unit, students will be able to use industry-standard techniques in order to produce sound for a media product. They will be able to source appropriate sound elements using libraries and their own recordings, tracklay and mixdown to a brief.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the use of audio in different creative media contexts
2. Record location sound for a media product using industry-standard tools and techniques
3. Record and tracklay sound elements in the studio, maintaining audio quality
4. Present finished audio output for a media product, in response to a brief.
Essential content

LO1 Discuss the use of audio in different creative media contexts

Film:
Location sound
Soundstage
Studio
Post-dub.

Commercials:
Voiceover
Music and effects.

TV programmes:

Live/studio sound
Recorded TV programmes
Narration
Dubbing.

Computer games:
Creating new worlds with sound
Music loops

Interactive dialogue and effects.

Animation:

Laying a soundtrack to animate to
Adding a soundtrack to an animation.
Types of sound (diegetic and non-diegetic):
- Wild track
- Atmospheric sounds
- Dialogue and narration
- Music (theme tunes, incidental music, diegetic music)
- Synchronous and asynchronous sound.

Effect:
- Create or enhance emotion
- Enhance sense of genre, time and location
- Complementing visual content.

LO2 **Record location sound for a media product using industry-standard tools and techniques**

*Health and Safety*

*Importance of listening while recording*

*Recording techniques:*
- Perspective
- A-B Stereo
- Mid-Side (M-S): derivation, stereo width/perspective.

*Wild track/atmosphere*

*Dialogue*

*Sound levels*

*Minimising unwanted sound:*
- Handling noise
- Clothing (body-worn mics)
- Wind noise
- Extraneous sound
- Distortion.

*Microphone and boom technique:*
- Getting a close sound without the mic appearing in shot
- Using stereo mics (A-B and M-S).
Storing and logging files

Specialist microphones:
Gun microphones
Radio mics – head/body-worn.

Recording devices: syncing sound
Windshields and suspension systems for gun mics: types and limitations

LO3 Record and tracklay sound elements in the studio, maintaining audio quality

Foley/spot effects
Sound effects library
Looping/ADR (automated dialogue replacement)

Revoicing:
For language
For market.

Music library
Matching to visuals

Intellectual property:
Public domain
Creative commons
Royalty free
Licensed
Copyright agencies.

Microphones for studio recording:
Condenser
Dynamic
Ribbon.

Microphone technique to match perspective
Multitrack software:
Video editing software
DAW (digital audio workstation).

File formats
Sample rates

LO4 Present finished audio output for a media product, in response to a brief

Dubbing and post-production:
Effects
Reverb
Equalisation
Filter
Compression
Mixdown
Stereo
Surround sound.

Review and evaluation:
Suitability for purpose
Compared with production specification
Technical quality
Aesthetic quality
Own contribution to production
Meeting deadlines
Audience feedback.
### Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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<tbody>
<tr>
<td><strong>LO1</strong> Discuss the use of audio in different creative media contexts</td>
<td><strong>D1</strong> Critically evaluate a selected example of audio used in a creative media product, to highlight best practices</td>
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<tr>
<td><strong>P1</strong> Explore the way that audio is used in different creative media contexts, through precedent research</td>
<td><strong>M1</strong> Compare the use of audio in different creative media contexts, highlighting those where sound plays a key role</td>
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<tr>
<td><strong>P2</strong> Evaluate the way that sound may be used to enhance different creative media output</td>
<td><strong>P1</strong> Explore the way that audio is used in different creative media contexts, through precedent research</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Record location sound for a media product using industry-standard tools and techniques</td>
<td><strong>LO2, LO3</strong></td>
<td><strong>D2</strong> Critically analyse own processes of location and studio recording, highlighting differences in the equipment and post-production required to produce sound for a specific creative media product</td>
</tr>
<tr>
<td><strong>P3</strong> Analyse a given brief, to define the requirements for location audio</td>
<td><strong>M2</strong> Justify the tools, techniques, and approach to location audio recording, in relation to meeting client needs</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Use industry-standard tools and techniques to record location sound</td>
<td><strong>P3</strong> Analyse a given brief, to define the requirements for location audio</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Record and tracklay sound elements in the studio, maintaining audio quality</td>
<td><strong>M3</strong> Justify choice of tools and techniques used to record and tracklay sound elements, based on the intended use of audio</td>
<td></td>
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<tr>
<td><strong>P5</strong> Evaluate different equipment for the recording of sound in the studio</td>
<td><strong>P5</strong> Evaluate different equipment for the recording of sound in the studio</td>
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</tr>
<tr>
<td><strong>P6</strong> Use industry-standard tools and techniques to record and tracklay sound elements in the studio</td>
<td><strong>P6</strong> Use industry-standard tools and techniques to record and tracklay sound elements in the studio</td>
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</table>
| **LO4** Present finished audio output for a media product, in response to a brief | **P7** Use industry-standard post-production techniques to produce final sound output, for a specific creative media product  
**P8** Present final sound output, for a specific media product, to a defined audience | **D3** Critically analyse own final audio output, for a specific creative media product, in relation to how it meets the needs of given brief, in response to audience feedback  
**M4** Critically evaluate comments and feedback from audience, highlighting areas for further development in own final sound output |
Recommended resources

Textbooks


Websites

designingsound.org Designing Sound Tutorials, Interviews, Reviews (Research/Tutorials)

mpse.org Motion Picture Sound Editors Forum All sections (General Reference)

soundonsound.com Sound on Sound All sections (General Reference)
Links

This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 4: Audio Practices
Unit 5: Audio Studies
Unit 6: Scriptwriting for Sound
Unit 7: Film & Television Practices
Unit 19: Visual Effects Practices
Unit 21: Game Development Practices
Unit 24: Radio Production
Unit 25: Audio Technologies
Unit 38: Advanced Sound Media Studies
Unit 53: Drama
Unit 56: Documentary
Unit 59: Podcast Production
Unit 72: News & Editorial
Unit 76: Audio Books & Audio Guides
Unit 51: Magazine & Feature Production

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Introduction

The formats referred to as magazine and feature are found in many different types of media. While we may refer to certain type of printed products as ‘magazines’, we also find the format in television and audio production. Similarly, the feature can often be found as a part of a larger print, audio or visual media, where a specific story is developed in depth, within a short time-frame.

This unit explores the way that magazine and feature production are found across different media platforms. Students will consider modern digital preparation of the magazine, not just as a traditional print production, but also the process of producing a broadcast magazine through a television, radio or online format. Students will explore and implement types of research and preparation that is required to produce magazines in this range of media formats.

Students will develop a clear understanding of how magazine and ‘features’ content is researched and prepared according to media industry-standards in law, ethics and grammatical presentation, taking a cross-pathway approach.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss how the formats of magazine and feature are presented in different media
2. Develop a magazine and feature, in response to a given brief, through research and analysis
3. Present a magazine and feature, in defined media format, employing industry-standard tools, techniques, codes and conventions
4. Analyse the development process and output for magazine and feature productions, for a specific media format, highlighting changes required to present them through other media formats.
Essential content

LO1 **Discuss how the formats of magazine and feature are presented in different media**

*Magazine & Feature formats:*
- Traditional
- Digital
- Convergence techniques.

*Presentation in different media:*
- Print: Newspaper, magazine
- Online
- Television
- Audio: Radio, podcast.

LO2 **Develop a magazine and feature, in response to a given brief, through research and analysis**

*Research formats:*
- Primary sources
- Secondary sources.

*Planning:*
- Preparation
- Editing and time management.

*Codes & conventions:*
- Legal issues
- Ethical practice.

*Output format:*
- Print
- Broadcast: Audio, television
- Online.
LO3  **Present a magazine and feature, in defined media format, employing industry-standard tools, techniques, codes and conventions**

*Genres and styles:*
Target audiences (general)
Special interest groups and topics.

*Production techniques:*
Treatment
Production costs
Realising intent
Writing skills
Editing
Conveying message
Gathering feedback.

LO4  **Analyse the development process and output for magazine and feature productions, for a specific media format, highlighting changes required to present them through other media formats**

*Media format content specificity:*
Audio recording
Video recording
Images.

*Ethical and legal considerations:*
Re-use of assets
Permissions
Anonymity.

*Research considerations*

*Format changes:*
Audience
Additional research
Additional assets required.
## Learning Outcomes and Assessment Criteria

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<tr>
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<tbody>
<tr>
<td><strong>LO1</strong> Discuss how the formats of magazine and feature are presented in different media</td>
<td><strong>P1</strong> Describe the key features of the magazine and feature formats</td>
<td><strong>D1</strong> Critically evaluate the differences in audience and content for magazine and feature productions in different media formats</td>
</tr>
<tr>
<td><strong>P2</strong> Explain how the magazine and feature format are presented in different media</td>
<td><strong>M1</strong> Compare magazine and feature formats, highlighting the differences that arise through their application in different media</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Develop a magazine and feature, in response to a given brief, through research and analysis</td>
<td><strong>P3</strong> Evaluate a given topic to develop a magazine and feature approach for a given media</td>
<td><strong>LO2 LO3</strong></td>
</tr>
<tr>
<td><strong>P4</strong> Develop content for a magazine and feature, based on research and analysis, for a given media</td>
<td><strong>M2</strong> Use a range of primary and secondary sources to research a topic for magazine and feature production</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Present a magazine and feature, in defined media format, employing industry-standard tools, techniques, codes and conventions</td>
<td><strong>P5</strong> Create content for magazine and feature production in a given media format, using industry-standard tools and techniques</td>
<td><strong>D2</strong> Present magazine and feature productions, based on critical evaluation of content, sources and audience for a specific media format</td>
</tr>
<tr>
<td><strong>P6</strong> Present magazine and feature productions, in a specific media format, to a defined audience</td>
<td><strong>M3</strong> Justify the approach to magazine and feature production, for a specific media format, based on compliance with legal and ethical frameworks</td>
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<tr>
<td><strong>LO4</strong> Analyse the development process and output for magazine and feature productions, for a specific media format, highlighting changes required to present them through other media formats</td>
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<td><strong>D3</strong> Critically evaluate the content of magazine and feature productions in relation to the legal and ethical implications of presenting through different media formats</td>
</tr>
<tr>
<td><strong>P7</strong> Evaluate the sources and content, for a given media format, of magazine and feature productions, and their applicability to other media formats</td>
<td><strong>M4</strong> Analyse the changes in content and/or sources required to address a change of audience, related to a different media format</td>
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<tr>
<td><strong>P8</strong> Assess the aims and objectives of magazine and feature productions, for a specific media format, highlighting how these may change in a different media format</td>
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</tbody>
</table>
Recommended resources

Textbooks

Websites

Journalism.co.uk
Online feature writing: tips and advice from NewsUK
(General Reference)

Journalistsresource.org
Feature writing: Crafting research-based stories with characters, development and a structural arc
(General Reference)

Media-studies.ca
Feature Writing
All sections
(General Reference)
Thebalance.com

The Balance
Learn to Become a Magazine Writer or Freelancer
(General Reference)

Theguardian.com

The Guardian
Tips for writing a features article
(General Reference)

Links

This unit links to the following related units:

Unit 3: Professional Practice
Unit 10: Journalism Practices
Unit 11: Journalism & Society
Unit 28: Investigative Journalism
Unit 32: Interview & Presentation Techniques
Unit 40: Advanced Journalism Studies
Unit 55: Project Management
Unit 57: Specialist Journalism
Unit 72: News & Editorial
Unit 52: Web Development Frameworks

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Introduction

Over the past 20 years, the ways in which we interact with and communicate through the internet have expanded exponentially. From reading news, to watching videos, engaging in social media, sharing photos and more, the way that we use the web is increasingly complex and varied.

The design and development of modern websites and web services can involve various different technologies. In many cases, content will be stored in a database server, while other assets (images, videos, audio) may be delivered by a CDN (content delivery network). To seamlessly bring the various technologies together in a smooth web-based experience requires complex development processes.

Web development frameworks provide a means to achieve some of the complexities of modern websites through a unified programming system. While development frameworks can streamline the process, there is still a need to understand the fundamentals of programming, design and server technologies.

Through this unit, students will engage in the process of developing websites and web apps, using modern development frameworks. They will explore different frameworks, applying programming skills to develop code that will enable them to construct a working website or web services. In addition, an awareness of the underlying server and database technologies, necessary to support web projects, will be developed.
Learning Outcomes

By the end of this unit students will be able to:

1. Evaluate web development frameworks, to select a system that meets the requirements of a given brief
2. Create wireframes and prototypes, as part of an iterative development process, using industry-standard tools and techniques
3. Deploy a working website or web service, based on a selected web development framework
4. Evaluate a web development project, based on user feedback and analytics.
Essential content

LO1 Evaluate web development frameworks, to select a system that meets the requirements of a given brief

Project requirements:
Client needs
Aims & objectives: Market, competition
Timeline/Deadlines/Milestones.

Web Development Frameworks:
Model-View-Controller (MVC) Architecture
Event-driven Architecture
Web development languages: HTML5, PHP, Python, Javascript, Ruby.

Database systems:
Relational/SQL
NoSQL
Flat file
In-memory data stores/caching.

CSS/CSS Frameworks:
CSS Box Model
CSS pre-processing
CSS media queries
Frameworks.

LO2 Create wireframes and prototypes, as part of an iterative development process, using industry-standard tools and techniques

Prototyping:
Wireframing
Interface mock-ups
Testing.
LO3 **Deploy a working website or web service, based on a selected web development framework**

*Code management:*
Code repositories
Version control.

*Server configuration:*
Web server
Database server
Cache engine
Framework configuration.

*Code development:*
Front-end development: Templating, CSS, responsive layout/media queries
Server-side development: Database operations, Content Delivery Network (CDN) integration.

LO4 **Evaluate a web development project, based on user feedback and analytics**

*Development process:*
Deadlines/Milestones
Meeting client needs
Meeting user needs.
*Analytics*
*User-testing & feedback*
## Learning Outcomes and Assessment Criteria

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<tbody>
<tr>
<td><strong>LO1</strong> Evaluate web development frameworks, to select a system that meets the requirements of a given brief</td>
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<tr>
<td><strong>P1</strong> Evaluate the key features and functions of web development frameworks</td>
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<tr>
<td><strong>P2</strong> Select a web development framework, based on analysis of a given brief</td>
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<tr>
<td><strong>M1</strong> Justify the selection of a web development framework, based on meeting client and user needs</td>
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<tr>
<td><strong>D1</strong> Critically analyse web development frameworks, in relation to a given brief, highlighting ways that the framework will support the goals of the brief</td>
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<tr>
<td><strong>LO2</strong> Create wireframes and prototypes, as part of an iterative development process, using industry-standard tools and techniques</td>
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<tr>
<td><strong>P3</strong> Use an iterative development process to design and test potential web interfaces and user interaction models</td>
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<tr>
<td><strong>P4</strong> Create wireframes and prototypes to evaluate the user interface designs for a web development project</td>
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<tr>
<td><strong>M2</strong> Compare interface and interaction prototypes, in relation to their implementation in a selected web development framework</td>
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<tr>
<td><strong>LO2 LO3</strong></td>
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<tr>
<td><strong>D2</strong> Critically evaluate the deployment of a working website, with version control and code repository set-up, to enable future updates</td>
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<tr>
<td><strong>LO3</strong> Deploy a working website or web service, based on a selected web development framework</td>
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<tr>
<td><strong>P5</strong> Set up and commission a web server and related systems to deploy a web development project</td>
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<tr>
<td><strong>P6</strong> Test and debug front-end and server-side code to ensure functionality under standard user loads for a website or web service</td>
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<tr>
<td><strong>M3</strong> Set up web monitoring or analytics, to gather data for testing and analysis</td>
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<tr>
<td><strong>LO4</strong> Evaluate a web development project, based on user feedback and analytics.</td>
<td><strong>P7</strong> Analyse user feedback to identify areas of good practice in a web development project</td>
<td><strong>D3</strong> Critically evaluate web analytics and user feedback to identify areas for further development and update</td>
</tr>
<tr>
<td><strong>P8</strong> Use data, from analytics and testing, to determine functionality and responsiveness of a web development project</td>
<td><strong>M4</strong> Discuss the relationship between interface design and web development frameworks in creating user experience</td>
<td></td>
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</tbody>
</table>
**Recommended resources**

**Textbooks**


**Websites**

Bootstrap.com

- Bootstrap
- All sections
  - (General Reference)

Developer.mozilla.org

- Mozilla Developer Network
- Server-side Web Frameworks
  - (General Reference)

Djangoproject.com

- Django Web Framework (Python)
  - (General Reference)

Foundation.zurb.com

- Zurb Foundation
- All sections
  - (General Reference)

Lesscss.org

- Less (CSS pre-processor)
- All sections
  - (General Reference)

Nodejs.org

- Node JS (Javascript)
- All sections
  - (General Reference)
Links

This unit links to the following related units:

Unit 13: Web & App Development Practices
Unit 14: Web & App Development in Context
Unit 15: Web Development
Unit 35: Principles of User Experience & User Interface Design
Unit 41: Advanced Web & App Development Studies
Unit 49: App Development Frameworks
Unit 55: Project Management
Unit 65: Marketing & Promotion
Unit 66: Branding & Identity
Unit 73: The Web & App Economy
Unit 53: Drama

Introduction

Drama, the performance of fictional narrative content, is one of the oldest forms of entertainment. While ancient in its origin, it remains one of the most vibrant and creative ways in which we communicate stories. With the proliferation of media products and platforms, there are increasing opportunities for drama to reach new audiences. Films, television and radio remain active fields for drama, but new mediums, such as podcasts, games and online formats, offer challenging opportunities for the continued development of drama.

The aim of this unit is to explore the production of a short drama work through initial analysis of narrative forms, protocols for writing industry-standard scripts and short pieces, along with methods for testing their quality.

Topics included in this unit are: historical and contemporary precedents of narrative formats, structures and techniques, codes and conventions, formats for writing, character development, script development, proposals and pre-production materials related to writing, and evaluative methods including read-through.

On successful completion of this unit, students will be able to contextualise their narrative concepts, applying form, technique, codes and conventions to create industry-standard written pieces for media products.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the development of drama through historical and contemporary precedent
2. Develop a treatment for a dramatic work, for a specific media format, in response to a brief
3. Produce a script/screenplay for a short dramatic work, applying codes and conventions of the media industries
4. Evaluate a work of drama, for a specific creative media format, based on a read-through and feedback.
Essential content

LO1 **Discuss the development of drama through historical and contemporary precedent**

*Drama format/media:*
- Stage
- Film and television
- Animation
- Audio and radio
- Games.

*Narrative structure:*
- Linear
- Non-linear
- Structuralism
- Interactive
- Open and closed
- Plot
- Cause and effect
- Series/Serial/Episodic.
Techniques:
Diegetic and non-diegetic elements
Abbreviation
Fabula
Flashback and forward
Voice over and narration
Backstory
Foreshadowing
Mirroring
Anticipation
Suspense
Point of no return
Coincidence
Symbols and representations
Mise en scène
Audience empathy.

LO2 Develop a treatment for a dramatic work, for a specific media format, in response to a brief

Analysing a brief:
Topic/theme
Media format: Film/TV, radio/podcast, games, animated
Audience.

Codes and conventions of drama/narrative:
3 act structures
Freytag's analysis (Exposition, rise, climax, fall and denouement)
Equilibrium
Protagonist
Genre and hybrid genre
Story
Plot
Conflict.
Character development with internal and external influences:
Conversation and dialogue
Associations
Descriptions
Traits
Point of view
Character traits
Actions
Stereotypes
Inner need
Weakness and Achilles heel
Revelation
Relationships
Moral argument.

Character arcs:
Revelation
Obstacles
Goals
Reaction to conflict
Change.

Treatment:
Title
Logline

Synopsis
Step treatment
Master scene treatment.
LO3 Produce a script/screenplay for a short dramatic work, applying codes and conventions of the media industries

Scripts and screenplay formatting:
Script elements
Length
Industry format conventions: Font, legibility, scene heading, action, character, dialogue, parenthetical, extensions, transition, shot, page breaks, abbreviations, title page.

Script development:
Research
Archetypal stories
Character profile
Action flow chart
Improvisation
Log line
Step treatment
Read-through or rehearsal
Revision.

Proposal and pre-production materials:
Script

Purpose
Overview
Intention
Synopsis
Character brief
Talent requirements
Presentation treatment.
LO4 Evaluate a work of drama, for a specific creative media format, based on a read-through and feedback

*Read-through and feedback:*
Production team
Focus group
Questionnaire
Critique
Actors.
*Script annotation*

*Evaluation:*
Stages of production
Relationship to brief
Fitness for purpose
Premise
Concept
Originality
Story
Plot
Structure
Character
Dialogue
Clarity of action
Writing
Industry formatting
Pace and rhythm
Redundancy or missing content
Economy
Resolution.
### Learning Outcomes and Assessment Criteria

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<tbody>
<tr>
<td><strong>LO1</strong> Discuss the development of drama through historical and contemporary precedent</td>
<td><strong>LO1 LO2</strong> &lt;br&gt;<strong>D1</strong> Critically analyse a narrative approach, in relation to its application to a specific creative media format, based on a given brief</td>
<td></td>
</tr>
<tr>
<td><strong>P1</strong> Explain the use of narrative structures within creative media products</td>
<td><strong>M1</strong> Compare different forms of drama and their use in different creative media formats</td>
<td></td>
</tr>
<tr>
<td><strong>P2</strong> Explore drama techniques applied to creative media products</td>
<td><strong>M2</strong> Justify the narrative approach in relation to its application to a specific creative media format</td>
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</tr>
<tr>
<td><strong>LO2</strong> Develop a treatment for a dramatic work, for a specific media format, in response to a brief</td>
<td><strong>LO3 LO4</strong> &lt;br&gt;<strong>D2</strong> Critically evaluate feedback from a read-through, highlighting the need for changes to a work of drama to make it applicable to a specific creative media format</td>
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</tr>
<tr>
<td><strong>P3</strong> Analyse a given brief to define the context and format for a work of drama</td>
<td><strong>M3</strong> Apply industry-standard script development and revision techniques</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Develop a treatment that outlines the structure and character arc for a dramatic work</td>
<td><strong>M4</strong> Use industry-standard conventions to annotate a script for drama, in response to feedback</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Produce a script/screenplay for a short dramatic work, applying codes and conventions of the media industries</td>
<td><strong>LO3</strong> &lt;br&gt;<strong>P5</strong> Produce a short work of written drama for a specific creative media format &lt;br&gt;<strong>P6</strong> Prepare a script/screenplay for a dramatic work to be produced in a specific creative media format</td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong> Perform a read-through of a dramatic work, for a specific media format</td>
<td><strong>P8</strong> Discuss the way that a dramatic work may be applied to a specific creative media format</td>
<td></td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites

screenwriting.info Screenwriting
All sections
(General Reference)

scriptmag.com Script
All sections
(General Reference)

trelby.org Trelby
All sections
(Development Tool)

Links

This unit links to the following related units:

Unit 4: Audio Practices
Unit 6: Scriptwriting for Sound
Unit 7: Film & Television Practices
Unit 16: Motion Graphics Practices
Unit 19: Visual Effects Practices
Unit 30: Principles of Animation
Unit 38: Advanced Sound Media Studies
Unit 39: Advanced Television Practices
Unit 50: Sound for Media Products
Unit 54: Multi-camera Production
Unit 59: Podcast Production
Unit 67: Scriptwriting for Film & Television
Unit 76: Audio Books & Audio Guides
Unit 54: Multi-camera Production

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Introduction

Multi-camera productions have been a feature of film and television since the beginning of these mediums. The opportunities multiple cameras provide contribute to the audience's engagement with the narrative of a drama or dialogue, and the activity of live broadcast events.

This unit explores the implementation of a multi-camera production using professional equipment and methods in response to a media brief. Students will have to work collaboratively with others on set or location and operate equipment professionally.

Topics included in this unit are: methods employed, differences in environment, principles, ethics, team member responsibilities, pre-production materials, audio and video equipment, safety, testing, communication methods, operation and review.

On completion of this unit, students will be able to exploit principles and methods used within the media industries that take advantage of multi-camera techniques. They will be able to review historic and contemporary productions, prepare materials and equipment, operate multi-camera equipment and work collaboratively with others on set or location.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the principles and methods employed in multi-camera productions
2. Analyse a brief, to prepare pre-production materials and specify equipment necessary for a multi-camera production
3. Use industry-standard equipment and techniques to undertake a multi-camera production
4. Evaluate a finished multi-camera production, considering audience response and personal reflection.
Essential content

LO1 Explain the principles and methods employed in multi-camera productions

Environment:
Location
Studio
Live
Pre-recorded.

Context requirements:
Sport
Music video
Fiction
Concert
Event
Festival
Game or chat show
Audience forum
News
Drama
Stage.

Principles:
Communication
Pace
Narrative
Interest
Framing
Style
Genre
Audience needs
Interpretation
Points of view
Continuity
Language.

Legal and ethical considerations:
Duty of care: To talent, to production team, to audience, to public
Health & Safety
Copyright and licensing.

LO2 **Analyse a brief, to prepare pre-production materials and specify equipment necessary for a multi-camera production**

**Preparation:**
Choreographing and rehearsing
Inventory
Health and Safety
Running order
Contingency and redundancy
Links and inserts
Graphics
Script
Shot lists
Floor or location plans
Timed scripts
Camera script
Camera plan
Permits
Call sheets
Budget.
**Team and responsibilities:**
Hierarchy
Communication lines
Production team
Pre-production meeting.

LO3 **Use industry-standard equipment and techniques to undertake a multi-camera production**

**Equipment and testing:**
Assembling and equipment and accessories
Matching cameras for colour and video capture
Cameras
Microphones
Lighting
Props
Materials for post-production and insertion
Movement and rigging
Headsets
Monitors.

**Operation:**
Cameras
Microphones
Lights
Headsets
Vision mixing
Audio mixing
Insertion of effects and graphics
Camera control unit
Movement
Safety
Monitors.
Communication:
Shot calling
Hand signals
Talk-back
Production terminology
Cueing
Floor management
Addressing faults or deviation from plans
Direction
Shooting and directing terminology
Tally lights

Health and Safety:
Risk reduction and management
Clothing
Communication
Awareness of surrounding
Free movement of equipment.

LO4 **Evaluate a finished multi-camera production, considering audience response and personal reflection**

Audience response:
Test viewing
Critique
Questionnaire
Focus group
Target audience feedback
Expert audience
Alternate productions
Data analysis
Comparative data.
Review own contribution:
Comparison of own contribution with others’
Comparison with professional products
Predetermined targets
Effectiveness of product as a whole
Areas for development.

Review own performance:
Feedback from team
Solutions to faults
Safety management
Communication
Equipment operation
Future development of skills.
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<th>Learning Outcomes and Assessment Criteria</th>
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<tbody>
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<td><strong>Pass</strong></td>
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<td>P6</td>
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<td>Pass</td>
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<tr>
<td><strong>LO4</strong> Evaluate a finished multi-camera production, considering audience response and personal reflection</td>
</tr>
<tr>
<td><strong>P7</strong> Present a finished multi-camera production to an audience</td>
</tr>
<tr>
<td><strong>P8</strong> Assess own contribution to multi-camera production, through reflection and audience feedback</td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites

- bbc.co.uk BBC Academy
  - Academy (General Reference)

- dvuser.co.uk DVUSER
  - General, review, techniques (General Reference)

- gtc.org.uk Guild of Television Cameramen
  - All sections (General Reference)

- mediacollege.com Media College
  - Production (General Reference)

- nofilmschool.com No Film School
  - Topics (General Reference)
Links

This unit links to the following related units:

Unit 7: Film & Television Practices
Unit 8: Film Studies
Unit 9: Light & Sound
Unit 26: Editing for Film and Television
Unit 27: Storyboarding
Unit 39: Advanced Television Practices
Unit 67: Scriptwriting for Film & Television
Unit 55: Project Management

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Introduction

Project management covers the management of a project from conception, through research and production stages, to end-user and end-of-life management. Throughout this process, a project manager is called upon to manage stakeholders, the production process and pipeline, facilitate communication and information sharing, and support different groups to ensure they are working to schedule, budget and contract.

The aim of this unit is to explore theories and practices relating to project management. Students will develop and implement a project strategy plan with key policies, procedures and priorities for a media production pipeline.

Topics covered in this unit include: project management as a discipline and suitability for a range of media industry activities, project stakeholder types and their management, project manager roles and responsibilities, and project management plans.

On completion of this unit, students will be able to apply the theories and practices of project management to real-world scenarios. In doing so, students will develop transferable skills and equip themselves with industry-standard tools to work as an effective member of a project management team.
Learning Outcomes

By the end of this unit students will be able to:

1. Evaluate project management methodologies, based on their application to a creative media production brief
2. Develop a project strategy plan that defines the key procedures and priorities for a creative media production, in response to a given brief
3. Manage the needs of stakeholders in a creative media production, applying attributes and competencies of a project manager
4. Assess the effectiveness of the project management strategy, in meeting needs of stakeholders and a brief.
**Essential content**

**LO1** **Evaluate project management methodologies, based on their application to a creative media production brief**

*Project management:*
- Initiation
- Planning
- Executing
- Monitoring
- Controlling
- Closing.

*Professional recognition and standards:*
- Professional bodies representing project managers
- International project management standards
- Use of recognised project management systems.

*Project management methodologies:*
- Traditional
- Waterfall
- Agile
- Critical chain
- Spiral
- Scrum
- Lean
- Kanban.
LO2 Develop a project strategy plan that defines the key procedures and priorities for a creative media production, in response to a given brief

*Project planning processes:*

Situation analysis: Business case

Stakeholder analysis: Establishing stakeholder commitment, negotiating aims & objectives, communication with stakeholders

Risk analysis

Analysing resource requirements: Physical resources, human resources (allocation of duties and responsibilities).

*Project plan parameters:*

Scope

Key performance indicators (KPI)

Service Level Agreement (SLA)

Success indicators

Deliverables

Objectives

Milestones

Budget

Timescales

Resources

Monitoring and evaluation framework

Capabilities of stakeholders

Contingency.
LO3 Manage the needs of stakeholders in a creative media production, applying attributes and competencies of a project manager

*Project manager attributes:*
Vision
Leadership
Motivation
Efficiency
Organisation
Assertiveness
Adaptability
Delegation
Pragmatism.

*Project management tools:*
Digital systems
Cloud-based systems
Raid Log
Gantt chart
SMART targets
Spreadsheets
Scheduling
Automated tools
Logic network
Program Evaluation and Review Technique (PERT)
**Project manager responsibilities and competencies:**
Co-ordination
Control
Stakeholder communication
Team communication
Resource management
Progress monitoring & tracking
Task setting
Budget monitoring
Project system revision
Project closing.

**Project stakeholders:**
Stakeholder definitions, types, key differences and relationships with the project
Stakeholders' power, interest, client influences, funding institutions, shareholders, local authority, professionals, consultants, public interests, end user, owner, conflict of interest
Stakeholder collaboration and communication.

**LO4 Assess the effectiveness of the project management strategy, in meeting needs of stakeholders and a brief**

**Project strategy implementation analysis:**
Strategy components
Tools
Deliverables
Targets
Objectives
Quality checking.

**Stakeholder feedback:**
Questionnaires
Interviews
Screening or testing
Qualitative and quantitative.
Management evaluation and development potential:
Validation of outcomes
Efficiency of project
Workflow effectiveness
Contribution of strategy to outcome
Project strategy planning
Leadership attributes.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
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<tbody>
<tr>
<td><strong>LO1</strong> Evaluate project management methodologies, based on their application to a creative media production brief</td>
<td><strong>M1</strong> Compare project management methodologies, based on their application to creative media production</td>
<td><strong>LO1 LO2</strong> D1 Present a project management strategy that includes the project scope, objectives, human and resource planning, and key priorities using a system accessible to all stakeholders</td>
</tr>
<tr>
<td><strong>P1</strong> Explain the principles of project management</td>
<td><strong>P2</strong> Examine project management methodologies in relation to creative media production</td>
<td><strong>LO2</strong> Develop a project strategy plan that defines the key procedures and priorities for a creative media production, in response to a given brief</td>
</tr>
<tr>
<td><strong>LO2</strong> Develop a project strategy plan that defines the key procedures and priorities for a creative media production, in response to a given brief</td>
<td><strong>M2</strong> Apply risk analysis and contingency planning to a project management strategy</td>
<td><strong>LO3 LO4</strong> D2 Critically evaluate the outcomes of a creative media project and the role of project management in achieving the outcome for stakeholders</td>
</tr>
<tr>
<td><strong>P3</strong> Analyse a given brief to define project parameters and constraints</td>
<td><strong>P4</strong> Prepare a project strategy plan for a creative media production</td>
<td><strong>P5</strong> Implement a project management system that meets the needs of the project</td>
</tr>
<tr>
<td><strong>LO3</strong> Manage the needs of stakeholders in a creative media production, applying attributes and competencies of a project manager</td>
<td><strong>M3</strong> Iteratively apply project management tools to monitor, revise and communicate with stakeholders</td>
<td><strong>P6</strong> Demonstrate leadership in managing the achievement of project objectives</td>
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<tr>
<td><strong>LO4</strong> Assess the effectiveness of the project management strategy, in meeting needs of stakeholders and a brief</td>
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<td><strong>P7</strong> Analyse feedback from stakeholders on project management strategy effectiveness</td>
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<td><strong>P8</strong> Review own project management performance and implementation of strategy</td>
<td><strong>M4</strong> Analyse the relationship between project outcome and own performance as a project manager with plans for future development</td>
<td></td>
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</tbody>
</table>
Recommended resources

Textbooks

Websites
Apm.org.uk Association for Project Management All sections (General Reference)
Blog.learningpeople.co.uk Learning People Project Management in TV Production (General Reference)
Pmi.org Project Management Institute All sections (General Reference)
Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set)
Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 4: Audio Practices
Unit 7: Film & Television Practices
Unit 13: Web & App Development Practices
Unit 16: Motion Graphics Practices
Unit 19: Visual Effects Practices
Unit 21: Game Development Practices
Unit 24: Radio Production
Unit 36: Collaborative Project (Pearson-set)
Unit 37: Personal Professional Development
Unit 38: Advanced Sound Media Studies
Unit 39: Advanced Television Practices
Unit 40: Advanced Journalism Studies
Unit 41: Advanced Web & App Development Studies
Unit 42: Advanced Motion Graphics Studies
Unit 43: Advanced Visual Effects Studies
Unit 44: Advanced Game Development Studies
Unit 45: Radio Management
Unit 48: Mobile Game Development
Unit 59: Podcast Production
Unit 56: Documentary

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Introduction

Documentaries play an important function within society and are very different to fiction. The documentary is used to record, portray, inform, educate and interpret events and experiences. The documentary form across different media and platforms seeks to expand our knowledge by exposing aspects of the subject to further scrutiny and examination. Hybrid and new types of documentary are evolving that use technologies in creative ways beyond the traditional film and television spheres.

Documentaries communicate in different ways and can be shocking, controversial, informative, humorous and emotional. There are an inexhaustible range of subjects and people to document, and the genre has sparked the careers of many authors, film makers, radio presenters, podcasters and media producers.

This unit allows students to explore the documentary genre conventions, learn about context, where the genre came from and consider its future. Students will learn how to find a subject, research, plan and produce a short documentary.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the features of documentary form through research into historical and contemporary precedent
2. Develop documentary pre-production materials and plan, for a specific media format, based on research
3. Produce a documentary work, in a specific media format, using industry-standard tools and techniques
4. Present a documentary work to an audience, responding to commentary and feedback.
Essential content

LO1 Discuss the features of documentary form through research into historical and contemporary precedent

*Documentary:*
- Historic
- Contemporary
- Ethics.

*Movements:*
- The Documentary Film Movement
- Free Cinema
- Independent Collectives.

*Form:*
- Expository
- Poetic
- Essayistic
- Observational
- Participatory
- Performance
- Interview
- Dramatisation
- Mixed
- Animation.

*Technologies and media:*
- Moving image
- Audio
- Photography
- Games and apps
- Online
- Emerging technologies (e.g. virtual reality, augmented reality).
LO2 Develop documentary pre-production materials and plan, for a specific media format, based on research

Research techniques:
Primary research
Secondary research.

Pre-production materials:
Premise
Script or outline
Draft
Questions
Title
Theme and topic
Audience
Form
Structure
Drama
Narrative.

Production plan:
Crew and cast or team
Schedule
Budget: Cost, funding sources
Distribution
Permissions.
LO3 Produce a documentary work, in a specific media format, using industry-standard tools and techniques

Production:
Making
Shooting/recording
Visual/sound effects
File management
Organisation
Communication.

Post-production:
Editing/Compositing
Mixing
Output protocols.

LO4 Present a documentary work to an audience, responding to commentary and feedback

Presentation formats:
Screening
Broadcast/narrow-cast
Performance/lecture.

Audience feedback:
Q&A
Survey/questionnaire
Focus group.
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<tr>
<td><strong>LO1</strong> Discuss the features of documentary form through research into historical and contemporary precedent</td>
</tr>
<tr>
<td><strong>LO2</strong> Develop documentary pre-production materials and plan, for a specific media format, based on research</td>
</tr>
<tr>
<td><strong>LO3</strong> Produce a documentary work, in a specific media format, using industry-standard tools and techniques</td>
</tr>
<tr>
<td><strong>LO4</strong> Present a documentary work to an audience, responding to commentary and feedback</td>
</tr>
<tr>
<td><strong>P5</strong> Use industry-standard tools and techniques to undertake production processes for a documentary production</td>
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<td><strong>LO5</strong> Present a documentary work to an audience, in a format that aligns with the aims of the documentary</td>
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<td><strong>P8</strong> Analyse audience feedback and commentary</td>
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</table>
Recommended resources

Textbooks

Websites
- audiodocumentary.org: Audiodocumentarydotorg
  - All sections
  - (Research)
- documentary.org: International Documentary Association
  - All sections
  - (General Reference)
- documentaryheaven.com: Documentary Heaven
  - All sections
  - (Research)
- filmmakermagazine.com: Filmmaker
  - All sections
  - (General Reference)
- lidf.co.uk: The London International Documentary Film Festival
  - All sections
  - (General Reference)
- openculture.com: Open Culture
  - All sections
  - (General Reference)
- sheffdocfest.com: Sheffield Documentary Festival
  - All sections
  - (General Reference)
Links

This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 4: Audio Practices
Unit 6: Scriptwriting for Sound
Unit 7: Film & Television Practices
Unit 8: Film Studies
Unit 10: Journalism Practices
Unit 24: Radio Production
Unit 28: Investigative Journalism
Unit 33: Reportage
Unit 34: Principles of Photography
Unit 38: Advanced Sound Media Studies
Unit 39: Advanced Television Practices
Unit 40: Advanced Journalism Studies
Unit 45: Radio Management
Unit 51: Magazine & Feature Production
Unit 57: Specialist Journalism
Unit 59: Podcast Production
Unit 67: Scriptwriting for Film & Television
Unit 69: Social Media Practice
Unit 72: News & Editorial
Unit 57: Specialist Journalism

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Introduction

Open any newspaper or magazine, visit the website for any news outlet or magazine publisher, and you will quickly see the wide variety of topics that cater to the public appetite for specialist information and news. Whether in food, sports, science, technology, the arts or many other subjects, the skills required to research and communicate specialist information requires both highly specific subject knowledge and the ability to translate this into content that may appeal to a specialist and non-specialist audience.

The challenge for today’s journalists working in specialist areas, is to develop sources and content that is timely, informative and compelling. While the primary audience may themselves be highly knowledgeable, to sell newspapers, magazines, and web content also requires the writer to expand the audience, balancing the appeal to the niche audience and growing a new audience.

Through this unit, students will explore the research, writing and presentation skills necessary to produce content (for different media formats) related to a selected specialist subject area. They will develop a style that meets the expectations of a specialist audience and provide avenues for new readers to engage and expand their understanding of the topic.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss areas of specialist journalism, and their specific requirements for research
2. Evaluate media formats used to communicate specialist journalism output
3. Produce a work of specialist journalism, based on research and analysis, using industry-standard codes and conventions
4. Present a work of specialist journalism, through a media format that addresses the primary audience of the specialist subject.
Essential content

LO1 Discuss areas of specialist journalism, and their specific requirements for research

Specialist subjects:
- Sport
- Science and Technology
- Arts, Music and Media
- Fashion
- Food
- Travel
- Legal and Court reporting
- Business
- Politics
- Entertainment.

Specialist research:
- Industry reports
- Industry events
- Sources
- Government policy
- Performances/Lectures/Events
- Recordings
- Books/Magazines/Websites
- Social media.
LO2 Evaluate media formats used to communicate specialist journalism output

*Media format:*
- Articles
- Websites
- Blogs
- Vlogs
- Podcasts
- Film
- Television
- Radio.

*Journalistic intent:*
- To inform
- To entertain
- To educate
- To question.

*Writing style:*
- Formal
- Informal
- Informative
- Entertaining
- Interactive.

LO3 Produce a work of specialist journalism, based on research and analysis, using industry-standard codes and conventions

*Topic:*
- Identify trends in the specialist area
- Audience.

*Research:*
- Primary sources: Professional/industry contacts, interviews
- Secondary sources: Books, archives, reports, online resources (social media).
Analysis:
Validate sources
Cross-checking
Timeliness.

Codes & conventions:
Referencing/citation
Image rights/credits
Bibliography
Proofreading.

LO4 Present a work of specialist journalism, through a media format that addresses the primary audience of the specialist subject

Presentation formats:
Written: Newspaper, magazine
Audio: Radio, podcast
Video/Film
Performance/Lecture
Website.

Audience feedback:
Survey/questionnaire
Social media
Q&A
Online comments/Discussion board.
**Learning Outcomes and Assessment Criteria**

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<tr>
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<tbody>
<tr>
<td><strong>LO1</strong> Discuss areas of specialist journalism, and their specific requirements for research</td>
<td><strong>M1</strong> Compare different forms of specialist journalism, in relation to their research requirements</td>
<td><strong>D1</strong> Critically evaluate fields of specialist journalism and their audience's expectation of types of information and evidence, as expressed through different media formats</td>
</tr>
<tr>
<td><strong>P1</strong> Explain the concept of specialist journalism and how it differs from other forms</td>
<td><strong>M2</strong> Assess the way that differences in journalistic intent may lead to different writing styles</td>
<td></td>
</tr>
<tr>
<td><strong>P2</strong> Assess the forms of research required for different types of specialist journalism</td>
<td><strong>M3</strong> Assess the relationship between the proposed media format and subject of specialist media production</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Evaluate media formats used to communicate specialist journalism output</td>
<td><strong>P3</strong> Discuss the media formats associated with different areas of specialist journalism</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Evaluate the role that a media format plays in addressing a specific audience for an area of specialist journalism</td>
<td><strong>P5</strong> Use research and analysis to develop a work of specialist journalism for a specific media format</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Produce a work of specialist journalism, based on research and analysis, using industry-standard codes and conventions</td>
<td><strong>P6</strong> Evaluate research material and sources to ensure accuracy and validity</td>
<td><strong>LO3 LO4</strong> Critically analyse audience response to own work of specialist journalism, to highlight areas of good practice and areas for future development</td>
</tr>
<tr>
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<tr>
<td><strong>LO4</strong> Present a work of specialist journalism, through a media format that addresses the primary audience of the specialist subject</td>
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<tr>
<td><strong>P7</strong> Prepare final media output for a specialist journalism production</td>
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<tr>
<td><strong>P8</strong> Present a work of specialist journalism to a defined audience, via a specific media format</td>
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<tr>
<td><strong>M4</strong> Justify the media format in relation to how it addresses the primary audience for a specialist journalism subject</td>
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</table>
Recommended resources

Textbooks


Links
This unit links to the following related units:

*Unit 10: Journalism Practices*

*Unit 11: Journalism & Society*

*Unit 12: Digital Page Production*

*Unit 28: Investigative Journalism*

*Unit 33: Reportage*

*Unit 37: Personal Professional Development*

*Unit 40: Advanced Journalism Studies*

*Unit 47: Emerging Technologies*

*Unit 51: Magazine & Feature Production*

*Unit 59: Podcast Production*

*Unit 72: News & Editorial*
Unit 58: Multi-audio & Studio Live Production

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Introduction

Audio recordings can really come alive when they feature groups of people talking or playing together; the spontaneity that can come when people interact can create special moments. Capturing these moments requires planning and practice to make them happen convincingly.

This unit will look at the skills needed to make multi-audio recordings and live recordings such as group discussions and bands or groups of musicians. It will consider the planning required to make a successful recording, from technical aspects to considerations needed to make guests and performers feel comfortable and ready to participate.

Topics in this unit will include acoustics, microphones types and placement, recording and mixing.

On completion of this unit, students will be able to make a recording, present it for evaluation, and develop their critical listening capabilities with a view to enhancing their production skills.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the key concepts of recording audio produced by different and simultaneous sources
2. Prepare a recording plan, with microphone selection and positioning, for a multi-source recording
3. Use industry-standard tools and techniques to record and mix studio live audio
4. Evaluate multi-source recordings, based on audience feedback and analysis, to determine areas for improvement.
Essential content

LO1 Discuss the key concepts of recording audio produced by different and simultaneous sources

Acoustics:
Room types
External noise
Internal/room noise
Audience noise
Acoustic treatments: Attenuation, reflection, absorption.

Group discussions:
Type of discussion: Panel discussion, debate, chat show
Seating/Podium arrangements
Audience.

Musical groups:
Approaches for different genres
Performance spaces
Audience.

LO2 Prepare a recording plan, with microphone selection and positioning, for a multi-source recording

Planning:
Recording type: Spoken word, music, live or post-produced
Content research
Seating/Podium arrangement
Audience positioning.
Microphones:
Microphone types
Polarities
Positioning
Proximity
Spill
Phase
Delay.

LO3 **Use industry-standard tools and techniques to record and mix studio live audio**

Recording:
Microphone amplifiers
Gain structures

Metering.

Live recording:
Ambience/atmosphere
Audience
Participation.

Digital Audio Workstations (DAWs):
Recording
Levels
File management.

Mixing:
Balancing different voice types
Levelling
Limiters/Compressors
Using reverb and effects
Headphone feeds
Monitor mixes
Compensating for acoustics
Loudness.

Expletives:
Time-delays
Bleeping
Editing.

LO4 Evaluate multi-source recordings, based on audience feedback and analysis, to determine areas for improvement

Recording evaluation:
Critiquing
Responding to feedback.

Areas for improvement:
Microphone placement
Levels
Use of EQ, dynamics and other effects
Extraneous noise.
## Learning Outcomes and Assessment Criteria

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<thead>
<tr>
<th>Pass</th>
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<tbody>
<tr>
<td><strong>LO1</strong> Discuss the key concepts of recording audio produced by different and simultaneous sources</td>
<td><strong>M1</strong> Evaluate the types of room treatment that may be required for different recording environments</td>
<td><strong>D1</strong> Critically analyse the issues that may affect multi-source audio recording, to make recommendations on how to overcome problems</td>
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<tr>
<td><strong>P1</strong> Explain the issues associated with recording in different room acoustics</td>
<td><strong>P2</strong> Discuss the different requirements for recording groups of speakers or musicians</td>
<td><strong>P3</strong> Analyse a brief to define a recording plan with requirements for seating and positioning during a multi-source recording</td>
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<tr>
<td><strong>P4</strong> Assess different microphone types and their suitability for a multi-source recording</td>
<td><strong>P5</strong> Set up a studio environment and equipment to record and mix live audio</td>
<td><strong>P6</strong> Record and mix a studio live recording, using industry-standard tools</td>
</tr>
<tr>
<td><strong>LO2</strong> Prepare a recording plan, with microphone selection and positioning, for a multi-source recording</td>
<td><strong>M2</strong> Evaluate different microphone and source positioning arrangements to determine best options for a multi-source recording</td>
<td><strong>LO2 LO3</strong> <strong>D2</strong> Plan and manage the set-up and recording of a live multi-source audio event, based on a given brief, ensuring quality of recording through analysis of environment and use of industry-standard equipment</td>
</tr>
<tr>
<td><strong>P4</strong> Assess different microphone types and their suitability for a multi-source recording</td>
<td><strong>P6</strong> Record and mix a studio live recording, using industry-standard tools</td>
<td><strong>L03</strong> <strong>M3</strong> Justify the set-up, selection and arrangement of equipment to record and mix live audio</td>
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<tr>
<td><strong>LO4</strong> Evaluate multi-source recordings, based on audience feedback and analysis, to determine areas for improvement</td>
<td><strong>LO4</strong> Evaluate multi-source recordings, based on audience feedback and analysis, to determine areas for improvement</td>
<td><strong>D3</strong> Critically analyse set-up and output of multi-source audio recordings and audience feedback to identify relationship between audience experience, equipment selection and set-up</td>
</tr>
<tr>
<td><strong>P7</strong> Present a range of recordings for audience feedback and comment</td>
<td><strong>M4</strong> Outline potential changes to recording set-up, equipment selection and room arrangement to improve audio recording, based on analysis of audience feedback</td>
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<tr>
<td><strong>P8</strong> Evaluate feedback, highlighting areas for improvement</td>
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Recommended resources

Textbooks

Links
This unit links to the following related units:
Unit 5: Audio Studies
Unit 6: Scriptwriting for Sound
Unit 9: Light & Sound
Unit 24: Radio Production
Unit 25: Audio Technologies
Unit 38: Advanced Sound Media Studies
Unit 50: Sound for Media Products
Unit 59: Podcast Production
Unit 76: Audio Books and Audio Guides
Unit 59: Podcast Production

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Introduction

The rapid rise of mobile devices and online media has created new markets and new mediums. Podcasting, while still holding only a small share of the audio market, is growing and providing a context in which new formats for audio programming are developing alongside the return of older formats. What sets podcasting apart is the distribution and consumption relationship. Where other programmed audio content is broadcast, podcasting is ‘narrowcast’, appealing to a niche audience. In addition, podcasts provide greater depth in the exploration of a topic and content, and the specialised nature of the subject allows for longer durations and a greater relationship to develop between podcaster and audience.

Some of the technical processes associated with podcasting are similar to radio, but there are unique technical processes associated with different forms of podcast programming. The challenges of recording and distribution, that may be wholly undertaken via the internet, require an understanding of specialist software and systems.

Through this unit, students will explore both the potential for new forms of audio programming, and the practical needs of developing and distributing podcast content. By the end of this unit, students will have an awareness of podcasting as a media format and unique content platform, and will possess the technical skills to engage in the development and delivery of podcasts.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the development of podcasting, the technologies involved and the genres that it supports
2. Identify the tools and techniques required for podcast recording and production
3. Record and edit a podcast, with audio from multiple sources, using industry-standard tools and techniques
4. Distribute a finished podcast episode via an online hosting platform.
Essential content

LO1 Discuss the development of podcasting, the technologies involved and the genres that it supports

The podcasting medium:
The internet as a media platform: Blog versus programme
Mobile listening
From broadcast to narrowcast
Relationship to other media: Broadcast content leveraged as podcast, podcasting as a marketing platform.

Genres and Podcasting:
Chat shows
Specialist discussions: News/Politics, technology, sports, media
Audio drama: Serial/Episodic stories
Audio game shows.

LO2 Identify the tools and techniques required for podcast recording and production

Aims, objectives, format:
Competitor analysis
Programme type/genre.

Identifying technical requirements:
Computer: Laptop versus desktop, processing requirements
Networking: Wi-Fi, ethernet
Microphone: Types & uses, accessories (pop-filters, mute button, shock mount)
Headphones
Software: Voice-over-IP (VOIP)/Internet calling
Recording: Computer recording, handheld SSD recorders
Editing.
Planning:
Scripting
Outlining
Ad Reads: Pre-roll, mid-roll, post-roll
‘Back-channel’ communications: Text messaging, chat apps.

LO3 Record and edit a podcast, with audio from multiple sources, using industry-standard tools and techniques

Recording/Streaming:
Live versus recording: Streaming set-up, streaming services
Microphone set-up: Individual recording, group recording
Internet call recording: Call recording, redundancy/backup (local recording, web-based/server-side recording)
Environmental factors: Sound break-in, room reverberation, muting
In-record marking/keying: Over-talking, coughs/sneeze/etc., off-topic.

Editing:
File management: Cloud storage/File sharing
Mastering: Combine local files, sound levelling, managing time drift, listening versus visual editing (using in-record marking/keying, spikes), integrate ad-reads
Output: File formats, podcast chapters.

LO4 Distribute a finished podcast episode via an online hosting platform

Podcast Networks:
Genre-based
Broadcaster-related.

Podcast discovery:
Directories
Aggregators
Metadata/Search.
Hosting:
Web hosting versus media hosting
Storage requirements
Streaming versus download
RSS/Subscription
Feed redirection.

Hosting services/providers:
Statistics.

Monetisation:
Paid subscription
Advertising
Crowdfunding.
### Learning Outcomes and Assessment Criteria

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<tbody>
<tr>
<td><strong>LO1</strong> Discuss the development of podcasting, the technologies involved and the genres that it supports</td>
<td><strong>P1</strong> Explain the development of podcasting, using examples and precedents</td>
<td><strong>LO1 LO2</strong> <strong>D1</strong> Critically evaluate a given brief, to support the development and recording of a podcast that uses tools and techniques to achieve a specific genre output</td>
</tr>
<tr>
<td><strong>LO2</strong> Identify the tools and techniques required for podcast recording and production</td>
<td><strong>P2</strong> Discuss the new and existing audio genres that are present in podcasting</td>
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<tr>
<td><strong>P3</strong> Evaluate competitor analysis to develop podcast programme ideas</td>
<td><strong>M1</strong> Assess the ways in which podcasting supports different genres and programme formats</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Specify the equipment and software required for the recording of a podcast</td>
<td><strong>M2</strong> Justify the selection of equipment and software to be used for recording a podcast</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Record and edit a podcast, with audio from multiple sources, using industry-standard tools and techniques</td>
<td><strong>P5</strong> Record a multi-source podcast, using industry-standard tools and techniques</td>
<td><strong>LO3 LO4</strong> <strong>D3</strong> Critically evaluate own podcast episode, to select a distribution platform that best supports the genre and audience with best practice for discovery</td>
</tr>
<tr>
<td><strong>P6</strong> Master a set of audio sources, to produce a podcast with consistent sound levels</td>
<td><strong>M3</strong> Refine audio output and editing approach to develop a narrative structure that supports and enhances the content and aims of the podcast</td>
<td></td>
</tr>
<tr>
<td><strong>LO4</strong> Distribute a finished podcast episode via an online hosting platform</td>
<td><strong>P7</strong> Discuss the different types of podcast hosting available in the market</td>
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<tr>
<td><strong>P8</strong> Prepare a podcast episode for distribution via a hosting service</td>
<td><strong>M4</strong> Evaluate different podcast hosting solutions, highlighting their benefits and challenges</td>
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Recommended resources

Textbooks

Websites
Adweek.com AdWeek
Podcast Advertising
(General Reference)

Jonathanhalls.com Jonathan Halls & Associates
Podcast Production Process
(General Reference)

Nofilmschool.com No Film School
So You Wanna Podcast?
(General Reference)

Podcastmethod.co Podcast Method
(General Reference)

Thepodcasthost.com The Podcast Host
(General Reference)

Wired.com Wired
The Tricky Art of Podcast Ads is about to Get Even Trickier
(Article)
Links

This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 4: Audio Practices
Unit 5: Audio Studies
Unit 6: Scriptwriting for Sound
Unit 24: Radio Production
Unit 25: Audio Technologies
Unit 37: Personal Professional Development
Unit 38: Advanced Sound Media Studies
Unit 45: Radio Management
Unit 50: Sound for Media Products
Unit 51: Magazine & Feature Production
Unit 53: Drama
Unit 56: Documentary
Unit 57: Specialist Journalism
Unit 65: Marketing & Promotion
Unit 69: Social Media Practice
Unit 60: Advanced Animation

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Introduction

Animation, once a niche genre, is now a mainstream practice utilised in every aspect of the media industry. The need for animation, in feature films, television, commercials, video games and other formats, requires highly trained professionals to undertake a wide variety of animation projects. With the rapid development of high-powered and low-cost computer hardware, the capabilities of animation have increased and, with this, the opportunities and challenges for animators.

Animators need to be able to portray convincing performances through acting, body language, staging, facial animation and many other factors that can impact on the quality and appeal of the final output.

Through this unit, students will learn the process of animating characters and scenes. They will explore the development of body and facial animations of characters for cinema, television and entertainment. Students will engage with the different processes and stages of creating animations.
Learning Outcomes

By the end of this unit students will be able to:

1. Analyse a client brief to define an animation strategy for a given media format
2. Use industry-standard tools and techniques to develop animation-ready characters in support of an animation strategy
3. Create animated characters that express emotion through facial expression and body language, in support of an animation strategy
4. Present finished animations, for a specific media production, gathering audience feedback and comment.
Essential content

LO1 Analyse a client brief to define an animation strategy for a given media format

Client requirements:
Project type
Game
Advertising
Film/Television
Journalism
Infographic
Mobile apps
Schedule
Budget.

Project process:
Pre-production
Production
Post-production.

Media Type:
Games: Console, Personal Computer (PC), mobile, VR/AR
Advertising: Film/TV commercials, online
Film/Television: Animation, motion graphics, visual effects
Journalism: Television, online
Infographic.
LO2  **Use industry-standard tools and techniques to develop animation-ready characters in support of an animation strategy**

*Character set-up:*
- Human and animal anatomy
- Rigs
- Bone Chain construction (e.g. FK, IK, Stretch, Twist)
- Controls and constraints
- Attributes and custom parameters
- Scripts for rigging
- Corporal rigging
- Facial rigging
- Skin
- Skin wrap
- Muscles
- Interfaces
- Morph targets
- Weighting
- Binding.

*Animation:*
- Key frames
- Body and facial expression
- Timing
- References
- Storyboards
- 3D layout
- Poses: Body, facial
- Lip sync
- Cloth
- Hair
- Anatomy.
Motion capture:
Motion capture types
Software
Cameras
Sensors
Set-up
Character animations.

Rotoscopying:
Scales
Images
Live action
Scanner
Acetates
Photography
Computer
Print.

Post-production:
Effects
Physics and dynamics
Editing
Rendering.
LO3 **Create animated characters that express emotion through facial expression and body language, in support of an animation strategy**

*Characters:*
- Body and facial language
- Poses
- Takes
- Body animations
- Facial animations
- Lip Sync
- Layers
- Blend trees.

*Acting:*
- Emotion
- Body language
- Facial expressions
- Hand poses
- Secondary actions
- Text and subtext
- Staging
- Lip sync
- Dialogue creation
- Beats
- Contrast
- Body mechanics.

*Assets and scenes:*
- Lighting
- Materials
- Textures
- Environment.
LO4 Present finished animations, for a specific media production, gathering audience feedback and comment

Present:
Aesthetic quality
Target audiences
Format
Resolution.

Production:
Cameras
Shots
Sequences
Framing
Lens
Angles and movements
Styles and genre
Field of view (FOV)
Depth of field (DOF)
Rendering.

Output:
Exporting
File
Feedback
Testing
Sign off.

Audience feedback:
Q&A
Survey/Questionnaire
Observation
Focus group.
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<tr>
<td><strong>LO1</strong> Analyse a client brief to define an animation strategy for a given media format</td>
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<tr>
<td><strong>P1</strong> Analyse a brief to establish project parameters for an animation</td>
</tr>
<tr>
<td><strong>P2</strong> Define an animation strategy, recognising development phases, resources and client requirements</td>
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<tr>
<td><strong>LO2</strong> Use industry-standard tools and techniques to develop animation-ready characters in support of an animation strategy</td>
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<tr>
<td><strong>P3</strong> Compile assets required to develop animations, in response to a brief</td>
</tr>
<tr>
<td><strong>P4</strong> Rig characters and apply assets for an animation, based on the requirements of an animation strategy</td>
</tr>
<tr>
<td><strong>LO3</strong> Create animated characters that express emotion through facial expression and body language, in support of an animation strategy</td>
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<tr>
<td><strong>P5</strong> Evaluate facial expressions and body language to refine animated characters</td>
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<td><strong>P6</strong> Produce animated characters that express emotion</td>
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<td><strong>Merit</strong></td>
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<tr>
<td><strong>M1</strong> Critically analyse animation strategy requirements for different media types, related to a given brief</td>
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<tr>
<td><strong>LO2</strong> LO3</td>
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<tr>
<td><strong>M2</strong> Critically evaluate own animation-ready characters through an iterative process of testing and revision</td>
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<td><strong>Distinction</strong></td>
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<tr>
<td><strong>D1</strong> Critically evaluate a client brief to develop an animation strategy that addresses client needs through a proposed animation for a target audience</td>
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<tr>
<td><strong>D2</strong> Develop animations that reflect a critical analysis of human or animal body mechanics and facial expression, to create emotion through rigged characters</td>
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<tr>
<td><strong>M3</strong> Evaluate animated characters to modify rigs and poses to enhance an animated character's ability to express emotion</td>
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<td><strong>LO4</strong> Present finished animations, for a specific media production, gathering audience feedback and comment</td>
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<td><strong>P8</strong> Present finished animations for a specific media production and gather audience feedback</td>
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Recommended resources

Textbooks

Websites
animatedviews.com Animated Views
All sections
(General Reference)
cgchannel.com CG Channel
All sections
(General Reference)
cgsociety.org CG Society
All sections
(General Reference)
3dtotal.com 3D Total
(General Reference)
Links

This unit links to the following related units:

Unit 7: Film & Television Practices
Unit 9: Light & Sound
Unit 16: Motion Graphics Practices
Unit 19: Visual Effects Practices
Unit 20: 3D Modelling
Unit 21: Game Development Practices
Unit 27: Storyboarding
Unit 30: Principles of Animation
Unit 31: Art Development
Unit 37: Personal Professional Developments
Unit 39: Advanced Television Practices
Unit 42: Advanced Motion Graphics Studies
Unit 43: Advanced Visual Effects Studies
Unit 44: Advanced Game Development Studies
Unit 46: Advanced Rendering & Visualisation
Unit 48: Mobile Game Development
Unit 60: Advanced Animation
Unit 61: Advanced 3D Modelling
Unit 75: Environment & Level Design
Unit 61: Advanced 3D Modelling

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Introduction

The role of 3D modelling within the creative industries has grown tremendously, to the point where computer-generated characters and objects are now used in a broad section of the industry. Whether as a photorealistic object in an advertising poster, or a fully animated character in a feature film, a videogame or virtual reality application, the need for accurate 3D models continues to expand.

To be successful and effective in the production of 3D models requires a range of knowledge and skills. Beyond the basic ability to use industry-standard tools and software, there is a need to understand the physical properties of real-world objects and the more complex characteristics of human or animal anatomy.

Through this unit, students will develop a more detailed understanding of the way in which 3D models are developed and deployed. Building upon skills developed in related units, they will construct complex models, assets, and characters, applying materials and textures that will be required in later stages of the production pipeline.
Learning Outcomes

1. Discuss the characteristics of assets, human and animal forms and how they are modelled in 3D software
2. Use industry-standard tools and techniques to model assets and characters for use in creative media productions, in response to a given brief
3. Apply lighting, materials, textures and shaders to 3D models in preparation for rendering, in response to a given brief
4. Present 3D modelled assets and characters, output in a format suitable to a final media production, based on a given brief.
Essential content

LO1 Discuss the characteristics of assets, human and animal forms and how they are modelled in 3D software

Characters
Proportions
Size and shape
Sex
Gender
Hair/Fur
Facial features
Reference Plates
Anatomy
Human
Body structure
Physical constraints
Skeletal structures
Muscles & muscle groups
Animals
Body structures
Physical constraints
Skeletal structures
Muscles & muscle groups
Skin
Colouration & discolouration
Elasticity
Assets
Type
Buildings
Trees, plants
Vehicles
Other
Characteristics
Scale
Material
Use
Fully-modelled, immersive
Background/matte

LO2 Use industry-standard tools and techniques to model assets and characters for use in creative media productions, in response to a given brief

Polygon modelling
Box modelling
Edge extend
Symmetry
Splines
Compound objects
Vertex
Edge flow
Polygon
Polygon count
Topology
2D base mesh

Surface modelling
NURBS
Edges
Patching
Details
**Solid Modelling**
Constructive and solid geometry
Surface mesh
Sweeping
Parametric and feature-based modelling
Boolean operations

**Traditional sculpting**
Materials
Brushes
Wooden tools
Metal tools
Clay

**Digital sculpting**
3D characters sculpting
Retopology
Hard surface and organic modelling
Cartoon characters
Creation high resolution characters
Fur and hair
Levels of Detail
Use of Alphas and curves
Dynamic geometry
Posing
Cloth sculpting
Workflow
3D print

**CAD/CAM**
Reference
Splines
NURBS
Patching
LO3 Apply lighting, materials, textures and shaders to 3D models in preparation for rendering, in response to a given brief

*Lighting types*
Point
Omni
Directional
Spot
Area
Shadows
Ambient occlusion
Global illumination
Sub-surface scattering

*Materials and shaders*
UV mapping techniques
Cel shading
Standard
DirectX
Procedural shaders
Render passes

*Textures*
Diffuse
Normal
Specular
Metal
Roughness
Displacement
Bump mapping
Height
LO4 **Present 3D modelled assets and characters, output in a format suitable to a final media production, based on a given brief**

*Output*

- Format
- Resolution
- Scales
- Export and rendering
- Model testing
- Asset management and storage
- Backup
- Transfer

*Media production types*

- Cinema
- Television
- Games
- PC
- Console
- Mobile
- Online
- Print
- News/infographics
- Emerging technologies (e.g. virtual reality, augmented reality)
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<tbody>
<tr>
<td><strong>LO1</strong> Discuss the characteristics of assets, human and animal forms and how they are modelled in 3D software</td>
<td><strong>P1</strong> Explain the features and characteristics associated with human and creature forms, required for 3D modelling</td>
<td><strong>D1</strong> Critically evaluate the physical characteristics of surface and underlying structure, in human and animal forms, to define the features that may be modelled</td>
</tr>
<tr>
<td><strong>LO2</strong> Use industry-standard tools and techniques to model assets and characters for use in creative media productions</td>
<td><strong>P2</strong> Discuss the physical characteristics of buildings and other assets that may be used in 3D models for creative media productions</td>
<td><strong>M1</strong> Compare the characteristics of human and animal forms with those of other assets, highlighting the different approaches they require in 3D modelling</td>
</tr>
<tr>
<td><strong>P3</strong> Evaluate a given brief to determine the assets and characters required for a creative media production</td>
<td><strong>M2</strong> Justify the modelling approach used to generate 3D assets and characters, based on their use in a specific creative media production</td>
<td><strong>LO2</strong> <strong>LO3</strong></td>
</tr>
<tr>
<td><strong>P4</strong> Create 3D modelled assets and characters, using industry-standard tools and techniques</td>
<td><strong>P5</strong> Apply UV mapping techniques and develop model projections to extract bitmaps for characters and assets</td>
<td><strong>D2</strong> Critically analyse a given brief to define the modelling approach, materials and lighting required for a defined media production output</td>
</tr>
<tr>
<td><strong>LO3</strong> Apply lighting, materials, textures and shaders to 3D models in preparation for rendering, in response to a given brief</td>
<td><strong>P6</strong> Develop lighting setups for 3D modelled assets and characters</td>
<td><strong>M3</strong> Evaluate 3D models, through test renderings, to iteratively refine models, textures, shaders and lighting</td>
</tr>
<tr>
<td>Pass</td>
<td>Merit</td>
<td>Distinction</td>
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</tr>
<tr>
<td><strong>LO4</strong> Present 3D modelled assets and characters, output in a format suitable to a final media production, based on a given brief</td>
<td><strong>M4</strong> Justify the final output of 3D modelled assets and characters, based on how they meet the requirements of a given brief</td>
<td><strong>D3</strong> Critically evaluate the final output of 3D modelled assets and characters, with regard to their use in a defined media production and meeting the requirements of a brief, highlighting areas for future development</td>
</tr>
<tr>
<td><strong>P7</strong> Evaluate media production requirements to define output parameters for 3D models and assets</td>
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</tr>
<tr>
<td><strong>P8</strong> Present 3D modelled assets and characters for a defined media production</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks

Websites
Highend3d.com HighEnd3D
All sections
(General Reference/Tutorials)
hippydrome.com Hippydrome
All sections
(General Reference)
3dtotal.com 3D Total
All sections
(Tutorials)

Links
This unit links to the following related units:
Unit 20: 3D Modelling
Unit 31: Art Development
Unit 46: Advanced Rendering & Visualisation
Unit 47: Emerging Technologies
Unit 48: Mobile Game Development
Unit 60: Advanced Animation
Unit 64: Advanced Compositing for Film & Television
Unit 75: Environment & Level Design
Unit 62: Business Practices for Creative Media Production

Introduction

The media industry continually evolves, generating new and innovative business and employment models to meet the changing needs of audiences, and in response to advances in technology. Creative media professionals, whether freelancing or part of an organisation, need to ensure that their business models, contracts and practices are feasible and legally sound.

This unit explores the diverse business practices associated with creative media, across different areas of specialisation. Students will develop an awareness of how to present a robust business proposal for a product or service within creative media production, through research and development using industry-standard methods.

Topics included in this unit are: freelance opportunities for business, personal management, licensing, contracts and administration, small business administration, financial cycles and source documents, resource and financial management, small business sources of finance, types of business, organisation of small businesses, business plans and business testing, and evaluation methods.

On successful completion of this unit, students will be able to assess the opportunities for working freelance or as part of a team within the media sector. They will be able to produce a business proposal for a media product or service and test it.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the features of freelance employment in creative media production
2. Evaluate the financial practices of small businesses in creative media production
3. Explain the organisational practices of small companies in creative media production
4. Develop a business plan, for a product or service, in creative media production.
Essential content

LO1 Discuss the features of freelance employment in creative media production

Opportunities for business:
- Competition
- Bid
- Business tender
- Pitch
- Repeat clients
- Employment portfolio

Services
- Online portfolios and portfolio sites
- Online media marketplaces
- Online job marketplaces
- Networking.

Personal management:
- Personal and professional development
- Self-appraisal
- Communicating with clients
- Marketing and networking
- Administrative duties
- Online Profile updates
- Collecting feedback and references
- Researching trends.
**Legal, ethical and administrative responsibilities:**

Fee setting and collecting payment
Budgeting flexible income
Accounts
Regulations
Health and Safety
Liabilities
Insurance
Tax and deductions
Contracts
Personal costing
Duties and responsibilities
Employment law
Copyright.

**Contracts:**

Cost
Quantities
Service
Parties
Recipient
Copyright
Deliverables
Milestones
Clauses
Ownership and copyright
Attribution requirements
Intellectual property
Usage.
LO2  Evaluate the financial practices of small businesses in creative media production

Financial cycle and source documents:
Orders and contracts
Invoice
Receipt
Sale and purchase cycle
Record keeping
Accounting systems.

Resource management:
Salary
Licensing
Utilities and services
Marketing
Outsourcing
Facilities.

Managing finances:
Costing, fixed and variable
Budgeting
Cash flow forecasts
Pricing
Tax and duties
Break even analysis
Investment appraisal
Income statement
Balance sheet, assets and liabilities
Ratio analysis.
Sources of finance:
Venture capital
Crowdfunding
Start-up schemes
Special project funding
Subsidies
Grants
Loans
Advertising
Subscription
Sales.

LO3 Explain the organisational practices of small companies in creative media production

Business:
Sole trader
Partnership and limited liability partnership
Not-for-profit
Charity
Incorporation
Private and public limited company.

Organisation and influences on the business:
Structure and hierarchy
Vision, targets, aims and objectives
Recruitment and professional development
Employment contracts
Employment policies and procedures
Strategy, targets, aims and objectives
Employment regulators and regulations
Legislation
Health and Safety
Liabilities
Quality control and standards
Stakeholders.

**LO4** Develop a business plan, for a product or service, in creative media production

*Product or service:*
Concept
Mission
Unique selling point
Relationship to market
Product life cycle assessment
Projections
Challenges
Market analysis
Strategy and implementation
Management
Financial plan
Contract overview and obligations
Trademarks
Patents
Copyright
Launch plan.
Evaluation and testing of plan:
Quality of original market analysis
Innovation of proposal
Overall viability
Development process
Sector focus
Reference to industry-standard contracts
Legal obligations
Stress test.
# Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>Discuss the features of freelance employment in creative media production</td>
<td><strong>LO1 LO2</strong></td>
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<tr>
<td><strong>P1</strong></td>
<td>Explain the opportunities for freelance practice in creative media production</td>
<td><strong>D1</strong> Critically evaluate the benefits and challenges associated with freelance employment with regard to financial and personal management</td>
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<tr>
<td><strong>P2</strong></td>
<td>Discuss the legal and contractual issues associated with freelance employment</td>
<td><strong>M1</strong> Assess the need for personal management in freelance employment</td>
</tr>
<tr>
<td><strong>LO2</strong></td>
<td>Evaluate the financial practices of small businesses in creative media production</td>
<td><strong>D2</strong> Critically evaluate a business plan in relation to the way that the proposed company type will support the financial and operational execution of the proposal</td>
</tr>
<tr>
<td><strong>P3</strong></td>
<td>Discuss the different sources of finance for small businesses</td>
<td><strong>M2</strong> Analyse the methods small businesses use to manage the financial cycle, resources and finances</td>
</tr>
<tr>
<td><strong>P4</strong></td>
<td>Evaluate the relationship between managing finances and managing resources in a small business</td>
<td><strong>M3</strong> Evaluate the selection of a company type for a small creative media business, highlighting the benefits of the selected company type</td>
</tr>
<tr>
<td><strong>LO3</strong></td>
<td>Explain the organisational practices of small companies in creative media production</td>
<td><strong>LO3 LO4</strong></td>
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<tr>
<td><strong>P5</strong></td>
<td>Explain the different types of company structure that are available</td>
<td><strong>D2</strong></td>
</tr>
<tr>
<td><strong>P6</strong></td>
<td>Compare different forms of company structure, based on their suitability for small businesses</td>
<td><strong>M2</strong> Analyse the methods small businesses use to manage the financial cycle, resources and finances</td>
</tr>
<tr>
<td><strong>LO4</strong></td>
<td></td>
<td><strong>M3</strong> Evaluate the selection of a company type for a small creative media business, highlighting the benefits of the selected company type</td>
</tr>
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</tr>
<tr>
<td>LO4</td>
<td>Develop a business plan, for a product or service, in creative media production</td>
<td></td>
</tr>
<tr>
<td>P7</td>
<td>Propose a business or service in creative media production, based on research and analysis of the market</td>
<td>M4 Justify the approach to a business plan through explanation of how the product or service addresses market need and offers competitive advantage</td>
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<tr>
<td>P8</td>
<td>Produce a business plan for a small company to provide a product or service in creative media production</td>
<td></td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites
bplans.co.uk Bplans Magazine Publishing and Media Communications Business Plans (Development Tool)

freelancer.co.uk Freelancer All sections (General Reference)

journalism.co.uk Journalism All sections (General Reference)
This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 4: Audio Practices
Unit 7: Film & Television Practices
Unit 10: Journalism Practices
Unit 13: Web & App Development Practices
Unit 16: Motion Graphics Practices
Unit 19: Visual Effects Practices
Unit 21: Game Development Practices
Unit 37: Personal Professional Development
Unit 38: Advanced Sound Media Studies
Unit 39: Advanced Television Practices
Unit 40: Advanced Journalism Studies
Unit 41: Advanced Web & App Development Studies
Unit 42: Advanced Motion Graphics Studies
Unit 43: Advanced Visual Effects Studies
Unit 44: Advanced Game Development Studies
Unit 62: Business Practices for Creative Media Production
Unit 63: Market Research
Unit 65: Marketing & Promotion
Unit 66: Branding & Identity
Unit 73: The Web & App Economy
Unit 63: Market Research

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**Introduction**

Creative media production is a consumer-driven industry. The consumption of media by the general public is the primary means by which the industry derives its financial success. In many cases, creative media production may be part of a larger process, where the work of the individual artist or developer is not directly for the consumer, but is commissioned by other companies or individuals within the industry to support a larger project. However, the demand is still driven by the end user or consumer.

To be able to operate within a consumer-driven industry, it is important to understand how the market operates; what is happening now and what is likely to be in demand for the future. This requires research into consumer demand, trends, technologies and behaviours.

Through this unit, students will begin to explore the ways that market research can be developed and used to inform creative media production. Students will engage in different research processes and methodologies, and learn to prepare reports on the outcomes of research into markets, trends and technologies.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the research methodologies that may be used in market and trend research in creative media production
2. Evaluate a client brief in order to establish the parameters for market research
3. Undertake market research, for a specific area of creative media production, with emphasis on the trends that may influence the sector
4. Present a market research report, highlighting future trends in a specific area of creative media production.
**Essential content**

**LO1**  **Explain the research methodologies that may be used in market and trend research in creative media production**

*Primary research:*
- User research: Focus groups, questionnaires/surveys, interviews
- Observation
- Field Trials
- Trade shows.

*Secondary/Desk-based research:*
- Research databases
- Research journals
- Research firms
- Internet search
- Government research/reports.

**LO2**  **Evaluate a client brief in order to establish the parameters for market research**

*Client brief:*
- Research aims and objectives: Develop new product/service, expand existing product/service, promotion, open new market/opportunity
- Research timeline/deadline: Open-ended, product-related, window of opportunity.

**LO3**  **Undertake market research, for a specific area of creative media production, with emphasis on the trends that may influence the sector**

*Sector influences:*
- Related products/services
- New market opportunities
- New technologies
- New media format/channel
- Demographics.
**Influencers:**
Related companies
Related technologies
Other sector trends/influences: Fashion, music, technology, social media.

**Analysing market research:**
Qualitative versus quantitative
Research context
Funnelling approach
Testing and revising.

**LO4** **Present a market research report, highlighting future trends in a specific area of creative media production**

**Research reporting:**
Structure
Presenting quantitative data
Presenting qualitative research: Anonymity.

**Report formats:**
Written
Audio-visual.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>LO1 Explain the research methodologies that may be used in market and trend research in creative media production</th>
<th>LO2 Evaluate a client brief in order to establish the parameters for market research</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO4 Undertake market research, for a specific area of creative media production, with emphasis on the trends that may influence the sector</td>
<td>LO3 Present a market research report, highlighting future trends in a specific area of creative media production</td>
</tr>
<tr>
<td>LO5 Use industry-standard research methodologies to develop market research</td>
<td>LO6 Evaluate market research to identify potential future trends</td>
</tr>
<tr>
<td>M1 Critically analyse research sources to determine those which provide valid information for creative media production</td>
<td>M2 Justify sources and methodologies for market research, based on their potential to provide results in support of client aims and objectives</td>
</tr>
<tr>
<td>P1 Discuss the role of market research in creative media production</td>
<td>P2 Evaluate market research sources that may be relevant to creative media production</td>
</tr>
<tr>
<td>M3 Analyse how market factors or forces, developed through research, may influence the creative media sector</td>
<td>P3 Evaluate a client brief to establish aims and objectives for market research</td>
</tr>
<tr>
<td>M4 Justify the results of market research, in relation to the aims and objectives of a client</td>
<td>P4 Select sources and research methodologies that will provide material for market research, based on a given brief</td>
</tr>
<tr>
<td>D1 Critically evaluate the benefits and challenges of user-related market research, associated with creative media production</td>
<td>D2 Critically analyse research material to develop market information and trends in support of a creative media production brief</td>
</tr>
<tr>
<td>P5 Prepare a report on market research and trends for a specific area of creative media production</td>
<td>P6 Present market research for a specific area of creative media production</td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks

Websites
Esomar.org
ESOMAR World Research
Market Research Explained (Research)

Marketingdonut.co.uk
Marketing Donut
Topic Overview: Market Research (General Reference)
Links

This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 4: Audio Practices
Unit 7: Film & Television Practices
Unit 10: Journalism Practices
Unit 13: Web & App Development Practices
Unit 16: Motion Graphics Practices
Unit 19: Visual Effects Practices
Unit 21: Game Development Practices
Unit 37: Personal Professional Development
Unit 38: Advanced Sound Media Studies
Unit 39: Advanced Television Practices
Unit 40: Advanced Journalism Studies
Unit 41: Advanced Web & App Development Studies
Unit 42: Advanced Motion Graphics Studies
Unit 43: Advanced Visual Effects Studies
Unit 44: Advanced Game Development Studies
Unit 62: Business Practices for Creative Media Production
Unit 64: Advanced Compositing for Film & Television

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Introduction

Compositing is the process of layering, combining and merging disparately created visual elements to create the illusion of a cohesive whole. It is critical to VFX production and a large portion of time and skill in industry is dedicated to this practice. It is the stage where a shot is finalised before it is submitted for editing. Editing, in turn, involves the assembly of final shots with sound and dialogue, often from a variety of sources, into a coherent, filmic narrative or sequence. Again, the role of an editor is not simply to mechanically piece together sections of film, music and dialogue, but rather it is a practice requiring deep knowledge about viewer’s perspectives, anticipation, visual rhythm and storytelling.

This unit involves the exploration of a range of digital, non-linear post-production software (compositing and editing) available for the creative enhancement of media production. Students will develop an approach that takes into consideration narrative, motive and, critically, direction, before designing practical strategies for editing and compositing.

On successful completion of this unit, students will be able to composite shots, layering and manipulating plates at an advanced level, as well as editing projects from professionally shot rushes for a director/producer, which will further help to strengthen students’ experience of navigating complex relationships with stakeholders.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the compositing techniques involved in producing high-end VFX shots
2. Analyse a given brief, to define a compositing strategy that ensures visual consistency across a shot-sequence
3. Use industry-standard tools and techniques to edit a composited VFX sequence
4. Evaluate a composited and edited VFX sequence, following presentation to a defined audience.
**Essential content**

**LO1** Discuss the compositing techniques involved in producing high-end VFX shots

*Principles:*
- Foundation
- Context
- Motive
- Colour Space
- Dynamic range
- Format.

*Technical deconstruction:*
- Layering versus nodes
- Types of assets/plates
- Mattes and roto
- Camera matching
- Tracking
- Stereoscopy
- Input/output
- VFX-CGI
- VFX-2D & 3D
- Physical
- CG lighting
- Colour correction
- Green screen
- Keying.
LO2 Analyse a given brief, to define a compositing strategy that ensures visual consistency across a shot-sequence

Strategy:
Goals and objectives
Infrastructure
File management
Resolution
Frame rate
Aspect ratios
Limitations
Risk assessment
Technology
Software
Team.

Development:
Rushes
Assets/plates
2D, 2.5D, 3D
Interpreting Alpha
High Dynamic Range (HDR)
Bit depth
Channels
Gamma
Mattes
Keying
Basic math operation
Blending modes
Filters
Animation
Tracking,
LO3  **Use industry-standard tools and techniques to edit a compositsed VFX sequence**

*Principles:*
- Unobtrusive art
- Narrative
- Immersion
- Segmentation
- Continuity
- Influence.

*Terms and Techniques:*
- Cuts: Jump cut, L & J cut, cutaway, match cut, smash cut
- Parallel editing (cross cutting)
- Montage
- One shot
- Overlaps
- Over shoot
- Tilt & pan
- Cross dissolve
- Wipes and fades
- Run-in and run-out.

*Implementation:*
- Character focus
- Story
- Rhythm & tempo
- Contrast
- Matches: Eyeline, graphic, action
- Lines
- Audio
- Trimming
- Holding.
Editing styles:
Realism
Classicism
Formalism
Context
Continuity
Montage
Elliptical.

LO4 Evaluate a composited and edited VFX sequence, following presentation to a defined audience

Presentation format:
Cinematic/projected
Television
PC
Mobile
Virtual reality/Augmented reality
Resolution
File format
Compression.

Technical Execution:
Continuity
Colour matching
Lighting
Audio levels.

Interpretation:
Emotion
Anticipation
Dialogue
Performance
Pacing.
### Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Discuss the compositing techniques involved in producing high-end VFX shots</td>
<td><strong>LO1 LO2</strong></td>
<td><strong>D1</strong> Critically analyse a given brief, using precedents to support the approach to compositing of a VFX sequence</td>
</tr>
<tr>
<td><strong>P1</strong> Evaluate the colour space of a VFX shot</td>
<td><strong>M1</strong> Compare the use of different techniques to achieve similar results in VFX shots</td>
<td></td>
</tr>
<tr>
<td><strong>P2</strong> Explain the compositing techniques used in a given VFX shot</td>
<td><strong>D2</strong> Critically evaluate the impact of compositing and editing decisions on audience perception and reaction to a VFX sequence</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Analyse a given brief, to define a compositing strategy that ensures visual consistency across a shot-sequence</td>
<td><strong>M2</strong> Compare sequential shots to show how visual consistency may be achieved through a compositing strategy</td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Analyse a given brief to identify potential risks that may impact on the compositing pipeline</td>
<td><strong>P5</strong> Analyse shots and assets to carry out compositing of a VFX sequence</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Show how colour correction ensures consistency in style across sequential shots</td>
<td><strong>P6</strong> Use industry-standard tools and techniques to edit a composited VFX sequence</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Use industry-standard tools and techniques to edit a composited VFX sequence</td>
<td><strong>LO3 LO4</strong></td>
<td><strong>M3</strong> Evaluate rushes and tests of a composited VFX sequence, to refine output for editing</td>
</tr>
<tr>
<td><strong>P5</strong> Analyse shots and assets to carry out compositing of a VFX sequence</td>
<td><strong>M4</strong> Analyse audience response to highlight areas for further development in a VFX sequence</td>
<td></td>
</tr>
<tr>
<td><strong>P6</strong> Use industry-standard tools and techniques to edit a composited VFX sequence</td>
<td><strong>P7</strong> Present a composited and edited VFX sequence to a defined audience</td>
<td></td>
</tr>
<tr>
<td><strong>LO4</strong> Evaluate a composited and edited VFX sequence, following presentation to a defined audience</td>
<td><strong>P8</strong> Review the technical execution and interpretation in a presented VFX sequence</td>
<td></td>
</tr>
</tbody>
</table>
Recommended resources


Websites

fxguide.com Fxguide
The Art of Deep Compositing (Online Magazine)

premiumbeat.com The Beat
Invisible VFX: The Art of Compositing (Article)
**Links**

This unit links to the following related units:

*Unit 3: Professional Practice*
*Unit 7: Film & Television Practices*
*Unit 16: Motion Graphics Practices*
*Unit 19: Visual Effects Practices*
*Unit 20: 3D Modelling*
*Unit 21: Games Development Practices*
*Unit 26: Editing for Film and Television*
*Unit 27: Storyboarding*
*Unit 30: Principles of Animation*
*Unit 31: Art Development*
*Unit 34: Principles of Photography*
*Unit 39: Advanced Television Practices*
*Unit 42: Advanced Motion Graphics Studies*
*Unit 43: Advanced Visual Effects Studies*
*Unit 44: Advanced Game Development Studies*
*Unit 46: Advanced Rendering & Visualisation*
*Unit 60: Advanced Animation*
*Unit 61: Advanced 3D Modelling*
*Unit 74: Asset Capture & Management*
Unit 65: Marketing & Promotion

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**Introduction**

In recent years, the transformation of companies and organisations has been constant, as they work in an increasingly dynamic, competitive and globalised environment. Marketing, in response, has evolved to place greater emphasis on listening to what consumers say (rather than on the sale of a product or service), and developing a relationship that enhances brand value. In fact, the most appreciated brands are those that best transmit their values and seek to engage with their customers.

In such an environment, communication becomes more important in the marketing mix of the company. Communication becomes the central feature of the marketing relationship with a customer, who is also evolving, becoming better informed and more demanding – moving from being a ‘consumer’ to a ‘prosumer’, by actively participating in the development of brand value through social media and providing ongoing constructive criticism.

Upon successful completion of this unit, students will be able to analyse the market situation in order to plan, develop and implement a marketing strategy to achieve the specific objectives.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the key concepts of marketing, advertising and communication in relation to creative media production
2. Develop a marketing strategy for a creative media production company, based on research and analysis
3. Create and test materials required to support a promotional plan, based on a defined strategy
4. Present a marketing strategy and promotional material for a creative media production organisation.
Essential content

LO1  **Explain the key concepts of marketing, advertising and communication in relation to creative media production**

*Marketing mix (7Ps):*
- Product
- Price
- Place
- Promotion
- People
- Process
- Physical evidence.

*Market research & analysis:*
- Demand
- Consumers
- Trends
- Competitors
- Market segmentation.

*Ethics in advertising and marketing*

LO2  **Develop a marketing strategy for a creative media production company, based on research and analysis**

*Situation Analysis:*
- SWOT Analysis: Strengths, Weaknesses, Opportunities, Threats

*Strategy:*
- Objectives & goals: Concept, message
- Client: Needs, desires
- Customer/audience: Needs, desires, behaviours
- Competition: Competitive advantage
- Budget.
LO3 Create and test materials required to support a promotional plan, based on a defined strategy

Advertising:
Traditional: Print, television, radio
Digital: Websites, social media, podcast.

Sales promotion:
Events: Trade shows, product launch
Merchandise: Samples/demos, ‘swag’.

Public relations:
Company message
Target audience
Distribution: Blogging, social media, print.

Scheduling:
One-off
Repeating/Cyclical.

LO4 Present a marketing strategy and promotional material for a creative media production organisation

Presentation formats:
Report
Audio-visual
Elevator pitch
Demonstration.

Evaluation
Marketing strategy
Promotional goals
Target market/audience.
## Learning Outcomes and Assessment Criteria

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<tbody>
<tr>
<td><strong>LO1</strong> Explain the key concepts of marketing, advertising and communication in relation to creative media production</td>
<td><strong>M1</strong> Evaluate the position that marketing occupies in the organisational structure of a creative media organisation</td>
<td><strong>D1</strong> Critically analyse a marketing strategy for a creative media production organisation, highlighting the way that the strategy addresses the client and customer needs</td>
</tr>
<tr>
<td><strong>P1</strong> Identify the key concepts, functions and responsibilities of marketing, advertising and communication</td>
<td><strong>P2</strong> Discuss the ethical and legal issues associated with the use of marketing, advertising and communication in relation to creative media production</td>
<td><strong>M2</strong> Evaluate the factors in a situation analysis that may differ between local and global organisations</td>
</tr>
<tr>
<td><strong>LO2</strong> Develop a marketing strategy for a creative media production company, based on research and analysis</td>
<td><strong>P3</strong> Undertake situation analysis to establish awareness of current market position, trends and opportunities</td>
<td><strong>M3</strong> Justify the selection of material for a promotional plan, based on how they address a target audience for a creative media production organisation</td>
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<tr>
<td><strong>P4</strong> Define a marketing strategy for a creative media production organisation, based on research and analysis of market</td>
<td><strong>P5</strong> Assess the potential for different forms of promotional activity that may contribute to a marketing strategy</td>
<td><strong>D2</strong> Critically evaluate the marketing needs of a creative media production organisation, to develop a schedule of promotional activities, in support of increased profile and sales</td>
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<tr>
<td><strong>LO3</strong> Create and test materials required to support a promotional plan, based on a defined strategy</td>
<td><strong>P6</strong> Create and test promotional material for different contexts, in support of a marketing strategy</td>
<td><strong>LO3</strong> <strong>LO4</strong></td>
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<tr>
<td><strong>LO4</strong> Present a marketing strategy and promotional material for a creative media production organisation</td>
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<tr>
<td><strong>P7</strong> Present a marketing strategy for a creative media production organisation</td>
<td><strong>M4</strong> Critically analyse a marketing strategy and promotional material in relation to how it addresses a target market and audience</td>
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<td><strong>P8</strong> Use promotional material to illustrate the implementation of a marketing strategy</td>
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</tbody>
</table>

Recommended resources

Textbooks


Websites
ama.org American Marketing Association
All sections
(General Reference)

ceeman.org CEEMAN | International Association for Management Development in Dynamic Societies
(General Reference)

cim.co.uk Chartered Institute of Marketing
(UK)
All sections
(General Reference)

efmd.org European Foundation For Management Development
(General Reference)

imanetwork.org Internet Marketing Association
All sections
(General Reference)

marketing.org Business Marketing Association
All sections
(General Reference)
Links

This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 37: Personal Professional Development
Unit 45: Radio Management
Unit 51: Magazine & Feature Production
Unit 55: Project Management
Unit 62: Business Practices for Creative Media Production
Unit 63: Market Research
Unit 66: Branding & Identity
Unit 69: Social Media Practice
Unit 73: The Web & App Economy
Unit 66: Branding & Identity

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Introduction

When a brand successfully connects to the customer, it becomes irreplaceable and subsequently part of our culture, social history and language. Brand image and identity are the fundamentals of all businesses, whether a large corporate organisation, non-profit or start-up. Whatever the business, product or service, it must stand up to scrutiny and be distinctive, if it is to establish a loyal customer or client base. Brand image and identity help the consumer to identify and be identified.

This unit aims to give opportunities for students to develop their knowledge and application of branding and identity through understanding the relationship between social, cultural and historical contexts. Students will explore why branding is important, how successful companies have established their identity and how this relates to their core values.

The unit is structured to give students a clear understanding of brand and identity, and its impact in a commercial market place. Topics included in this unit are: brand identity, brand strategy, positioning, market research, taglines, style guides, brand licensing, the patent/trademark process, designing identity, logotype, and working within a client brief.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the role of branding and identity through historical and contemporary contextual research
2. Develop branding guidelines and visual identity for a creative media production organisation
3. Produce visual material, based on branding guidelines and visual identity strategy, for a creative media production organisation
4. Present a branding and identity strategy and respond to client/audience feedback.
Essential content

LO1 Discuss the role of branding and identity through historical and contemporary contextual research

The function of branding and identity:
Brand core values
Brand mission
Audience
Semiotics
Subversion of branding
Social and cultural contexts.

Developing a unique brand identity:
Brand awareness
Brand values
Company identity.

Company identity:
Corporate message
Philosophy
Values
Mission statement
Products/services
Relationship to audience.

Brand:
Brand range
Brand attributes
Target market.
LO2  Develop branding guidelines and visual identity for a creative media production organisation

*Branding guidelines:*
- Logo
- Tagline
- Colour palette
- Specifications
- Patterns
- Textures
- Type size, weight, font styles
- Imagery
- Illustrations
- Placement
- Negative space
- Movement
- Scale
- Backgrounds
- Distances from objects.

*Visual identity strategy:*
- Application to products
- Product families
- Relationship between product and company
- Use on time-based or screen media
- Roll out on social media
- Development over time
- Coherence across platforms
- Integrated campaigns
- 360-degree campaign
- Budget
Schedule
Automation
Plan
Aims and objectives
Deliverables
Audience.

LO3  **Produce visual material, based on branding guidelines and visual identity strategy, for a creative media production organisation**

*Output and platforms:*
Campaign
Production
Printing
Application to product
Broadcast
Branded products
Print
Screen
Device
Television
Video
Film
App
Web.
Testing:
Production
Printing
Application to product
Broadcast
Focus group
Screening
Test audience
Questionnaire
Likes, hits, views or shares
Responses
Survey
Pitch
Poll
Critique.

LO4 Present a branding and identity strategy and respond to client/audience feedback

Presentation and justification of strategy using industry conventions:
Target market needs
Product needs
Fitness for purpose
Clarity of message
Issue resolving
Relationship to core values
Relationship to market
Innovation
Testing feedback
Specifications
Efficiency
Cost
Initial proposal.
Development opportunities:
Execution of products
Execution of guidelines
Suitability of guidelines to multiple platforms
Management of production process.
### Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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<tr>
<td><strong>LO1</strong> Discuss the role of branding and identity through historical and contemporary contextual research</td>
<td><strong>LO1</strong> <strong>LO2</strong></td>
<td><strong>D1</strong> Critically analyse how branding and identity respond to commercial and social contexts</td>
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<tr>
<td><strong>P1</strong> Explore the development of branding through historical and contemporary examples</td>
<td><strong>M1</strong> Evaluate the way that the branding and visual identity of an organisation may change in response to different social or cultural contexts</td>
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<tr>
<td><strong>P2</strong> Illustrate the ways that core values and mission are expressed through the visual identity of an organisation</td>
<td><strong>M2</strong> Justify usage guidelines in relation to clarity of communication and client needs</td>
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<tr>
<td><strong>LO2</strong> Develop branding guidelines and visual identity for a creative media production organisation</td>
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<tr>
<td><strong>P3</strong> Define the usage parameters for style and branding, identifying media, context and format</td>
<td><strong>M3</strong> Analyse the results of testing and stakeholder engagement to iteratively refine visual material for a branding and identity strategy</td>
<td><strong>LO3</strong> <strong>LO4</strong></td>
</tr>
<tr>
<td><strong>P4</strong> Produce usage guidelines showing consistency of branding and identity, in context</td>
<td><strong>D2</strong> Critically evaluate visual material in support of a branding and identity strategy for a creative media production organisation, highlighting the potential for materials to be used across multiple platforms and campaigns</td>
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<tr>
<td><strong>LO3</strong> Produce visual material, based on branding guidelines and visual identity strategy, for a creative media production organisation</td>
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<tr>
<td><strong>P5</strong> Produce visual material that communicates brand identity and core values of a creative media organisation, based on guidelines</td>
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<tr>
<td><strong>P6</strong> Test visual material, in support of a branding and identity strategy, through customer and stakeholder engagement</td>
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<td><strong>LO4</strong> Present a branding and identity strategy and respond to client/audience feedback</td>
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<tr>
<td><strong>P7</strong> Present a branding and identity strategy to a defined audience</td>
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<tr>
<td><strong>P8</strong> Review the implementation of a branding and identity strategy, based on how it addresses a target market</td>
<td><strong>M4</strong> Critically evaluate the visual communication of brand and identity with regard to the clarity of message and consistency</td>
<td></td>
</tr>
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</table>
Recommended resources

Textbooks

Links
This unit links to the following related units:
*Unit 2: Creative Media Industry*
*Unit 3: Professional Practice*
*Unit 4: Audio Practices*
*Unit 7: Film & Television Practices*
*Unit 10: Journalism Practices*
*Unit 13: Web & App Development Practices*
*Unit 16: Motion Graphics Practices*
*Unit 19: Visual Effects Practices*
*Unit 21: Game Development Practices*
*Unit 37: Personal Professional Development*
*Unit 38: Advanced Sound Media Studies*
*Unit 39: Advanced Television Practices*
Unit 40: Advanced Journalism Studies
Unit 41: Advanced Web & App Development Studies
Unit 42: Advanced Motion Graphics Studies
Unit 43: Advanced Visual Effects Studies
Unit 44: Advanced Game Development Studies
Unit 62: Business Practices for Creative Media Production
Unit 63: Market Research
Unit 65: Marketing & Promotion
**Unit 67: Scriptwriting for Film & Television**

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**Introduction**

The scriptwriter is a vital component in the production process, and in the majority of projects will come in at the initial stages. Writers build characters and develop narratives for a variety of film and television productions, working in a range of genres and formats such as soaps, comedies, thrillers and entertainment shows.

This unit aims to develop students' understanding of script development, the skills needed for idea creation and expansion, presenting script proposals in a variety of industry accepted formats, and drafting film and television scripts to professional standards for a range of genres.

On completion of this unit, students will be able to describe the people and practices involved in the script development process, and will be able to develop and present industry-standard film and/or television scripts using industry recognised software.
Learning Outcomes

By the end of this unit students will be able to:

1. Investigate the roles and practices involved in script development for film and television
2. Develop a concept for a film or television script
3. Produce a script for a film or television programme, using industry-standard tools and practices
4. Evaluate the market and opportunities for film and television scriptwriters.
Essential content

LO1 Investigate the roles and practices involved in script development for film and television

Companies:
National Broadcasting: Story departments
Film production companies
Film studios
Television production companies
Independent companies
Training organisations
Film and television commissions
Writers unions.

Roles:
Script supervisor
Script editor
Script reader
Script development executive
Script doctor
Producer
Scriptwriting teams
Literary agent.

Practices:
Script editor feedback
Script reader’s report
Script development
Ghost writing
Script ‘doctoring’
Commissioning process:
Contracts
Rights
Fees
Development finances.

LO2 **Develop a concept for a film or television script**

Ideas generation and development:
Brainstorming
Research
High concept
Low concept
Adaptations
Copyright consideration.

Script development:
Loglines
Synopses
Script outlines
Beat sheets
Sequence list
Treatment
Proposals
Structure: 3-Act structure, Hero's Journey, paradigm, Sequence Approach, 11 Step Story Structure
Character Development: Back story, motivation, protagonist, antagonist, tertiary characters
LO3  **Produce a script for a film or television programme, using industry-standard tools and practices**

*Preparing film and television scripts:*

Script formats/layout: Spec, draft, A/V, split-column, shooting scripts, master-scene, camera directions, sluglines, action, character, dialogue, transitions, act breaks

Terminology

Scriptwriting software

Read-through

Proofread

Re-writes.

*Pitching:*

Writing a pitch

Verbal pitch

Video pitch.

LO4  **Evaluate the market and opportunities for film and television scriptwriters**

*Script markets:*

Literary agents

Managers

Film companies

Television productions companies

Independent companies.
Opportunities:
Training opportunities
Placements/Apprenticeships
Competitions
Spec scripts
Screenwriting festivals
Crowd funding
Script reading
Alternate media formats
Radio
Gaming
Theatre.
<table>
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<th>Learning Outcomes and Assessment Criteria</th>
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<tr>
<td><strong>P1</strong> Explain the script development process, and the roles involved at different stages</td>
</tr>
<tr>
<td><strong>P2</strong> Discuss the relationship between writers and different types of commissioning organisation</td>
</tr>
<tr>
<td><strong>LO2</strong> Develop a concept for a film or television script</td>
</tr>
<tr>
<td><strong>P3</strong> Use research and ideation to develop a concept and treatment for a script, in an industry-standard format</td>
</tr>
<tr>
<td><strong>P4</strong> Pitch a script concept and treatment to a defined audience</td>
</tr>
<tr>
<td><strong>LO3</strong> Produce a script for a film or television programme, using industry-standard tools and practices</td>
</tr>
<tr>
<td><strong>P5</strong> Develop a script for a short film or television programme, in an industry-standard format and layout</td>
</tr>
<tr>
<td><strong>P6</strong> Integrate character, action, dialogue and stage direction/camera direction within a script for a short film or television programme</td>
</tr>
<tr>
<td><strong>Merit</strong></td>
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<tr>
<td><strong>D1</strong> Critically analyse the different working relationships between the scriptwriter and national, commercial and independent film/television companies</td>
</tr>
<tr>
<td><strong>M1</strong> Evaluate the legal and financial aspects of the commissioning process for a film or television script</td>
</tr>
<tr>
<td><strong>M2</strong> Justify the approach to narrative and plot in a film or television script treatment, in relation to the concept and structure</td>
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<tr>
<td><strong>M3</strong> Critically evaluate a draft script, via read-through and proofreading, to identify the need for rewrites</td>
</tr>
<tr>
<td><strong>Distinction</strong></td>
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<tr>
<td><strong>D2</strong> Critically evaluate comments and feedback from a script read-through, adjusting narrative approach and direction, to prepare a final draft in an industry-standard format</td>
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<tr>
<td><strong>LO4</strong> Evaluate the market and opportunities for film and television scriptwriters</td>
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<td><strong>P7</strong> Review the market for film and television concepts</td>
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<tr>
<td><strong>P8</strong> Analyse opportunities for new writers of both film and television scripts</td>
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Recommended resources


Websites

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<tr>
<th>Website</th>
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<tr>
<td>bbc.co.uk</td>
<td>BBC Writer's Room, Opportunities</td>
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<tr>
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<tr>
<td>screenplay.com</td>
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<td>Learn Writing</td>
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<td>simplyscripts.com</td>
<td>Simply Scripts</td>
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<td>writersstore.com</td>
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Links

Unit 7: Film and Television Practices
Unit 8: Film Studies
Unit 26: Editing for Film and Television
Unit 27: Storyboarding
Unit 39: Advanced Television Practices
Unit 53: Drama
Unit 54: Multi-camera Production
Unit 64: Advanced Compositing for Film & Television
Unit 68: Narrative
Unit 68: Narrative

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**Introduction**

Narrative is vital to the process of communication. It provides a framework to promote understanding and helps engage and maintain audience interest in a subject. Often considered the domain of literary and theatrical texts, narrative is equally important in all forms of media production and, if used correctly, can enhance the experience of a product and the effect it has on its audience.

This unit aims to develop a students' awareness of the approaches used to communicate narrative and the techniques used to instil understanding and meaning to an audience. Students will research traditional storytelling techniques and narrative structures as well as narrative approaches that exploit the potential of new technologies. Students will also have an opportunity to develop a range of materials that convey a narrative for a specific audience and product.

On successful completion of this unit, students will be able to describe how to develop narrative for a specific media product, plan and produce materials that convey narrative, and evaluate the effectiveness of the narrative they have created using appropriate testing methodologies.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the theory and practice of narrative, and how it is expressed through media
2. Define a narrative approach for a specific media product, based on analysis of a given brief
3. Develop materials to illustrate and communicate narrative for a specific media product in response to a brief
4. Evaluate the use of narrative in a specific media product, highlighting the way it communicates a story or defines a user experience.
**Essential content**

LO1  **Discuss the theory and practice of narrative, and how it is expressed through media**

*Defining narrative*

*Narrative elements:*
Plot  
Theme  
Setting  
Atmosphere  
Pace  
Characters  
Point of view  
Literary devices.

*Narrative theories:*
Levi-Strauss – Expression of myth  
Barthes – Semiotics  
Propp – Character types  
Todorov – Linear and circular narratives  
Campbell – Monomyth/Hero’s journey.

*Narrative structures:*
Linear narrative  
Non-linear narrative.

*Levels of narrative*

*Audience considerations*
Use of narrative in media:
Film & television
Web & app development
Journalism
Sound media
Game development
Motion graphics & visual effects.
Language

LO2 Define a narrative approach for a specific media product, based on analysis of a given brief

Brief analysis:
Client needs
Audience
Media product requirements.

Product considerations:
Film/TV (Traditional, Online/YouTube, 360° Video)
Audio (Radio/Audio Book/Soundscape)
Print (books, magazine, comic, poster)
Interactive (video games, interactive media, VR, AR)
Online (websites, social media, advertising)
Fiction/Non-fiction
Audience.

Ideas generation and development:
Brainstorming
Research
Synopsis
Concept/Pitch
Treatment
Legal and ethical considerations
Narrative development:
Structural approach
Character development
Narrative and plot
Theme
Visual approach
Pace/Tone.

LO3 Develop materials to illustrate and communicate narrative for a specific media product in response to a brief

Concept

Treatment:
Synopsis
Character descriptions.

Flowcharts
Storyboards
Schematics
Scripts
Demo Reel
Animatics
Vertical Slice
Prototypes
Wireframes.
LO4 **Evaluate the use of narrative in a specific media product, highlighting the way it communicates a story or defines a user experience**

*Presentation types:*
Performance  
Pitch  
Walk-through/Read-through  
‘Wizard of Oz’ testing  
Demonstration  
Playtesting  
User-testing  
Screening.

*Evaluation:*
Audience feedback: Focus groups, survey, interviews  
User-experience  
Usability testing  
Client feedback  
Self-evaluation.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
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<tr>
<td><strong>LO1</strong> Discuss the theory and practice of narrative, and how it is expressed through media</td>
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<td><strong>LO1 LO2</strong></td>
</tr>
<tr>
<td><strong>P1</strong> Explain the role of narrative elements in the creation of stories</td>
<td><strong>M1</strong> Evaluate the way that narrative is expressed in different media contexts</td>
<td><strong>D1</strong> Critically analyse a narrative approach, highlighting the theories and narrative elements applied</td>
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<tr>
<td><strong>P2</strong> Discuss narrative theories and how they may be expressed in contemporary cultures</td>
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<td><strong>LO2</strong> Define a narrative approach for a specific media product, based on analysis of a given brief</td>
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<tr>
<td><strong>P3</strong> Analyse a given brief to identify key features to inform a narrative approach</td>
<td><strong>M2</strong> Justify a narrative approach, in relation to how it communicates meaning to the audience of a specific media product</td>
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<tr>
<td><strong>P4</strong> Develop a narrative approach, through research and ideation, for a specific media product</td>
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<tr>
<td><strong>LO3</strong> Develop materials to illustrate and communicate narrative for a specific media product in response to a brief</td>
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<td><strong>LO3 LO4</strong></td>
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<tr>
<td><strong>P5</strong> Produce a treatment to communicate the narrative for a specific media product</td>
<td><strong>M3</strong> Assess the way that the understanding of a narrative is affected by the relationship between visual and written material</td>
<td><strong>D2</strong> Critically evaluate the relationship between audio/visual material and narrative approach, based on how these work together to create meaning for an audience and meet client needs</td>
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<td><strong>P6</strong> Create audio/visual materials to support the presentation of a treatment</td>
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<td><strong>LO4</strong> Evaluate the use of narrative in a specific media product, highlighting the way it communicates a story or defines a user experience</td>
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<tr>
<td><strong>P7</strong> Present materials to communicate the narrative for a specific media product</td>
<td><strong>P8</strong> Assess the way that the narrative communicates a story or defines a user experience</td>
<td><strong>M4</strong> Analyse feedback to assess the effectiveness of a narrative to inform or communicate meaning to an audience</td>
</tr>
</tbody>
</table>
Recommended resources


Links

This unit links to the following related units:

Unit 6: Scriptwriting for Sound
Unit 7: Film & Television Practices
Unit 8: Film Studies
Unit 14: Web & App Development in Context
Unit 21: Game Development Practices
Unit 23: Game Design
Unit 27: Storyboarding
Unit 30: Principles of Animation
Unit 31: Art Development
Unit 38: Advanced Sound Media Studies
Unit 39: Advanced Television Practices
Unit 40: Advanced Journalism Studies
Unit 41: Advanced Web & App Development Studies
Unit 44: Advanced Game Development Studies
Unit 48: Mobile Game Development
Unit 53: Drama
Unit 60: Advanced Animation
Unit 64: Advanced Compositing for Film & Television
Unit 67: Scriptwriting for Film & Television
Unit 69: Social Media Practice

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**Introduction**

Facebook, Twitter, LinkedIn, blogs of countless themes, the ability to leave comments about news, online stores, file sharing platforms and wikis have become essential elements of daily life. They have also become valuable tools in the way that businesses communicate with their existing and potential audiences. Social media has transformed the way that people and businesses communicate by allowing engagement across multiple channels with greater personalisation and targeted dissemination.

While we are experiencing a time of transformation that generates interesting opportunities, we are also faced with new challenges for organisations and individuals. The rapid grown in social media raises questions about authorship, authenticity, and privacy, to name but a few.

This unit explores this new cultural ecosystem, where we use new practices of communication and social interaction through social media.

Upon successful completion of this unit, students will be able to analyse a market to plan and develop strategic communication campaigns through social media.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the key concepts and features of social media in different creative media practices
2. Discuss the uses of social media and their impact on market and audience
3. Develop a social media strategy for a creative media organisation, based on client need, market and user research
4. Present a social media plan for a creative media production organisation.
Essential content

LO1  Explain the key concepts and features of social media in different creative media practices

*Social media concepts:*
Interactivity
User-generated
User profiles
Community/Interest-driven.

Media environment:
Technologies
Globalisation
Interactive/Reactive
User-Generated Content (UGC)
Social networking
Culture and society.

*Social media and journalism:*
Online journalism
Citizen journalism.

*Social media and marketing/advertising:*
Business to Consumer (B2C)
Business to Business (B2B).

*Social media roles:*
Social media manager
Community manager.

*Social gaming*
LO2 **Discuss the uses of social media and their impact on market and audience**

*Social media use by individuals:*
Social networking
Personal objectives
Entertainment
Social interaction
Consumer-to-consumer recommendations
Blogging.

*Social media use by organisations:*
Enterprise 2.0
Corporate Use of social media: Brand building, culture of the company, positioning in social networks
Social media engagement: Customer service, shared values
Communication and advertising: Internal communication, external communication, contents, platforms.

LO3 **Develop a social media strategy for a creative media organisation, based on client need, market and user research**

*Social media strategy:*
Market research
Competitor analysis
Aims/Objectives
Content Strategy.

*Social media and other marketing/advertising:*
Coordination and convergence
Shared assets.
Content management:
Creation
Dissemination
Visibility
Professional social media management
Social media analytics.

LO4 Present a social media plan for a creative media production organisation

Social media plan:
Aims/Objectives
Content
Scheduling
User engagement.

Market testing:
Focus groups
Questionnaire/Survey
Interviews.

Social media analytics:
Analytics process
Data sources
Data searching
Data modelling
Insights
Metrics
‘Followers’
‘Likes’
Click-thru rate
Customer attitudes/behaviours.
<table>
<thead>
<tr>
<th>Learning Outcomes and Assessment Criteria</th>
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</thead>
<tbody>
<tr>
<td><strong>Pass</strong></td>
</tr>
<tr>
<td>LO1 Explain the key concepts and features of social media in different creative media practices</td>
</tr>
<tr>
<td>P1 Explain the key concepts of social media for businesses</td>
</tr>
<tr>
<td>P2 Discuss the influence of business and cultural factors on the development of social media</td>
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<tr>
<td>LO2 Discuss the uses of social media and their impact on market and audience</td>
</tr>
<tr>
<td>P3 Explore the use of social media platforms for different communication objectives</td>
</tr>
<tr>
<td>P4 Discuss the impact of different forms of social media on brand awareness and consumer engagement</td>
</tr>
<tr>
<td>LO3 Develop a social media strategy for a creative media organisation, based on client need, market and user research</td>
</tr>
<tr>
<td>P5 Evaluate market and user research to define aims and objectives for a social media strategy, in response to a given brief</td>
</tr>
<tr>
<td>P6 Create a social media strategy to address client needs and meet customer expectations</td>
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<tr>
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</tr>
<tr>
<td><strong>LO4</strong> Present a social media plan for a creative media production organisation</td>
</tr>
<tr>
<td><strong>P8</strong> Present a social media plan that communicates the way in which it meets customer and client needs</td>
</tr>
</tbody>
</table>
Recommended resources


Websites

i-socialmarketing.org  International Social Marketing Association Professional Association (General Reference)

socialmediaassoc.com  Social Media Association Professional Association (General Reference)

socialmediacur.org  Social Media Club Professional Association (General Reference)

womma.org  WOMMA – Word of Mouth and Social Media Marketing Professional Association (General Reference)
Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set)
Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 36: Collaborative Project (Pearson-set)
Unit 37: Personal Professional Development
Unit 63: Market Research
Unit 65: Marketing & Promotion
Unit 66: Branding & Identity
Unit 73: The Web & App Economy
Unit 70: Scripting for Games

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</table>

Introduction

Modern game engines provide a range of features and tools that have placed the ability to create games firmly in the hands of the masses. One aspect where the democratisation of game development is particularly notable is the programming and creation of game logic.

Game engines now offer ready-made scripting solutions to complex aspects of game development, including simulation of physics, manipulation of 3D data, processing of visual and audio data, memory management, and hardware optimisation. This allows developers to implement features faster and more efficiently, shifting the focus from the complexities associated with the development and testing of code to the creation of content.

The aim of this unit is to introduce students to the concepts, tools and techniques used to develop scripted logic for games, and provide students with an opportunity to develop practical skills in designing and developing program scripts within a game engine.

Students will research approaches to designing, developing and testing game logic using scripting languages, including a focus on the application of technologies and practices that underpin scripting within games development. Students will also explore the use of selected technologies to develop functional game scripts/logic in response to a design brief.
Learning Outcomes

By the end of this unit students will be able to:

1. Explore the principles and processes of video game scripting through research and experimentation
2. Create a functional specification and project management plan to support the development of scripted game logic, in response to a given brief
3. Develop functioning game scripts using industry-standard quality assurance and testing methodologies
4. Evaluate game scripts and development process, based on user testing and feedback, highlighting areas for future development.
Essential content

LO1 Explore the principles and processes of video game scripting through research and experimentation

Scripting versus programming
Common scripting languages
Coding conventions and structure

Programming fundamentals:
Data types
Variables
Expressions
Statements
Control structures
Functions/Methods
User functions
Co-routines
Array structures
Events
Reading input
Screen output.

Object-Oriented Programming (OOP) principles:
Classes
Methods
Properties
Inheritance
Polymorphism.
LO2  **Create a functional specification and project management plan to support the development of scripted game logic, in response to a given brief**

*Functional specification:*
- Game features: Detailed feature descriptions
- Functional requirements
- Non-functional requirements
- Expected inputs/outputs
- Expected actions/responses
- Test scenarios
- Program design
- Algorithms
- Logic flow
- Model view controller.

*Project management plan:*
- Project stages
- Schedule
- Milestones
- Deadlines
- Resources/assets
- Key performance indicators (KPI)
- Methodologies: Waterfall, Test-Drive Development (TDD), Scrum, Kanban, Scrum-Ban, FDD (Feature Driven Development), Crystal/Crystal Clear.

LO3  **Develop functioning game scripts using industry-standard quality assurance and testing methodologies**

*Coding/Scripting:*
- Code patterns
- Compiling
- Error handling
Manual testing methodologies:
Whitebox testing
Combinatorial testing
Blackbox testing
Test flow diagrams
Test trees.

Automated testing methodologies:
Unit testing
Integration testing
Smoke testing
Assertion testing
Feature tests
Stress tests
User testing
Play testing
Ad-Hoc testing
Performance testing.

Bug tracking:
Version control
Error logging
Balancing
Optimisation
Refactoring.
LO4 **Evaluate game scripts and development process, based on user testing and feedback, highlighting areas for future development**

*User testing/User feedback:*
- Play testing
- Observation
- Focus groups/interviews
- Survey/Questionnaire
- Online discussion forums.

*Evaluation:*
- Quantitative versus qualitative data
- Reflection.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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<tr>
<td><strong>LO1</strong> Explore the principles and processes of video game scripting through research and experimentation</td>
<td><strong>D1</strong> Critically evaluate different scripting languages, highlighting the features that make them best-fit for different types of video games</td>
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</tr>
<tr>
<td><strong>P1</strong> Discuss the principles and practices of scripting versus programming in video game development</td>
<td><strong>M1</strong> Compare functional programming with object-oriented programming in video game development</td>
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</tr>
<tr>
<td><strong>P2</strong> Discuss examples of best practice in coding conventions and structure in the use of common scripting languages</td>
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</tr>
<tr>
<td><strong>LO2</strong> Create a functional specification and project management plan to support the development of scripted game logic, in response to a given brief</td>
<td><strong>LO2</strong> <strong>LO3</strong></td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Prepare a functional specification for the scripted logic of a video game, in response to a given brief</td>
<td><strong>D2</strong> Develop functioning game scripts, based on critical analysis of the features and requirements set out in a functional specification, iteratively refined through testing, optimisation and refactoring</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Produce a project management plan, specifying the project management methodology, related to a functional specification for scripted logic in a video game</td>
<td><strong>M2</strong> Justify the project management methodology, in relation to how it will support the delivery of the requirements of a functional specification</td>
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<tr>
<td><strong>LO3</strong> Develop functioning game scripts using industry-standard quality assurance and testing methodologies</td>
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<tr>
<td><strong>P5</strong> Create functioning game scripts using coding standards and formats associated with best practice for a selected scripting language</td>
<td><strong>M3</strong> Evaluate how test data and feedback have informed changes and modifications to game scripts</td>
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<tr>
<td><strong>P6</strong> Manage the revision and refinement of game scripts using industry-standard quality assurance and testing methodologies</td>
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<tr>
<td><strong>LO4</strong> Evaluate game scripts and development process, based on user testing and feedback, highlighting areas for future development</td>
<td><strong>P7</strong> Evaluate user feedback, based on different testing methodologies</td>
<td><strong>D3</strong> Critically evaluate completed game scripts and development process through testing and reflection, identifying areas for future development</td>
</tr>
<tr>
<td><strong>P8</strong> Analyse completed game scripts against intended outcomes and constraints of the brief</td>
<td><strong>M4</strong> Justify selected forms of testing, based on the applicability of the qualitative and quantitative data, to help improve game scripts and development process</td>
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</table>
Recommended resources


Websites

gamedev.net

GameDev.net

All sections

(General Reference/Article/Discussion Forum)
Links

This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 21: Game Development Practices
Unit 22: Games in Context
Unit 23: Game Design
Unit 44: Advanced Game Development Studies
Unit 47: Emerging Technologies
Unit 48: Mobile Game Development
Unit 55: Project Management
Unit 70: Scripting for Games
Unit 71: Work-based Learning

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Introduction

As a professional, learning is a continuous and life-long process. Within the creative industries there is constant change in technology, materials, processes, legislation and practice. In order to remain up-to-date, it is necessary to recognise the potential of both structured, classroom-based learning and the learning that is gained through professional activities in the studio, office, workshop or on-site.

Whether through a traditional industry placement, a freelance opportunity or a simulated industry situation, it is important for students to recognise key industry structures and their related employment patterns and characteristics. Effective workplace learning requires both the application of a skillset and the implementation of appropriate attitudes and behaviours.

This unit provides a framework in which students have the opportunity to reflect upon and contextualise the learning that they gain from working within the industry. In coordination with tutors and an employer, students will define the scope, duration and content of their expected work-based learning experience. Throughout the period of their work-based learning experience, students will be expected to record their experience and reflect upon their own learning.
Learning Outcomes

By the end of this unit students will be able to:

1. Investigate working practices within the creative media industries, related to own plans for progression.
2. Prepare a work-based learning and development strategy that enables monitoring and reflection
3. Review work-based learning and development through consultation with employer/client and tutor
4. Evaluate own skills and knowledge developed through work-based learning experience and plan for the future.
Essential content

LO1 Investigate working practices within the creative media industries, related to own plans for progression

*Industry roles and responsibilities:*
Career profiles
Customer orientation
Cultural awareness.

*People and interpersonal skills:*
Team working
Leadership
Communication
Networking
Consultation and feedback
Negotiation.

*Work cultures and employment expectations:*
Performance indicators
Commercial awareness
Project management
Etiquette
Code of conduct
Hierarchies
Customer service
Punctuality and attendance
Contractual obligations
Consistency
Organisation
Planning
Time management
Scheduling and prioritising.
LO2  **Prepare a work-based learning and development strategy that enables monitoring and reflection**

*Self-evaluation of learning needs for development and career planning:*
Skills audit
Strengths & weaknesses
SWOT
Transferable skills
Relationship to the workplace needs.

*Feedback and review systems during work-based learning:*
Mentor
Manager
Rating
Interview
Formative feedback
Summative feedback.

*Project brief or employer needs:*
Personal contribution and responsibilities
Time
Skills
Development opportunities
Risk
Health and Safety.

LO3  **Review work-based learning and development through consultation with employer/client and tutor**

*Legal and ethical considerations:*
Client confidentiality
Liability
Risk management
Privacy, copyright
Legal practice.
Reflective practice:
Diary
Journal
Log
Formative feedback
Self-evaluation
Performance review.

Duties:
Practical operation of equipment
Research and reconnaissance
Evaluation and analysis
Provision of service
Preparation and testing of resources
Consultation
Marketing and communication
Publishing, broadcasting and production
Communicating with managers and stakeholders
Reporting on development and progress
Maintain quality standards
Support team
Initiative and proactivity
Adapting to and using technology.
LO4 Evaluate own skills and knowledge developed through work-based learning experience and plan for the future

*Evaluation of performance:*
Final skills audit
Appraisal
Client feedback
Peer feedback
Tutor feedback
Peer review
Meeting the requirements of the client or company
Benchmarking
Matching skills standards.

*Future development opportunities:*
Work-based learning specific skills
Course-based learning specific skills
Skill gaps
Learning plan
Lifelong learning
Personal development planning
Coaching and mentoring
New assignments
Conferences and networks.
<table>
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<tbody>
<tr>
<td><strong>Pass</strong></td>
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<tr>
<td><strong>LO1</strong> Investigate working practices within the creative media industries, related to own plans for progression</td>
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<tr>
<td><strong>P1</strong> Discuss work cultures within creative media production</td>
</tr>
<tr>
<td><strong>P2</strong> Profile creative media production careers based on own plans for progression</td>
</tr>
<tr>
<td><strong>LO3</strong> Review work-based learning and development through consultation with employer/client and tutor</td>
</tr>
<tr>
<td><strong>P3</strong> Plan a work-based learning strategy based on own learning needs, including methods for review</td>
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<td><strong>P4</strong> Devise developmental goals in relation to work-based learning</td>
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<td><strong>P6</strong> Implement review and performance monitoring methods during work-based learning</td>
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</tr>
<tr>
<td><strong>LO4</strong> Evaluate own skills and knowledge developed through work-based learning experience and plan for the future</td>
</tr>
<tr>
<td><strong>P7</strong> Compare employer and tutor feedback to identify areas of good practice and areas for improvement</td>
</tr>
<tr>
<td><strong>P8</strong> Assess own development of transferable and employability skills through work-based learning</td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites

Businessballs.com

Reflective Practice (General Reference)

Cipd.co.uk

Chartered Institute of Personnel Development The CPD Cycle (General Reference)

Links

This unit links to the following related units:

*Unit 1: Individual Project (Pearson-set)*

*Unit 2: Creative Media Industry*

*Unit 3: Professional Practice*

*Unit 36: Collaborative Project (Pearson-set)*

*Unit 37: Personal Professional Development*

*Unit 62: Business Practices for Creative Media Production*
Unit 72: News & Editorial

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**Introduction**

The significant technological advances in digital communication, and especially in social media, have challenged the traditional concept that only journalists, media commentators and columnists can generate and source news and editorial content. The internet has provided an ‘access for everyone and anyone’ approach to news gathering and the expression of editorial opinions.

However, with that access comes an equal measure of legal and ethical responsibility, and maturity in defining and gathering what constitutes news, as well the professional boundaries in expressing editorial opinions.

Through this unit, students will consider the question of what constitutes news, exploring how technological developments have influenced and shaped the practice of news gathering. Students will also develop an awareness of how the internet, and especially the various formats of social media, have re-defined the concept of editorial expression. By developing news and editorial content, students will develop skills and knowledge associated with the application of best-practice approaches to research and content creation. Students will further evaluate the role that citizen journalism may play in defining and informing the way that journalism is developed and consumed.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the practical, theoretical and ethical differences between news and editorial content, through historic and contemporary precedent research
2. Discuss how developments in technology have influenced the processes of news gathering and editorial production
3. Develop news and editorial content, for a given medium, based on research and analysis of diverse sources, complying with industry-standards of best practice
4. Evaluate news and editorial content, for a defined media format, and respond to audience feedback through social media.
Essential content

LO1 Explain the practical, theoretical and ethical differences between news and editorial content, through historic and contemporary precedent research

Definitions of news and editorial:
Differences based on media: Print (newspaper, magazine), online, mobile, television, radio
News versus Editorial versus Opinion
Audiences: Local, national, international, general interest, specialist.

LO2 Discuss how developments in technology have influenced the processes of news gathering and editorial production

Technology:
Digital platforms
Mobile
Citizen journalism: Twitter/micro-blogging, blogging, citizen-generated content in mainstream media.

Legal/Ethical issues:
Privacy
Security
Anonymity.

LO3 Develop news and editorial content, for given a medium, based on research and analysis of diverse sources, complying with industry-standards of best practice

Generating ideas:
Sources: News items, tip-offs, contacts, confirming source validity
Follow-up (developing depth from existing content).
Research:
Primary sources
Secondary sources
Quantitative research
Qualitative research
Interview techniques
Research ethics.

Editorial requirements:
House styles
Target audiences
Editorial guidelines
Advertising influences
Standards, codes: Grammar, spelling, etc., ethics and law.

LO4 Evaluate news and editorial content, for a defined media format, and respond to audience feedback through social media

Audience engagement/feedback:
Survey/questionnaire
Discussion forums
Online comments
Social media
‘Letter to the editor’.

Responding to an audience:
Social media dialogue
Discussion forums
Follow-up stories.

Developing from feedback:
Identifying new sources
Recognising new stories.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
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<tbody>
<tr>
<td><strong>LO1</strong> Explain the practical, theoretical and ethical differences between news and editorial content, through historic and contemporary precedent research</td>
<td><strong>D1</strong> Critically analyse the impact of technology on news and editorial production, highlighting the legal and ethical implications of technology and news gathering</td>
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</tr>
<tr>
<td><strong>P1</strong> Discuss the differences between news and editorial content</td>
<td><strong>M1</strong> Compare the presentation of news and editorial content across different media formats</td>
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</tr>
<tr>
<td><strong>P2</strong> Use historic and contemporary precedent to articulate the key features of news and editorial formats</td>
<td><strong>LO1 LO2</strong></td>
<td></td>
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<tr>
<td><strong>LO2</strong> Discuss how developments in technology have influenced the processes of news gathering and editorial production</td>
<td><strong>D1</strong> Critically analyse the impact of technology on news and editorial production, highlighting the legal and ethical implications of technology and news gathering</td>
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<td><strong>P3</strong> Discuss the impact of digital technologies on the news gathering process</td>
<td><strong>M2</strong> Analyse the relationship between traditional and digital news and editorial sources</td>
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<td><strong>P4</strong> Evaluate the role of citizen journalism in news and editorial production</td>
<td><strong>LO1 LO2</strong></td>
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</tr>
<tr>
<td><strong>LO3</strong> Develop news and editorial content, for given medium, based on research and analysis of diverse sources, complying with industry-standards of best practice</td>
<td><strong>D2</strong> Critically evaluate audience feedback to identify areas of future development for own news and editorial content</td>
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<tr>
<td><strong>P5</strong> Use diverse sources to develop news and editorial content on a given topic</td>
<td><strong>M3</strong> Evaluate news and editorial sources, to identify areas for follow-up to generate greater depth</td>
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<tr>
<td><strong>P6</strong> Produce finished news and editorial content that complies with industry-standard codes and conventions</td>
<td><strong>LO3 LO4</strong></td>
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<tr>
<td><strong>LO4</strong> Evaluate news and editorial content, for a defined media format, and respond to audience feedback through social media</td>
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</tr>
<tr>
<td><strong>P7</strong> Review news and editorial content, for a defined media format, to develop an audience feedback strategy</td>
<td><strong>M4</strong> Justify the form of audience feedback used, in relation to the type of feedback to be gathered</td>
<td></td>
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</table>
Recommended resources


Links

This unit links to the following related units:

*Unit 3: Professional Practice*

*Unit 10: Journalism Practices*

*Unit 11: Journalism & Society*

*Unit 12: Digital Page Production*

*Unit 28: Investigative Journalism*

*Unit 32: Interview & Presentation Techniques*

*Unit 40: Advanced Journalism Studies*

*Unit 51: Magazine & Feature Production*

*Unit 57: Specialist Journalism*
Unit 73: The Web & App Economy

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**Introduction**

The rapid expansion of web and app-based user experiences in information, entertainment and commerce has created new employment opportunities for designers, developers and entrepreneurs. At one end of the spectrum, we may see instances of single developers creating highly successful web services or apps. At the other end of the spectrum, we find major corporations investing large budgets in developing new services and tools.

However, the web and app economy is not an easy area in which to operate. For a recent sector of the economy, it has changed rapidly and continues to fluctuate in response to new technologies and new modes of commercial activity.

Through this unit, students will examine the development of the web and app economy, as part of the broader digital economy. By studying the ways in which businesses operate within the web and app economy, students will develop an awareness of the challenges and opportunities available. In addition, students will develop key transferable skills in business and commerce, associated with website and app development.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the web and app economy, within the context of the digital economy
2. Analyse the commercial approach of a selected website, web service or app
3. Present a business strategy for a website, web service or app that addresses specific challenges of the sector
4. Evaluate how a business strategy for a website, web service or app addresses commercial opportunities.
Essential content

LO1 Discuss the web and app economy, within the context of the digital economy

*Digital economy:*
Atoms versus bits (Negroponte)
Zero marginal cost intangible goods
Technology and infrastructure
Digital sale of physical goods: Just-in-time, logistics
Impact of digital currency
The value of search
Advertising versus content.

*Web/App economy:*
Web versus mobile
Media: Music, books, TV/Video
The rise of social media: ‘When something online is free, you are not the customer, you’re the product’ (the value of user attention)
Open source economics: Free versus open source, support as a product
The challenges of the web/app economy: Dropping margins, monetising free content, paywalls, subscriptions and membership, in-app purchases, development cost versus low-price pressure, support for low-income products.

LO2 Analyse the commercial approach of a selected website, web service or app

*Business model:*
Business-to-business (B2B)
Business-to-consumer (B2C)
Service
Community-based (social).
Revenue model:
Sales: Referral
Subscription/Membership
Advertising
Venture capital
Crowdfunding.

Business structure:
Company type
Company structure: Partners, shareholders
Employees: Number, costs.

Brand value/recognition:
Creating/Defining
Growing/Expanding.

LO3 Present a business strategy for a website, web service or app that addresses specific challenges of the sector

Market:
Existing markets
Emerging markets
Creating markets.

Competition:
Differentiation.

Business model
Business structure

Funding/Revenue model:
Short-term
Long-term.

Growth Strategy:
Brand value
Advertising.
LO4  Evaluate how a business strategy for a website, web service or app addresses commercial opportunities

*Monetising strategy:*
Margins.

*Long-term development:*
Content/Product development
Content/Product support
Updates/Versions.
*User/customer support*
# Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Discuss the web and app economy, within the context of the digital economy</td>
<td><strong>LO1</strong> <strong>LO2</strong></td>
<td><strong>D1</strong> Critically analyse a selected website, web service or app, in relation to its business proposition within the broader digital economy</td>
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<tr>
<td><strong>P1</strong> Explain the characteristics of the digital economy</td>
<td><strong>M1</strong> Compare the web and app economies, highlighting similarities and differences</td>
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<tr>
<td><strong>P2</strong> Discuss the web and app economy as it relates to the digital economy</td>
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<td><strong>D1</strong> Analyse the commercial approach of a selected website, web service or app</td>
</tr>
<tr>
<td><strong>LO2</strong> Analyse the commercial approach of a selected website, web service or app</td>
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<td><strong>M2</strong> Assess the relationship between business model, structure and revenue strategy, in creating a successful website, web service or app</td>
</tr>
<tr>
<td><strong>P3</strong> Identify a website, web service or app, that is successful within the web and app economy</td>
<td><strong>M2</strong> Assess the relationship between business model, structure and revenue strategy, in creating a successful website, web service or app</td>
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<tr>
<td><strong>P4</strong> Evaluate the commercial approach of a website, web service or app, and how it succeeds in the economy</td>
<td></td>
<td><strong>M3</strong> Evaluate how combinations of business models, revenue models and structure address different challenges in the web and app economy</td>
</tr>
<tr>
<td><strong>LO3</strong> Present a business strategy for a website, web service or app that addresses specific challenges of the sector</td>
<td><strong>LO3</strong> <strong>LO4</strong></td>
<td><strong>D2</strong> Critically analyse the long-term viability of a website, web service or app, based on the way a monetisation strategy responds to commercial opportunity</td>
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<tr>
<td><strong>P5</strong> Develop a business strategy for a website, web service or app.</td>
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<tr>
<td><strong>P6</strong> Present a business strategy that shows an awareness of the challenges of the web and app economy</td>
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<tr>
<td><strong>LO4</strong> Evaluate how a business strategy for a website, web service or app addresses commercial opportunities</td>
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<tr>
<td><strong>P7</strong> Discuss how a business strategy recognises and responds to commercial opportunities</td>
<td><strong>M4</strong> Appraise the way that a business strategy differentiates a website, web service or app from its competition</td>
<td></td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites
Bcgperspectives.com Bcg.perspectives
The Connected World-The Digital Manifesto: How Companies and Countries Can Win in the Digital Economy (Research)

mckinsey.com McKinsey Global Institute
The great transformer: The impact of the Internet on economic growth and prosperity (Research)

ocecdobserver.org/ OECD Observer
The Internet economy: Towards a better future (General Reference)
Links
This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 13: Web & App Development Practices
Unit 14: Web & App Development in Context
Unit 15: Web Development
Unit 41: Advanced Web & App Development Studies
Unit 49: App Development Frameworks
Unit 52: Web Development Frameworks
Unit 62: Business Practices for Creative Media Production
Unit 63: Market Research
Unit 65: Marketing & Promotion
Unit 74: Asset Capture & Management

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<td>Unit Level</td>
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</table>

Introduction

Producing VFX successfully depends on participants understanding that their contribution almost always forms part of a complex chain of tasks and events performed by a large team. The coherent production of large-scale VFX is only possible through very effectively structured mechanisms of file-transferring, sharing and cooperating between people, departments and even studios on a global scale. It is; therefore, critical that students master these processes if they want to become professional participants.

This unit covers the mechanisms and technologies involved in asset origination. Students will investigate the sources of data and how it is captured/generated, distributed and organised across the production pipeline. A thorough command of said mechanisms relies on developing, in parallel, aspects of computer literacy specifically in UNIX/LINUX, version control and production tracking tools which form the basis of information sharing in this environment.

On successful completion of this unit, students will be proficient at solving problems around organising, preparing, packaging and sharing assets. In addition, students will develop strategies to avoid common issues that may arise in VFX production.
Learning Outcomes

By the end of this unit students will be able to:

1. Analyse a given brief, to define the asset requirements for a VFX production pipeline
2. Manage the capture of assets for a VFX sequence
3. Illustrate the storage, management and distribution of assets for a VFX production pipeline
4. Evaluate an asset capture and management pipeline, highlighting areas where contingency is required to avoid storage or distribution issues.
Essential content

**LO1 Analyse a given brief, to define the asset requirements for a VFX production pipeline**

*Aims & objectives*

*Production pipeline:*
- Teams and roles
- Development tools

*File management: Naming conventions, directories, file types*

*IT requirements:*
- Hardware
- Servers
- Networking
- Data Storage
- Data Transfer
- Bandwidth
- Software
- Operating Systems
- Command line
- Graphic Interface
- Version control

*Hardware and resources:*
- Rigging
- Screens
- Cameras and lenses
- Lighting
- Stabilisation
- Props and miniatures
- Light meter.
Data:
Metadata
Positioning
Motion and movement
Measurements
Lens
Markers
Presets
Photogrammetry
Real time tracking
Colour space.

LO2 **Manage the capture of assets for a VFX sequence**

Film set:
Cameras
Lenses: Recording, formats, codecs, continuity.

Integration:
Props
Green screen
Lighting
Light probes.

Motion capture:
Software
Set-up
Methods
Performance
Body
Facial
Creature.
Generated imagery:
2D
3D.

Sources:
Light-matching
Look development
Tracking
Set-up
CG supervision.

LO3 **Illustrate the storage, management and distribution of assets for a VFX production pipeline**

Asset storage:
Dedicated storage: RAID, Spinning Disks, Solid State Disks
Cloud storage
RAID (Redundant Array of Independent Disks): Levels, data replication.

Asset management:
Version control
Back-up plans: Local back-up, remote back-up (‘hot’ versus ‘cold’ back-up),
continuous back-up
Tracking tools.

Asset sharing:
FTP/SFTP
Rsync
Sharing services
Network File System (NFS).
LO4  Evaluate an asset capture and management pipeline, highlighting areas where contingency is required to avoid storage or distribution issues

Storage issues:
Server failure: Denial of service (DOS/DDOS)
Drive failure
Data corruption
Data loss/File deletion.

Distribution issues:
Network failure: Local, internet outage, DNS failure
Router failure
Bandwidth throttling.
### Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>LO1</strong> Analyse a given brief, to define the asset requirements for a VFX production pipeline</td>
<td><strong>P1</strong> Analyse a given brief, identifying the requirements for file management and network</td>
<td><strong>D1</strong> Critically evaluate the use of different operating systems in the set-up and operation of a VFX pipeline</td>
</tr>
<tr>
<td><strong>D1</strong> Critically evaluate the specification of hardware for asset storage and management in a VFX pipeline</td>
<td><strong>M1</strong> Justify the specification of hardware for asset storage and management in a VFX pipeline</td>
<td><strong>P2</strong> Develop a set of file management protocols for asset storage</td>
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<tr>
<td><strong>LO2</strong> Manage the capture of assets for a VFX sequence</td>
<td><strong>P3</strong> Plan and manage the capture of assets for use in a VFX sequence</td>
<td><strong>D2</strong> Critically analyse the technical requirements necessary to ensure accurate capture of digital assets</td>
</tr>
<tr>
<td><strong>D2</strong> Critically analyse the technical requirements necessary to ensure accurate capture of digital assets</td>
<td><strong>M2</strong> Evaluate the different requirements for storage of diverse digital assets during capture</td>
<td><strong>P4</strong> Explain different methods of motion capture and their technical requirements</td>
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<tr>
<td><strong>LO3</strong> Illustrate the storage, management and distribution of assets for a VFX production pipeline</td>
<td><strong>P5</strong> Specify the hardware and software requirements for the secure storage and management of digital assets</td>
<td><strong>D3</strong> Critically evaluate need for data replication and back-up within a system for storage and distribution of digital assets in a VFX pipeline</td>
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<td><strong>P6</strong> Evaluate asset sharing/distribution systems, highlighting their use in transferring large assets</td>
<td><strong>M3</strong> Deploy a version control system to manage asset versioning</td>
<td><strong>LO3</strong> <strong>LO4</strong></td>
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<tr>
<td><strong>D3</strong> Critically evaluate need for data replication and back-up within a system for storage and distribution of digital assets in a VFX pipeline</td>
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<td><strong>LO4</strong> Evaluate an asset capture and management pipeline, highlighting areas where contingency is required to avoid storage or distribution issues</td>
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<td><strong>P7</strong> Discuss the potential points of failure in an asset storage and management solution</td>
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<td><strong>P8</strong> Outline ways in which points of failure in an asset storage and management solution can be avoided or mitigated</td>
<td><strong>M4</strong> Analyse different forms of data back-up, highlighting their use in different contexts</td>
<td></td>
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</tbody>
</table>
Recommended resources

Textbooks


Websites

damlearningcenter.com  Digital Asset Management Learning Center  All sections  (General Reference)

digitalassetmanagement.com  Digital Asset Management (General Reference)
Links

This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 12: Digital Page Production
Unit 13: Web & App Development Practices
Unit 16: Motion Graphics Practices
Unit 19: Visual Effects Practices
Unit 20: 3D Modelling
Unit 21: Game Development Practices
Unit 26: Editing for Film and Television
Unit 38: Advanced Sound Media Studies
Unit 39: Advanced Television Practices
Unit 41: Advanced Web & App Development Studies
Unit 42: Advanced Motion Graphics Studies
Unit 43: Advanced Visual Effects Studies
Unit 44: Advanced Game Development Studies
Unit 46: Advanced Rendering & Visualisation
Unit 60: Advanced Animation
Unit 61: Advanced 3D Modelling
Unit 75: Environment & Level Design

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Introduction

The growth in popularity, complexity and immersive narratives of modern video games means that the environment in which the gameplay occurs has become a critical part of creating an engaging experience. Specialist skills are required to develop and implement the relationship between gameplay, challenge and achievement embodied in the game levels.

Level designers are involved in all aspects of the creation of the gameplay space. They take the game designer’s vision and craft the direct experience players have within an environment. As such, level designers need a skillset that encompasses initial design through to creation of game assets that a player will see within the level. To achieve immersive and compelling levels for a game requires knowledge of game design theory as well as the ability to use complex 3D software to create and implement the play space. To this is added the need to create textures and materials to apply to the 3D models, along with implementing the lighting styles for the world. All of this must work in support of the narrative and aesthetic direction that will inform the overall game experience.

Through this unit, students will develop the knowledge and skills necessary to design and develop levels for video games. Utilising digital assets, they will explore the aesthetic and technical requirements for levels and environments that enhance the user experience.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the key principles and practices that inform level design
2. Design game levels, through an iterative design process, in response to a given brief
3. Utilise assets, materials and lighting in the development of a functioning level design prototype
4. Evaluate final level design, in support of a functioning prototype, based on testing and review.
Essential content

LO1 Discuss the key principles and practices that inform level design

Aesthetics:
Theme
Art style
Shape
Colour theory
Lighting
Narrative
Architecture
Environmental setting.

Game design:
Game engines
Level editors
Game platform: PC, console, mobile
Game genre
Game play: Player perspectives, difficulty, navigation, goals, reward systems, immersion, narrative, puzzles/challenges, Artificial intelligence (AI)
Game environment: Polygon limits, draw calls, frame rate, boundaries.

Precedent research:
Game designs
Game artwork
Level designs
Gameplay research
Player experiences.
LO2 **Design game levels, through an iterative design process, in response to a given brief**

*Level design:*
Sketching
Map making
Control systems
Achievements
Wayfinding
Navigation
Choke points
Areas of interest
Collectibles
Spawn points
Goals
Hazard
Field of View (FOV).

*Game production:*
White boxing
Scripting
Input devices
Triggered events
AI
Occlusion culling
Animation
Feedback
Review.
**Project management:**
Production schedule
Bug tracking
File names
Version control
Backup
Play testing
Feedback.

LO3 **Utilise assets, materials and lighting in the development of a functioning level design prototype**

**Assets:**
Limitations
Source
Asset fatigue
Importing
Scale
Prefabs
Compression.

**Materials:**
Physical based rendering (PBR)
Normal maps
Textures
Reflection
UV mapping
Animation
Alphas.
Lighting:
Forward lighting
Deferred lighting
Baked lights
Static objects
Point lights
Spot lights
Directional lights
Shadows
Ambient occlusion
Light probes.

LO4 Evaluate final level design, in support of a functioning prototype, based on testing and review

Testing:
User testing
Play testing
Stress testing
Observation.

Feedback:
Survey/questionnaire
Focus group
Interview.

Review:
Target market
Competition
Technical execution.
## Learning Outcomes and Assessment Criteria

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<tr>
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<tbody>
<tr>
<td><strong>LO1 Discuss the key principles and practices that inform level design</strong></td>
<td><strong>D1 Critically analyse different game genres to identify their requirements for level designs</strong></td>
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<tr>
<td><strong>P1 Discuss level design practices and their impact on a player’s experience</strong></td>
<td><strong>M1 Evaluate the relationship between level design and gameplay, based on precedent research</strong></td>
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<tr>
<td><strong>P2 Explain the way that aesthetic considerations inform level design</strong></td>
<td><strong>LO2 LO3</strong></td>
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<tr>
<td><strong>LO2 Design game levels, through an iterative design process, in response to a given brief</strong></td>
<td><strong>D2 Critically evaluate results of playtests to identify areas for improvement and optimisation of level design, assets, materials and lighting</strong></td>
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<tr>
<td><strong>P3 Analyse a given brief, to define requirements for game levels</strong></td>
<td><strong>M2 Justify proposed game levels in relation to gameplay and user experience</strong></td>
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<tr>
<td><strong>P4 Develop game levels, through an iterative process of experimentation and testing</strong></td>
<td><strong>LO3 Utilise assets, materials and lighting in the development of a functioning level design prototype</strong></td>
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<tr>
<td><strong>LO3 Utilise assets, materials and lighting in the development of a functioning level design prototype</strong></td>
<td><strong>P5 Identify assets for chosen level design to meet the requirements of a given brief</strong></td>
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<tr>
<td><strong>P6 Apply assets, lighting and material in a game level, using industry-standard tools and techniques</strong></td>
<td><strong>M3 Compare the aesthetic quality of a game level and gameplay, in relation to the impact of adding assets, materials and lighting</strong></td>
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<tr>
<td><strong>LO4 Evaluate final level design, in support of a functioning prototype, based on testing and review</strong></td>
<td><strong>P7 Undertake different forms of testing to gather feedback on level designs</strong></td>
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<td><strong>P8 Analyse feedback from testing, to identify areas for further development</strong></td>
<td><strong>M4 Justify selected forms of testing, in relation to how the feedback gathered informs future development of game levels</strong></td>
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<tr>
<td><strong>D3 Critically evaluate own proposed level design prototype in relation to a target market and existing competition</strong></td>
<td><strong>LO2 LO3</strong></td>
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</table>
Recommended resources

Textbooks


Websites
creativebloq.com Creative Bloq All sections (Tutorials/General Reference)
gamasutra.com Gamasutra All sections (Tutorials/General Reference)
level-design.org level-design.org All sections (General Reference/Tutorials)
worldofleveldesign.com World of Level Design All sections (General Reference/Tutorials)
80.lv 80 Level All sections (Tutorials/General Reference)
Links
This unit links to the following related units:

Unit 20: 3D Modelling
Unit 21: Game Development Practices
Unit 22: Games in Context
Unit 23: Game Design
Unit 30: Principles of Animation
Unit 31: Art Development
Unit 44: Advanced Game Development Studies
Unit 70: Scripting for Games
Unit 76: Audio Books & Audio Guides

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Introduction

While still a lifeline for those with sight impairment, audio books now enjoy a much wider audience. Once a niche market, on shelves dominated by music CDs, audio books have flourished in the new digital economy, with rising sales and new subscription and distribution models. Audiences for these products range from the very young to the very old, the digitally literate and digital novice, as well as those with physical impairment. This means care must be taken in planning and designing the user experience.

Improved digital technology for the production and use of audio guides in a range of tourist, heritage and cultural contexts has made them a cost-effective alternative to human guides, particularly for multilingual use. Guides, for download to the user’s devices, may be little more than versions of audio books, or may be fully integrated with the device’s technology to provide a sophisticated interactive experience with interface, sound effects and atmosphere.

This unit offers opportunities to investigate the market for audio books and audio guides, and to plan and produce material appropriate for a wide range of consumers and contexts. Audio production for non-broadcast utilises a range of pre-production, production and post-production skills similar to the radio industry. Students will also explore issues and opportunities for distribution to the diverse audiences that this area of media production serves.

On successful completion of this unit, students will be able to identify target audiences and markets for audio books and audio guides. They will also be able to source appropriate content and produce audio books and audio guides for specified audiences and will have researched outlets for their productions.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss audiences and listening contexts for audio books and audio guides
2. Analyse a given brief to define content and technical needs for production of an audio guide or audio book
3. Develop an audio guide or audio book, following industry-standard practices and protocols, for a specific audience
4. Evaluate distribution methods for audio books and audio guides for producer and end user.
Essential content

LO1 Discuss audiences and listening contexts for audio books and audio guides

Listening contexts:
Attentive listener
Drivers
Tourist locations
Background listening.
Cost

Listeners:
Physical impairment
Age
Cultural background
Digital and technological literacy.

Product:
Audio book: Full text, abridged, dramatised reading, full cast dramatisation, genre

LO2 Analyse a given brief to define content and technical needs for production of an audio guide or audio book

Brief:
Client needs
Target audience
Demographic.

Genre/Format:
Interest
Duration
Audience requirements
Relevance.
Sources:
Original writing
Adaptation
Abridged.

Copyright considerations:
Original writing
In copyright (clearing copyright)
Public domain
Creative Commons.

Technology:
Interactivity
Location positioning
RFID and QR codes
Devices.

Pre-production planning:
Feasibility
Originality
Market
Schedule
Risk assessment
Production personnel
Equipment required
Production duration
Projected costs and budget
Copyright considerations
Product duration
Contributors (voice actors, authors, sound effects, music)
Proposal
Treatment.
LO3  **Develop an audio guide or audio book, following industry-standard practices and protocols, for a specific audience**

*Production:*
- Sound clarity
- Actuality
- Background sounds
- Sound effects
- Microphone technique
- Equipment selection and use
- Recording locations.

*Post-production:*
- Editing
- Mixing
- Balancing
- Dialogue
- Narration
- Sound effects
- Music
- Use of silence
- Final master format.
LO4 Evaluate distribution methods for audio books and audio guides for producer and end user

Format:
File formats
Compression
Loss-less audio
Media.

Packaging:
User instructions.

Distribution:
Physical: Mail, point of sale, library loan
Digital: Download, streaming.

Sales:
Purchase
Rent/Subscription.

Costs
Risks
## Learning Outcomes and Assessment Criteria

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<tbody>
<tr>
<td><strong>LO1</strong> Discuss audiences and listening contexts for audio books and audio guides</td>
<td><strong>LO1</strong> <strong>LO2</strong></td>
<td><strong>D1</strong> Critically analyse the existing market for audio books and audio guides to inform content and technical specifications, in response to a given brief</td>
</tr>
<tr>
<td><strong>P1</strong> Assess the market for audio books and audio guides</td>
<td><strong>M1</strong> Evaluate the existing audio book and audio guide market to identify trends in audience and listening format</td>
<td></td>
</tr>
<tr>
<td><strong>P2</strong> Describe how audio books and audio guides address the needs of different audiences</td>
<td><strong>P3</strong> Analyse a given brief, to identify client and audience requirements.</td>
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</tr>
<tr>
<td><strong>LO2</strong> Analyse a given brief to define content and technical needs for production of an audio guide or audio book</td>
<td><strong>P4</strong> Define the technical requirements needed to support production of an audio guide or audio book, based on a given brief</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Develop an audio guide or audio book, following industry-standard practices and protocols, for a specific audience</td>
<td><strong>M2</strong> Justify content and technical specifications for an audio book or an audio guide for a target audience</td>
<td><strong>LO3</strong> <strong>LO4</strong></td>
</tr>
<tr>
<td><strong>P5</strong> Plan the production of audio guide or audio book content, to meet audience requirements</td>
<td><strong>M3</strong> Justify audio guide or audio book content and production in relation to an identified market</td>
<td><strong>D2</strong> Critically evaluate the production and distribution of an audio guide or audio book that meets client and audience needs</td>
</tr>
<tr>
<td><strong>P6</strong> Produce an audio guide or audio book using industry-standard practices and protocols</td>
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<tbody>
<tr>
<td><strong>LO4</strong> Evaluate distribution methods for audio books and audio guides for producer and end user</td>
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<tr>
<td><strong>P7</strong> Explain distribution methods for audio books and audio guides</td>
<td><strong>M4</strong> Assess potential distribution challenges and risks for audio books and audio guides</td>
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</tbody>
</table>
Recommended resources

Textbooks


Websites

audiopub.org
Audio Publishers Association
All sections
(General Reference)

museumsassociation.org
Museum Association
Museum Practice: Interactivity
(General Reference)

Links

This unit links to the following related units:

*Unit 4: Audio Practices*

*Unit 5: Audio Studies*

*Unit 25: Audio Technologies*

*Unit 38: Advanced Sound Media Studies*

*Unit 50: Sound for Media Products*

*Unit 58: Multi-audio & Studio Live Production*

*Unit 59: Podcast Production*

*Unit 68: Narrative*
Unit 77: Cinematography – Camera

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Introduction

The art of cinematography is expressed through both the use of a motion picture camera and the application of lighting.

This unit explores the art and craft of motion picture camera operations. An understanding of the design, operation and control of a range of cameras will be achieved; together with the skills required to fulfil the various roles within the camera department.

By the end of this unit students will have an awareness of the roles within a camera department, the purpose and operation of camera equipment, and an understanding of how camera-work supports and drives a film narrative and audience experience.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the principles of camera and lens use in cinematography.
2. Demonstrate the safe setup, operation and control of a range of motion picture cameras and lenses.
3. Undertake the activities and responsibilities associated with different roles within a motion picture camera department, in the process of filming.
4. Present a range of dailies/rushes, demonstrating the use of different camera and lens combinations.
Essential content

LO1 Explain the principles of camera and lens use in cinematography

*Film/digital:*
- Stock formats
- Imagers
- Aspect ratios
- Exposure index
- Latitude
- Dynamic range
- Frames per second
- Filters

*Lenses:*
- Prime lens
- Zoom lens
- Optics
- F-stops
- T-stops
- Focus
- Depth of field
- Hyper-focal distance
LO2 Demonstrate the safe setup, operation and control of a range of motion picture cameras and lenses

Operation and maintenance of cameras:
Gate
Shutter
Shutter angle
Viewfinders
Monitors
Groundglass
Lens care
Filter care
Magazines
Motor
Batteries
Sensors
Resolution
Buttons
Menus
Connectors
Internal/external recorders
Output options
File storage

Mounts
Tripods
Heads
Track and dolly
Crane
Health & Safety
Health and safety legislation
Ensuring health and safety of self and others
Risk assessments
Guidelines and instructions for crew

LO3 Undertake the activities and responsibilities associated with different roles within a motion picture camera department, in the process of filming

Roles:
Director of Photography (DoP)
Camera operator
1st assistant
2nd assistant
Key grip

Pre-production responsibilities:
Location scouting
Obtain and maintain consumables
Order camera equipment
Prep all camera equipment

Production responsibilities:
Follow set procedures
Troubleshoot
Load and unload magazines
Set up camera
Compose shot
Blocking
Nets
Flags
Frames
C-stands
Rigging
Clean relevant equipment
Change lenses and filters
Focus lens
F-stop/T-stop
Zoom control
Pan/tilt camera
Dolly and track
Frame rate
Shutter angle
Check gate
Read footage
Slating procedure
Camera reports
Pack equipment

Post-production responsibilities:
Wrap equipment
Clean and pack
Inventory check
Camera truck
Darkroom
Rental house
LO4 Present a range of dailies/rushes, demonstrating the use of different camera and lens combinations

*Presentation format*
- Film
- Digital

*Presentation*
- Projection
- Screen

*Feedback*
- Identifying areas for improvement
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<tr>
<td><strong>LO1</strong> Explain the principles of camera and lens use in cinematography</td>
<td><strong>P1</strong> Explain the different features of film and digital cameras</td>
<td><strong>LO1 LO2</strong></td>
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<tr>
<td><strong>LO2</strong> Demonstrate the safe setup, operation and control of a range of motion picture cameras and lenses</td>
<td><strong>P2</strong> Discuss the principles of different forms of lenses used with motion picture cameras</td>
<td><strong>D1</strong> Critically evaluate cinematography equipment selection and setup, to meet the needs of a motion picture shoot</td>
</tr>
<tr>
<td><strong>LO3</strong> Undertake the activities and responsibilities associated with different roles within a motion picture camera department, in the process of filming</td>
<td><strong>M1</strong> Compare the benefits and challenges of the use of film and digital cameras</td>
<td><strong>LO3 LO4</strong></td>
</tr>
<tr>
<td><strong>LO4</strong> Present a range of dailies/rushes, demonstrating the use of different camera and lens combinations</td>
<td><strong>P3</strong> Setup, operate and control motion picture equipment for a motion picture shoot</td>
<td><strong>D2</strong> Reflect on the setup, operation and output of a motion picture shoot, identifying areas of good practice and planning for future cinematography work</td>
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<tr>
<td><strong>P5</strong> Prepare pre-production information and setup for a motion picture shoot</td>
<td><strong>P6</strong> Undertake the activities associated with Director of Photography, camera operator and key grip in a motion picture shoot</td>
<td><strong>M2</strong> Evaluate camera and lens setups in achieving expected results in a motion picture shoot</td>
</tr>
<tr>
<td><strong>M3</strong> Review own work and the work of others in the activities associated with different roles in a motion picture camera department</td>
<td><strong>P4</strong> Prepare a health and safety risk assessment for a motion picture shoot</td>
<td><strong>M3</strong> Review own work and the work of others in the activities associated with different roles in a motion picture camera department</td>
</tr>
<tr>
<td><strong>P7</strong> Use industry-standard motion picture cameras and lenses in a motion picture shoot</td>
<td><strong>P8</strong> Present dailies/rushes that make use of different camera and lens combinations</td>
<td><strong>M4</strong> Evaluate audience feedback to identify areas for improvement in cinematography processes</td>
</tr>
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</table>
Recommended resources

Textbooks

Websites
www.imago.org European Federation of Cinematographers
www.icg600.com International Cinematographers Guild

Links
This unit links to the following related units:

*Unit 2: Creative Media Industry*
*Unit 3: Professional Practice*
*Unit 7: Film Practices*
*Unit 8: Film Studies*
*Unit 26: Editing for Film & Television*
*Unit 27: Storyboarding*
*Unit 78: Cinematography – Lighting*
Unit 78: Cinematography – Lighting

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**Introduction**

The art of cinematography is expressed through both the use of a motion picture camera and the application of lighting.

This unit explores the use of lighting in motion picture production. An understanding of visual language and the creative potential of lighting will be explored together with the operation and control of a range of film lighting tools. The relevant roles involved in film production will be explored together with the skills required to fulfil the roles of the lighting department.

By the end of this unit students will have an awareness of the roles within a lighting department, the purpose and operation of lighting equipment, and an understanding of how lighting supports the development of narrative and audience experience.
Learning Outcomes

By the end of this unit students will be able to:

1. Explain the features of lighting in cinematography in creating a visual language.
2. Demonstrate the safe setup, operation and control of lighting equipment for motion picture filming.
3. Undertake the activities and responsibilities associated with different roles in the motion picture lighting department.
4. Present dailies/rushes of a motion picture shoot, that shows different approaches to lighting and cinematography.
Essential content

LO1 Discuss the visual language of cinematography and the use of lighting

Visual Language
Mise-en-scene
Montage
Design principles
Composition
Proportion
Contrast
Texture
Directionality
Perspective

Lighting in cinematography
Chiaroscuro
Balance
Key
Fill and backlight
Light as metaphor
Light as storytelling

LO2 Demonstrate the safe setup, operation and control of lighting equipment for motion picture filming

Lighting:
Daylight
HMI light (hydragyrum medium-arc iodide)
Tungsten lights
Pars
Soft lights
Kino flo
China lanterns
Fluorescents
Portable units
Cycs
Photofloods
Practicals
LED lights

Grip:
Stands
Ballasts
Generators
Batteries
Electrics
Barndoors
Nets
Silks
Reflectors
Poly
Flags
Cutters
Black wrap
Diffusion frames
Controllers

Health & Safety
Current and relevant health and safety legislation
Ensuring health and safety of self and others
Risk assessments
Guidelines and instructions for crew
LO3  **Undertake the activities and responsibilities associated with different roles in the motion picture lighting department**

*Roles:*
- Director of Photography (DoP)
- Gaffer
- Grip electric

*Pre-production responsibilities:*
- Location 'recce'
- Equipment lists
- Logistics
- Equipment hire
- Power supply
- Lighting plans

*Production responsibilities:*
- Equipment preparation
- Set up and operation
- Health and safety considerations

*Post-production responsibilities:*
- Clean and pack equipment
- Transit and storage
LO4 Present dailies/rushes of a motion picture shoot, that show different approaches to lighting and cinematography

Presentation format
Film
Digital

Presentation
Projection
Screen

Feedback
Identifying areas for improvement
### Learning Outcomes and Assessment Criteria

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<tr>
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<td><strong>LO1 LO2</strong></td>
</tr>
<tr>
<td><strong>P1</strong> Discuss the visual language of cinematography</td>
<td><strong>M1</strong> Evaluate the relationship between the use of lighting and the visual language in cinematography</td>
<td><strong>D1</strong> Critically evaluate lighting equipment selection and setup, to meet the needs of a motion picture shoot</td>
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<tr>
<td><strong>P2</strong> Explain the use of lighting in cinematography</td>
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<tr>
<td><strong>LO2</strong> Demonstrate the safe setup, operation and control of lighting equipment for motion picture filming</td>
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</tr>
<tr>
<td><strong>P3</strong> Prepare a health &amp; safety risk assessment for lighting setup in a motion picture motion picture shoot</td>
<td><strong>M2</strong> Evaluate lighting and grip setup in relation to achieving expected results in a motion picture shoot</td>
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</tr>
<tr>
<td><strong>P4</strong> Demonstrate the operation and control of lighting and grip equipment</td>
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<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Undertake the activities and responsibilities associated with different roles in the motion picture lighting department</td>
<td></td>
<td><strong>LO3 LO4</strong></td>
</tr>
<tr>
<td><strong>P5</strong> Prepare pre-production information related to lighting for motion picture shoot</td>
<td><strong>M3</strong> Review own work and the work of others in the activities associated with different roles in a motion picture lighting department</td>
<td><strong>D2</strong> Reflect on the setup, operation and output of a motion picture shoot, identifying areas of good practice and planning for future cinematography lighting work</td>
</tr>
<tr>
<td><strong>P6</strong> Undertake the activities associated with Director of Photography, gaffer and grip in a motion picture shoot</td>
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<tr>
<td><strong>LO4</strong> Present daily/rushes of a motion picture shoot, that show different approaches to lighting and cinematography</td>
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</tr>
<tr>
<td><strong>P7</strong> Use industry-standard motion picture lighting and related equipment in a motion picture shoot</td>
<td><strong>M4</strong> Evaluate audience feedback to identify areas for improvement in cinematography lighting processes</td>
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</tr>
<tr>
<td><strong>P8</strong> Present daily/rushes that make use of different lighting setups</td>
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</table>
Recommended resources

Textbooks

Websites
www.imago.org European Federation of Cinematographers (Reference)
www.icg600.com International Cinematographers Guild (Reference)

Links
This unit links to the following related units:
*Unit 2: Creative Media Industry*
*Unit 3: Professional Practice*
*Unit 7: Film Practices*
*Unit 8: Film Studies*
*Unit 26: Editing for Film & Television*
*Unit 27: Storyboarding*
*Unit 78: Cinematography – Camera*
Unit 79: Television Practices

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Introduction

Creating a television project requires an understanding of the commissioning and production practices associated with the industry. The management of a television production is an intricate task that requires a range of skills and the awareness; to see a project through to completion. Those working in the industry require knowledge of production management procedures, an understanding of legal and ethical constraints, and the ability to identify the required tools to ensure the smooth operation of a production.

This unit will explore the stages of a television production, from concept generation through commissioning, production planning and execution as well as the generation of delivery items for completed product.

At the end of this unit, students will have an awareness of the processes and practices required to develop, plan, produce and deliver a television production. Students will develop key skills in project investigation and planning, production management. They will develop an understanding of ethical practice and legal requirements associated with broadcast television.
Learning Outcomes

By the end of this unit students will be able to:

1. Develop a proposal and treatment for a television production in response to a brief.
2. Evaluate a developed treatment in relation to a television strand and slot through audience feedback and personal reflection.
4. Create delivery items for a television production, based on a developed treatment.
Essential content

LO1 Develop a proposal and treatment for a television production in response to a brief

*Concept:*

*Genre*
- Fiction/non-fiction
- documentary
- comedy/drama

*Target audience*

*Form/Structure*

*Characters*

*Research methodologies:*

*Primary*
- Focus groups
- Interviews
- Surveys/questionnaires
- Observations
- Note-taking
- Recce

*Secondary*
- Books
- Journals
- Magazines
- Television
- Films

*Ensuring accuracy and validity of material*

*Cross-referencing material*
Concept development:
Pitch
Proposal
Script
Storyboard
Treatment

LO2 **Evaluate a developed treatment against an appropriate television strand and slot through audience feedback and personal reflection**

*Television Commissioning:*
Television Marketplace
Slots and Strands
Commissioning process
Pre-sale versus distribution
Co-funding
Product placement

*Pitching:*
Content
Delivery
Trailer or show reels

LO3 **Produce a production plan for a television production in response to a brief**

*Planning:*
Target: Timescales (deliverables, milestones, progress monitoring)
Locations: Location scouting, location release forms, recces
Cast and crew: Unions, casting, actors’ agreement, contributors’ agreement,
Vendors, location catering, insurance
Scheduling: Booking equipment and studios, contacts lists, call sheets,
Production reports
Budgeting
Project/Production management procedures:
Risk assessments
Contingency planning
Progress monitoring
Work-flow and time-management
Maintaining production logs.

Production management tools:
Production management: Cloud-based
Scheduling

Health and Safety:
Working at heights
Electrical
Fire
Cable runs and layouts
Safety equipment

Legal and ethical considerations:
Filming in public, filming on private property
Privacy and consent
Representation

LO4 Create delivery items for a television production in response to a brief

Clearances and permissions
Contracts
Cast and Crew contracts
Production release forms
Music returns
Copyright and licenses:
Territory
Timescale
Screenings
Media

Marketing materials:
Press packs
Key art design: posters, trailers
Social media promotion
Blogging
Websites.

Exhibition:
Test screening
Press screenings
Film and TV festivals.
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Develop a proposal and treatment for a television production in response to a brief</td>
<td><strong>M1</strong> Evaluate the concept, theme, content and approach to refine a treatment</td>
<td><strong>D1</strong> Produce a final treatment for a television production in response to critical evaluation of audience feedback and reflection</td>
</tr>
<tr>
<td><strong>P1</strong> Research primary and secondary sources to identify a subject for concept development</td>
<td><strong>P2</strong> Produce a proposal, pitch and treatment for a television project in response to a brief</td>
<td><strong>P3</strong> Determine an appropriate television transmission strand and slot for a production based on a developed treatment</td>
</tr>
<tr>
<td><strong>LO2</strong> Evaluate a developed treatment against an appropriate television strand and slot through audience feedback and personal reflection</td>
<td><strong>P4</strong> Present the pitch and treatment to a defined audience, and record feedback</td>
<td><strong>M2</strong> Analyse audience feedback to determine the need for further development of treatment</td>
</tr>
<tr>
<td><strong>LO3</strong> Produce a production plan for a television production in response to a brief</td>
<td><strong>P5</strong> Use industry-standard tools and techniques to prepare a production plan for a television production based on a treatment</td>
<td><strong>M3</strong> Analyse the resources required for a television production, highlighting Health &amp; Safety issues</td>
</tr>
<tr>
<td><strong>P6</strong> Demonstrate understanding of the ethical and legal issues associated with television production</td>
<td></td>
<td><strong>D2</strong> Integrate production planning and creation of delivery requirements for a television production</td>
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</tr>
<tr>
<td><strong>LO4</strong> Create delivery items for a television production in response to a brief</td>
<td><strong>P7</strong> Manage the assembly of permissions including copyright associated with a television production <strong>P8</strong> Develop marketing material for a television production, recognising the requirements for a specific genre or market</td>
<td><strong>M4</strong> Evaluate the legal issues of permission and copyright associated with material used in a television production</td>
</tr>
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</table>
Recommended resources

Textbooks

Links
This unit links to the following related units:
Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 26: Editing for Film & Television
Unit 27: Storyboarding
Unit 80: Television Studies
Unit 81: Single Camera Technique for Television
Unit 82: Television Studio Production
Unit 80: Television Studies

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Introduction

Television studies reflects upon the history and development of the industry and introduces a variety of critical approaches to investigate the medium of television. As one of most influential and leading forms of media, television occupies a significant place in our culture. The aesthetic, social and political importance of the medium requires serious and rigorous study.

This unit explores the foundation and growth of the television industry, including technical, cultural and social changes, and factors affecting access to television production and reception. It will explore ownership and control and the theoretical approaches to television texts. The unit will also consider the application of analytical method to a chosen field of television studies.

Upon completion of this unit, students will have gained an awareness of the industry, ownership and ideological perspectives of broadcast television. Students will have an understanding of theoretical models of television and will be able to employ an academic approach to television texts. In addition, they will consider the relationship between audiences and television output; developing their skills in critical analysis and research methods.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the development of the television industry, in relation to technical, social and cultural contexts, and factors effecting access to production and reception.

2. Evaluate theoretical approaches to the analysis of television productions.

3. Analyse a selected television production and the way that theoretical frameworks are utilised within the work.

4. Present a critique of a television production, responding to feedback and comment.
Essential content

LO1 Discuss the development of the television industry, in relation to technical, social and cultural contexts, and factors effecting access to production and reception

Production/Ownership Models
Public service
Commercial
Government
Local/community

Broadcast Authorities
National
Regional
Local

Technologies
Production
Distribution
Emerging

Distribution methods
Free view
Satellite
Cable
Internet
On-demand
Narrowcasting

Access
Free to air
Pay per view
Contract
Other methods of access
LO2 **Evaluate theoretical approaches to the analysis of television productions**

*Theory of audience:*
- Active model
- Uses and gratifications
- Reception theory
- Fan culture
- Passive models
- Modes of reading
- Dominant, negotiated, oppositional, aberrant

*Study of audience:*
- Quantitative
- Qualitative
- Television Audience Measurement (TAM)

*Genre study:*
- News
- Review shows
- Chat shows
- Sitcom
- Drama
- Construction
- Mise-en-scène
- Setting
- Props
- Codes of nonverbal communication
- Dress
- Technical codes
- Shot size
- Camera angle
- Lens type
Composition
Focus
Lighting
Colour and film stock codes

Narrative study:
Narrative form
Serial
Episodic
Story arc
Enclosed
Open
Continuing
Tropes

LO3 Analyse a selected television production and the way that theoretical frameworks are utilised within the work

Application of theoretical models of TV analysis
Genre
Reception theory
Content Analysis
Semiotics
Discourse theory
Gender Studies
LO4 Present a critique of a television production, responding to feedback and comment

Audience
Specialist
Non-specialist

Forms of presentation
Written
Audio-visual (PowerPoint or similar)
Video

Feedback
Responding to feedback
Defending a position
### Learning Outcomes and Assessment Criteria

<table>
<thead>
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</table>
| **LO1** Discuss the development of the television industry, in relation to technical, social and cultural contexts, and factors effecting access to production and reception. | **P1** Discuss the development of the television industry and technology  
**P2** Examine factors affecting access to television production and reception  
**M1** Analyse the relationship between models of television production ownership and distribution | **D1** Critically evaluate commercial and public service broadcast and their impact on access to television production |
| **LO2** Evaluate theoretical approaches to the analysis of television productions | **P3** Evaluate different theoretical approaches to the analysis of television productions  
**P4** Employ a theoretical approach to analyse a television production  
**M2** Use different theoretical approaches to analyse a television production, to develop a coherent argument | **D2** Critically analyse the way in which different theoretical approaches may lead to alternative interpretations of meaning in a television production |
| **LO3** Analyse a selected television production and the way that theoretical frameworks are utilised within the work | **P5** Discuss a television production, highlighting the theoretical frameworks associated with the genre  
**P6** Analyse a selected television production, based on research and analysis of television genres and theoretical frameworks  
**M3** Evaluate the way that theoretical frameworks inform the way that we understand and discuss television |
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<tbody>
<tr>
<td><strong>LO4</strong> Present a critique of a television production, responding to feedback and comment</td>
<td></td>
<td><strong>D3</strong> Critically evaluate the presentation of a television critique, in meeting the expectations of specialist and non-specialist audiences</td>
</tr>
<tr>
<td><strong>P7</strong> Present a critique of a television production, based on research and analysis</td>
<td><strong>M4</strong> Defend a critical position through the use of reference to research and analysis</td>
<td></td>
</tr>
<tr>
<td><strong>P8</strong> Gather feedback, identifying areas to be addressed.</td>
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Recommended resources

Textbooks

Links
This unit links to the following related units:
*Unit 2: Creative Media Industry*
*Unit 3: Professional Practice*
*Unit 26: Editing for Film & Television*
*Unit 27: Storyboarding*
*Unit 79: Television Practices*
*Unit 81: Single Camera Technique for Television*
*Unit 82: Television Studio Production*
Unit 81: Single Camera Techniques for TV

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Introduction

The ability to plan, manage and operate a single camera provides a set of core skills for television production; supporting the generation of a good deal of TV output. News, current affairs and many types of factual programme are shaped by single camera operations. Single camera techniques are also widely used in other genres and sectors, such as music and promotional videos.

The aim of this unit is to develop students' skills in single camera operation and understanding of single camera techniques. Students will be introduced to a range of techniques and technologies to enable them to record images and sounds. They will develop an understanding of how video and audio sequences communicate ideas and information and develop their technical skills in television image production.

At the end of this unit students will be able to work as a producer, director or operator for a single camera crew. They will be able to generate sequences that convey meaningful content and meet the technical standards required for broadcast or corporate use.
Learning Outcomes

By the end of this unit students will be able to:

1. Explore the features and controls of industry-standard camera, lighting and audio equipment.
2. Evaluate a brief, to plan the use of a single camera to capture sequences for television.
3. Set up and use industry-standard camera, lighting and audio equipment to meet the needs of a brief.
4. Evaluate the use of industry-standard camera, lighting and audio equipment to capture sequences in response to a brief.
Essential content

LO1  Explore the features and controls of industry-standard camera, lighting and audio equipment

*Camera controls:*
- Manual focus, auto focus
- Shutter speed
- Exposure, Iris, gain
- White balance
- Zebra patterns
- Neutral density
- Focus assist

*Camera Features:*
- Zoom lens
- Viewfinder and screen
- Input and Output connections
- Process menu
- Control placement and operation

*Tripod and grip equipment:*
- Fluid head
- Tripods
- Dollies
- Jib
- Steadicam
Audio Equipment:
Built-in microphones
Microphone pick up pattern (omni-directional, cardioid)
Boom
Lavaliere microphones
Phantom power
Audio levels
Audio Monitoring

Microphone Use:
Interference and Hum
Handling Noise
Wind
Proximity
Cable and Wireless connection
Mixers

Lighting:
LED and tungsten lights
3-point lighting
Lamp types
Gels
Barn doors and flags
Reflectors

LO2 **Evaluate a brief, to plan the use of a single camera to capture sequences for television**

Conveying meaning in a sequence:
Foreground background selection
Lighting for mood or effect
Shot types
Purpose of sequence
Pre-production Documentation

Storyboard
Shot list

Production team:
Roles
Responsibilities
Planning

Capturing:
Recording to plan
Monitoring levels
Using lighting techniques
Using appropriate recording equipment
Liaison with subjects
Liaison with client

LO3 Set up and use industry-standard camera, lighting and audio equipment to meet the needs of a brief

Setting up:
Checking equipment
Testing equipment
Positioning
Cabling

Capturing:
Shot types
Composition
Framing
Colour balance
Monitoring audio levels
Handling noise
Health and safety:
Current and relevant health and safety legislation
Ensuring health and safety of self and others
Pre-production
Risk assessments
Identifying and reducing hazards
Setup
Operation

LO4 Present a range of recorded television sequences for feedback and comment

Audience:
Professional
Non-professional

Sequence evaluation:
Critique
Composition
Framing
Colour balance
Audio levels
Meeting the needs of the brief

Responding to feedback
Areas for improvement:
Choice and range of shots
Camera and microphone placement
Use of lighting for mood or effect
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
</table>
| **LO1** Explore the features and controls of industry-standard camera, lighting and audio equipment | **M1** Evaluate the additional features available in professional video equipment | **LO1 LO2**
| **P1** Explain the function of the controls of an industry-standard video camera, lighting and audio equipment | | **D1** Analyse the impact on production workflow, cost and quality, of choices made in the selection of professional video, lighting and audio equipment |
| **P2** Discuss the features which differentiate professional video equipment from other forms of video capture devices | **M2** Assess the requirements for a production team, based on pre-production documentation | |
| **LO2** Evaluate a brief, to plan the use of a single camera to capture sequences for television | **LO3 LO4**
<p>| <strong>P3</strong> Evaluate a brief to determine requirements for camera, lighting and audio | <strong>M3</strong> Analyse captured sequences to inform an iterative shooting process, to enhance imagery for final captured sequence | <strong>D3</strong> Critically evaluate captured sequences to identify relationship between audience experience and choices made during planning and capture |
| <strong>P4</strong> Prepare industry-standard pre-production documentation necessary for television production | | |
| <strong>LO3</strong> Set up and use industry-standard camera, lighting and audio equipment to meet the needs of a brief | | |
| <strong>P5</strong> Set up and use camera, lighting and audio equipment in compliance with health and safety requirements | | |
| <strong>P6</strong> Capture sequences using industry-standard camera, lighting and audio equipment in response to a brief | | |</p>
<table>
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<td>LO4</td>
<td>Present a range of recorded television sequences for feedback and comment</td>
<td></td>
</tr>
<tr>
<td>P7</td>
<td>Present recorded television sequences, to gather feedback and comment</td>
<td></td>
</tr>
<tr>
<td>P8</td>
<td>Analyse feedback; in relation to the use of camera, lighting and audio, highlighting areas for improvement</td>
<td></td>
</tr>
<tr>
<td>M4</td>
<td>Evaluate recorded television sequences in relation to composition, framing and their success in meeting the requirements of a brief</td>
<td></td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks


Websites

videomaker.com Video Maker How To (Tutorials)

bbc.co.uk BBC Academy (General Reference)

dvuser.co.uk DVUSER General, review, techniques (General Reference)

mediacollege.com Media College Production (General Reference)

nofilmschool.com No Film School (General Reference)

gtc.org.uk Guild of Television Cameramen All sections (General Reference)
Links

This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 26: Editing for Film & Television
Unit 27: Storyboarding
Unit 79: Television Practices
Unit 82: Television Studio Production
Unit 82: Television Studio Production

<table>
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Introduction

Television Studio Production is a complex undertaking involving a combination of teamwork and individual effort and skill; that requires knowledge across a range of specialist areas; that encompass planning, technical and operational skills.

This unit allows students to engage in Television Studio Production from start to finish; exploring the different roles and responsibilities involved in the process; in addition to the specific skills and knowledge required throughout the production cycle.

By the end of this unit students will have an understanding of the overall process of studio-based television production and be able to undertake work in different roles within the process.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the roles and responsibilities of the main crew roles in studio-based television production, based on research and analysis.
2. Explain the technical equipment and operation of a typical television studio.
3. Use industry-standard equipment and techniques to complete studio-based television productions.
4. Evaluate finished studio-based television productions, based on audience reaction and personal and reflection.
**Essential content**

**LO1** Discuss the roles and responsibilities of the main crew roles in studio-based television production, based on research and analysis

*Gallery Crew*
Director
Production Assistant
Vision Mixer
Vision Engineer
Lighting
Video Tape Operator
Sound Operator
Graphics.

*Studio Floor.*
Floor Manager
Camera Operator
Autocue Operator
Cable Basher
Sound Assistant
Staging

*Operations*
Techniques appropriate to format.
Direction
Staging
Lighting
Graphics
Transitions
Correct use of technical language
Studio Documentation
Health and safety
Copyright and Licensing
Skills
Studio set up
Operation of equipment
Timing and coordination

Attributes
Team work
Professional approach
Visual Literacy
Concentration
Self-management
Respect for others.

LO2 Explain the technical equipment and operation of a typical television studio

Camera controls.
Focus
Iris/Exposure
Colour Correction/ White Balance

Camera chain
Camera head
Camera cable
Camera Control Unit

Audio chain
Microphone types
Signal path.
Bandwidth
Audio Cables
Patch bays and Patching
Sound Desk Principles
Equalization
Pre-fade Listen
Auxiliary channels
Vision Mixer
Video Inputs/Outputs
Preview/Transmit Bank
Keying

Vision Engineering
Contrast
Colour Balance
Vector Scope
Waveform Monitor
Analogue/Digital Video
Composite/Component Video
RGB Signals
Serial Digital Interface signal

LO3 Use industry-standard equipment and techniques to complete studio-based television productions

Planning
Brief
Production Schedule
Running Order
Production Breakdown
Script
Floor Plan
Lighting Plot
Camera Plot
Camera Script
Camera Card
Audio Plot
Autocue Script.
Health and Safety Risk Assessment
Call Sheet
Daily Work Schedule
Personal work schedule

Operational Communication
Production Meetings
Participation in Discussion
Taking Direction
Correct us of terms and cues.
Teamwork

Produce
Studio Rigging
Technical Rehearsal
Camera Rehearsal
Record as Live
Segmented Recording
Recording and Monitoring
Work flow and time management

LO4 Evaluate finished studio-based television productions, based on audience reaction and personal and reflection

Personal Performance
Technical skills and knowledge
Production Management Skills and knowledge
Personal skills audit.
Reflections on experience.

Audience Feedback
Screening
Focus group
Survey/Questionnaire
<table>
<thead>
<tr>
<th>Learning Outcomes and Assessment Criteria</th>
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<tbody>
<tr>
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<tr>
<td><strong>LO1</strong> Discuss the roles and responsibilities of the main crew roles in studio-based television production, based on research and analysis</td>
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<tr>
<td><strong>P1</strong> Explain the different studio crew roles and responsibilities involved in studio-based television production</td>
</tr>
<tr>
<td><strong>P2</strong> Discuss how crew roles have evolved and developed in response to changes in television production</td>
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<tr>
<td><strong>LO2</strong> Explain the technical equipment and operation of a typical television studio</td>
</tr>
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<td><strong>P3</strong> Explain the technical equipment and operation of a typical television studio</td>
</tr>
<tr>
<td><strong>P4</strong> Illustrate the layout of equipment in a typical television studio</td>
</tr>
<tr>
<td><strong>LO3</strong> Use industry-standard equipment and techniques to complete studio-based television productions</td>
</tr>
<tr>
<td><strong>P5</strong> Prepare pre-production information, including a risk assessment, for a studio-based television production</td>
</tr>
<tr>
<td><strong>P6</strong> Undertake studio-based television production, using industry standard equipment and techniques, through engagement with different crew roles</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>M1</strong> Evaluate the relationships between crew roles and responsibilities in studio-based television production</td>
</tr>
<tr>
<td><strong>M2</strong> Demonstrate the operation of key equipment used in studio-based television production</td>
</tr>
<tr>
<td><strong>M3</strong> Use production meetings and rehearsals to plan and enhance studio-based television production outcomes</td>
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<tr>
<td><strong>LO1</strong> <strong>LO2</strong></td>
</tr>
<tr>
<td><strong>D1</strong> Analyse the relationship between crew roles, equipment and operations in a typical studio-based television production</td>
</tr>
<tr>
<td><strong>D2</strong> Critically evaluate audience feedback to a studio-based television production, with consideration of how planning and technical operation have affected the final outcome</td>
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<tr>
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</tr>
<tr>
<td><strong>LO4</strong> Evaluate finished studio-based television productions, based on audience reaction and personal and reflection</td>
</tr>
<tr>
<td><strong>P7</strong> Present a finished studio-based television production to an audience, to gather response and critique</td>
</tr>
<tr>
<td><strong>P8</strong> Evaluate a studio-based television production through audience response and reflection</td>
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</tbody>
</table>
Recommended resources

Textbooks


Websites
videomaker.com Video Maker How To (Tutorials)

bbc.co.uk BBC Academy (General Reference)

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Unit 3: Professional Practice
Unit 26: Editing for Film & Television
Unit 27: Storyboarding
Unit 79: Television Practices
Unit 81: Single Camera Technique for Television
Unit 83: Advanced Film Production Studies

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</table>

Introduction

This unit provides students with the opportunity to develop their film-making skills in greater depth and detail. From the initial pitch to a completed short film, students will explore the practical, creative and management aspects of film production.

Working individually and collaboratively, students will expand their knowledge of the equipment, techniques and processes associated with film-making. Students will develop and pitch ideas for short films, then carry out the activities associated with different roles within the production process in order to complete a short film production. Through this they will consolidate their knowledge of pre-production, production and postproduction processes. Through presenting their final short films, students will consider the relationship between audience experience and their own creative and technical practice, reflecting on their achievements and planning for the future.

This unit is intended to provide Centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30-credit unit, delivered over an extended period, Centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.
Learning Outcomes

By the end of this unit students will be able to:

1. Pitch an idea for a film, based on research and analysis.
2. Develop a production plan, including specification of equipment, based on a film concept and treatment.
3. Use industry-standard equipment, tools and techniques to shoot and edit a short film.
Essential content

LO1 Pitch an idea for a film, based on research and analysis

Brief:
Aims & objectives
Media format: Cinema, streaming, online
Target audience.

Concept/Proposal:
Genre
Audience
Form/Structure
Characters.

Treatment:
Concept
Theme
Characters
Master scenes
Talent
Resources
Timescales
Locations/Studio use
Permissions required.

Pitch:
Vocabulary
Material organisation
Audience
Summarisation
Communicate
Unique selling point
Present
Negotiate.
LO2  Develop a production plan, including specification of equipment, based on a film concept and treatment

*Pre-production:*
Storyboard
Script
Shoot list
Shooting schedule
Budget
Contingencies
Permissions
Location recce
Call sheets
Risk assessment.

*Production:*
Shooting
Dailies/Rushes
Retakes.

*Post-production:*
Title sequence
Music
First edit
Internal viewing
Second edit
Final viewing
Release.

*Equipment:*
Cameras: 16, 35 and 70mm, digital, specialist (e.g. drone, 360, VR)
Lighting
Sound.
LO3  Use industry-standard equipment, tools and techniques to shoot and edit a short film

*Camera set-up:*
ISO
Aperture
Shutter speed
Gain
White/black balance
Stabilisation
Steadicam
Monopod
Jibs
Tracking
Dolly.

*Lighting and rigging:*
Grip
Colour temperature
Lighting level
3-point lighting, line up
Hard and soft sources
Location lighting
Gels, gobos
HMI, Fresnel, Soft box
Wiring and scaffolding

*Sound set-up:*
Microphone positions
Booms
Body microphones
Wireless.
**Shooting:**
Focus puller
Framing
Composition
Eye lines
Direction
Talent
Crew
Costume
Location set-up
Continuity.
Stunts.

**Editing:**
Logging
First assembly
Rough cut/Variations
First cut
Fine cut
Final cut.

**LO4** Present a short film production, gathering audience feedback

**Output format:**
Film
Digital: Codec, resolution.
Presentation format:
Cinematic/projection
Television
PC
Mobile.

Audience feedback:
Q&A
Survey/questionnaire
Focus group.
### Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>Pitch an idea for a film, based on research and analysis</td>
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<tr>
<td><strong>P1</strong></td>
<td>Develop a concept and treatment, based on research and analysis of a</td>
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<tr>
<td></td>
<td>given brief, for a short film</td>
<td><strong>D1</strong> Critically evaluate a production plan, for a short film, that meets</td>
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<td></td>
<td></td>
<td>the aims of a concept and treatment</td>
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<tr>
<td><strong>P2</strong></td>
<td>Pitch an idea for a film, through the presentation of a developed</td>
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<tr>
<td></td>
<td>treatment</td>
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<tr>
<td><strong>LO2</strong></td>
<td>Develop a production plan, including specification of equipment,</td>
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<td></td>
<td>based on a film concept and treatment</td>
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<td><strong>P3</strong></td>
<td>Review a concept and treatment to identify equipment required for</td>
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<td></td>
<td>filming</td>
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<td><strong>P4</strong></td>
<td>Prepare a plan for a film, including information for the different</td>
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<td></td>
<td>stages of production and equipment required</td>
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<tr>
<td><strong>LO3</strong></td>
<td>Use industry-standard equipment, tools and techniques to shoot and</td>
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<tr>
<td></td>
<td>edit a short film</td>
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<td><strong>P5</strong></td>
<td>Carry out the set-up, filming and editing of material for short film</td>
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<tr>
<td><strong>P6</strong></td>
<td>Use industry-standard tools and techniques to complete post-production</td>
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<tr>
<td></td>
<td>and editing of a short film</td>
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<tr>
<td><strong>LO4</strong></td>
<td>Present a short film, gathering audience feedback</td>
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<tr>
<td><strong>P7</strong></td>
<td>Create final output for a short film for presentation in a specific</td>
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<tr>
<td></td>
<td>format</td>
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<td><strong>P8</strong></td>
<td>Present a short film, in a specific format, and respond to audience</td>
<td></td>
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<tr>
<td></td>
<td>feedback</td>
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<tr>
<td><strong>M1</strong></td>
<td>Justify a concept and treatment with regard to how the proposal meets</td>
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<td>the needs of an identified audience and the aims and objectives of a</td>
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<tr>
<td></td>
<td>brief.</td>
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<td><strong>M2</strong></td>
<td>Select camera, lighting and sound equipment with regard to their</td>
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<td>suitability for use in supporting a short film concept</td>
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<td><strong>M3</strong></td>
<td>Assess rough cut, first cut and fine cut to refine a short film</td>
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<td><strong>M4</strong></td>
<td>Evaluate an approach to short film production, responding to audience</td>
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<tr>
<td></td>
<td>feedback</td>
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</tr>
</tbody>
</table>
Recommended resources

Textbooks

Websites
creativeengland.co.uk Film and TV (General Reference)
filmreference.com Film Encyclopaedia (General Reference)
mediacollege.com Media College Video editing (Research)
nofilmschool.com No Film School (General Reference)
ukcfa.org.uk The UK Crowdfunding Association (General Reference)
videomaker.com Video Maker (General Reference)
videos.pexels.com Pexels Video (Development Tool)
Links

This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 7: Film Practices
Unit 8: Film Studies
Unit 9: Light & Sound
Unit 26: Editing for Film & Television
Unit 27: Storyboarding
Unit 37: Personal Professional Development
Unit 53: Drama
Unit 67: Scriptwriting for Film & Television
Unit 68: Narrative
Unit 77: Cinematography – Camera
Unit 78: Cinematography – Lighting
Unit 83: Advanced Film Production Studies
Unit 85: Art Direction and Production Design
Unit 86: Film Criticism
Unit 84: Live Studio Operations for Television

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</table>

Introduction

This unit is focused on complex, multi-camera, live, studio-based programmes. Through this unit students will develop their understanding of the skills and techniques involved in live television studio operations and production.

Television studios, and production teams, need to be flexible in the style of programmes they make. In order to make a range of programme types, studio production teams, must be aware of, and have the ability to work in, various different studio environments and be proficient with the equipment, processes and conventions essential to modern live studio production.

Working in teams, students will develop technical and communication skills enabling them to produce complex live studio-based programmes. Students will review their own and team work in terms of its achievement of intentions, technical and aesthetic qualities.
Learning Outcomes

By the end of this unit students will be able to:

2. Prepare a live studio environment and equipment for production.
3. Undertake a live studio production, using industry-standard tools and techniques.
4. Evaluate a live studio programme in meeting production intentions; including technical and aesthetic qualities.
**Essential content**

**LO1  Plan a multi-camera live studio production**

*Live programming:*
- Live considerations
- Redundancy planning
- News and sport conventions

*Programme conventions:*
- Operational considerations
- Programme styles

*Studio paperwork:*
- Scripts
- Running orders
- Camera scripts
- Camera cards
- Set plans and schedules

*Floor plans:*
- Camera plots
- Lighting plots and set design
- Software based designs
- Audio plan

*Lighting Plots*
- Grid
- Lighting types
- Critical angles

*Health and safety:*
- Working at heights
- Safe use of lights
- Sets and cable runs and layouts
- Risk assessment
LO2 Prepare a studio environment, and equipment, for a live production

*Image wiring:*
HD
SDI
Component
Composite
Multi-core
Triax and other formats

*Signal types:*
Sound
Communication
Monitor
Lighting and camera requirements
Rigging considerations
Interfacing with third party equipment and productions
Image setups

*Lighting:*
Lamp types and operational conventions
Moving lights
Control and operation

*Camera:*
Pedestals
Tracks
Jibs and other mounts
Lens type and calculation
LO3  **Undertake a live studio production, using industry-standard tools and techniques**

*Studio floor:*
Cameras preparation
Autocue
Microphones set up
Mixers
Lighting controllers

*TV control room:*
Talkback system
Vision mixer
Sound desk
Graphics
Lighting
VT operations and vision engineering
Waveform
Vectorscope and camera colour matching
Video routing systems
menu based camera control units
recording systems
LO4 **Evaluate a live studio programme in meeting production intentions; including technical and aesthetic qualities**

*Audience response:*
- Test viewing
- Critique
- Questionnaire
- Focus group
- Target audience feedback
- Expert audience
- Alternate productions
- Data analysis
- Comparative data.

*Reflection*
- Comparison of own contribution with others’
- Comparison with professional products
- Predetermined targets
- Effectiveness of product as a whole
- Areas for development.
- Feedback
- Problem solving
- Safety management
- Communication
- Equipment operation
- Future development
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
</table>
| **LO1** Plan a multi-camera live studio production | **M1** Analyse a production plan, in relation to a script and the need for redundancy planning | **LO1 LO2**  
**D1** Critically analyse production plans and studio setup, to prepare the studio environment for production of a specific programme format |
| **P1** Produce studio paperwork and floor plans for a multi-camera live studio production | **P2** Prepare health and safety documentation for a live studio production | **LO2** Prepare a live studio environment, and equipment, for production |
| **P3** Set up a studio; including cameras, lighting and set plans, for different programme formats | **P4** Compare technical set-ups for different live studio programmes | **M2** Justify a studio set-up, with regard to suitability for a particular live programme format |
| **LO3** Undertake a live studio production, using industry-standard tools and techniques | **LO4** Evaluate a live studio programme in meeting production intentions; including technical and aesthetic qualities | **LO3 LO4**  
**D2** Critically evaluate audience feedback to identify areas of good practice and improvement in future live studio productions |
| **P5** Use industry-standard equipment and techniques in the studio environment of a live production | **P6** Operate studio and control room equipment in compliance with health & safety requirements, during a live studio production | **M3** Evaluate live studio operations, making changes during the production process, to meet production intentions |
| **P7** Present a finished live studio production to an audience, to gather feedback in relation to aesthetic qualities | **P8** Evaluate a live studio programme in meeting production intentions and technical qualities | **M4** Analyse own work in relation to the work of others, of a similar production format |
Recommended resources

Textbooks

Websites

<table>
<thead>
<tr>
<th>Website</th>
<th>Description</th>
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<tbody>
<tr>
<td>bbc.co.uk</td>
<td>BBC Academy (General Reference)</td>
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<td>Video Maker How To (Tutorials)</td>
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Unit 3: Professional Development
Unit 7: Film & Television Practices
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Unit 26: Editing for Film and Television
Unit 27: Storyboarding
Unit 39: Advanced Television Practices
Unit 67: Scriptwriting for Film and Television
Unit 87: Producer and Director for Television Production
Unit 88: Advanced Editing for Film and Television
Unit 85: Art Direction and Production Design

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**Introduction**

The visual character of a film or television production relies upon the combination of multiple roles and disciplines. While the cinematography; controlling the camera and lighting, and sound, will play a crucial role, the art direction and production design are key to establishing context, time period, and visual language.

The relationship between production design and art direction are crucial to the successful creation of a unifying visual identity for the film, ensuring that the visual outcome communicates to the target audience. To achieve this, the production designer and art director must work with a wide range of different professionals, understanding their roles and seeking to integrate their own work with the work of others.

The aim of this unit is to provide students with the opportunity to explore art direction and production design through the development of a unified visual style for a film or television production. Through this unit, students will explore the role of the Art Director and Production Designer; as well as the skills, knowledge and techniques required to perform these roles.
Learning Outcomes

By the end of this unit students will be able to:

1. Explore the role of production designer and art director within the film and television industry.

2. Prepare design sketches for locations, sets and props, based on a given film/television treatment.

3. Specify locations, props and visual effects required for the production of a short film or television production; monitoring budget throughout the process.

4. Present a production design strategy, highlighting the way that it achieves a unified visual identity in support of a film/television treatment.
Essential Content

LO1 Explore the role of production designer and art director within the film and television industry

*Production Designer*
functions
responsibilities

*Art Director*
functions
responsibilities

*Relationships between roles*

*Collaboration with production team*
Directing
Commissioning
Interpersonal skills
Contractual relations
Professional conduct
Dealing with differences

LO2 Prepare design sketches for locations, sets, scenes and props, based on a given film/television treatment

*Evaluating a film treatment*
Genre
Narrative structure
Time period
**Visual language**
- Motif
- Colours
- Colour and mood
- Design style
- Historic
- Contemporary
- Futuristic

**Design sketches**
- Sets
- Props
- Scenes

*Location vs studio/soundstage*

**Visual effects shots**

**LO3 Specify locations, props and visual effects required for the production of a short film or television production; monitoring budget throughout the process**

*Location scouting*
- Access
- Vehicles
- Equipment
- Services (electricity, water)
- Time constraints
- Costs

*Prop lists*
- Built/made vs rented/purchased
- Prop houses
- Costs
Sets
Trades (carpenter, plasterer, bricklayer, etc.)
Interior/exterior
*Visual effects management*
*Budget monitoring*

**LO4** Present a production design/art direction strategy and budget, highlighting the way that it achieves a unified visual identity in support of a film/television treatment

*Presentation material*
Mood boards
Story boards
Computer models
Samples

*Presentation format*
Computer images/animations
Presentation boards
Audio-visual (PowerPoint or similar)
Written/Illustrated report

*Audience*
Producer/Director
Finance Team
Production Team
*Feedback/Revision*
### Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
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<tbody>
<tr>
<td><strong>LO1</strong> Explore the role of production designer and art director within the film and television industry</td>
<td><strong>M1</strong> Discuss the relationship between production design and art direction within an art department</td>
<td><strong>D1</strong> Analyse the collaborative process between different roles within an art department</td>
</tr>
<tr>
<td><strong>P1</strong> Examine the development of production design and art direction through historic and contemporary examples</td>
<td><strong>P2</strong> Explore the functions and responsibilities of a production designer/art director within film and television production</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Prepare design sketches for locations, sets, scenes and props, based on a given film/television treatment</td>
<td><strong>M2</strong> Evaluate the potential for constructed sets or visual effects in a production design, to support a film/television treatment</td>
<td><strong>LO2</strong> <strong>D2</strong> Critically evaluate the relationship between production design output and art direction activity in film/television production</td>
</tr>
<tr>
<td><strong>P3</strong> Review a film/television treatment brief; to identify genre and narrative structure, to inform a production design</td>
<td><strong>P4</strong> Prepare design sketches for locations, sets, scenes and props using industry-standard tools and techniques</td>
<td></td>
</tr>
<tr>
<td><strong>P5</strong> Specify locations and prop sources for shooting sequences for a short film or television production</td>
<td><strong>P6</strong> Monitor the budget for the activities of an art department in shooting a short film or television production</td>
<td><strong>M3</strong> Manage the operations of an art department in the production of a short film or television production</td>
</tr>
<tr>
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</tr>
<tr>
<td><strong>LO4</strong> Present a production design/art direction strategy and budget, highlighting the way that it achieves a unified visual identity in support of a film/television treatment</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong> Prepare the material required to present a production design/art direction strategy, in support of a film/television treatment</td>
<td><strong>M4</strong> Evaluate the different types of presentation required for different audiences within the production process</td>
<td><strong>D3</strong> Critically analyse areas of good practice and areas for improvement in own role, within a collaborative team, as a production designer/art director</td>
</tr>
<tr>
<td><strong>P8</strong> Discuss the way that a production design/art direction strategy achieves a unified visual identity</td>
<td></td>
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</tbody>
</table>
Recommended Resources

Textbooks

Links
This unit links to the following related units:
*Unit 2: Creative Media Industry*
*Unit 3: Professional Development*
*Unit 7: Film Practices*
*Unit 8: Film Studies*
*Unit 9: Light & Sound*
*Unit 26: Editing for Film and Television*
*Unit 27: Storyboarding*
*Unit 39: Advanced Television Practices*
*Unit 67: Scriptwriting for Film and Television*
*Unit 77: Cinematography – Camera*
*Unit 78: Cinematography – Lighting*
*Unit 86: Film Criticism*
*Unit 88: Advanced Editing for Film and Television*
Unit 86: Film Criticism

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</table>

**Introduction**

Film Criticism explores the theories and concepts of the film medium and films. Building upon film theory, film criticism is the practice of interrogating and evaluating films from cultural and theoretical positions.

In this unit students will engage with theoretical constructs such as ideology, auteur theory, gender representation, psychoanalysis, spectatorship theory and post modernism and their application to the critiquing of film. This unit will equip students to analyse, discuss, contextualise, argue and evaluate film from multiple perspectives. It will also inform their own film making practice.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the theoretical constructs and critical frameworks of film criticism.
2. Evaluate films based on research and analysis of theoretical constructs and conceptual frameworks.
3. Develop a critical position through the application of theoretical constructs and conceptual frameworks.
4. Present a film critique, reflecting upon research and the application of theoretical constructs and conceptual frameworks.
Essential content

**LO1** Discuss the theoretical constructs and critical frameworks of film criticism

*Relationship between ideology and film criticism*
Recognition of ideological tropes in commercial film

*Origins of auteur theory*
Development of auteur theory
Auteur theory today
Efficacy of auteur theory

*Gender archetypes*
Gender representation across genres
Gender representation in wider industry
Male gaze and other gazes

*Psychoanalysis*

*Voyeurism*
Scopophilia
Film and the act of looking
Film viewing and pleasure

*Audience Reception Theory*
Audience research
Spectatorship paradigms
The influence of cultural theory on film criticism

*Modernism*
Ideologies of modernism and post modernism
Modernist formal experimentation
Elitism
Meaning of the ‘new’
Postmodernism
Semiotics
Denotation
Connotation
Cinematic codes

LO2 Evaluate films based on research and analysis of theoretical constructs and conceptual frameworks

Fiction films and documentaries addressing in form and/or content:

Ideology
Ideological compliance/compliance
The Auteur canon
Challenge to the canon

Gender archetypes by genre
Historical representation of women in visual art
Female participation in the media industry

Filmic voyeurs in form and content
Complicit acts of voyeurism
Scopophilic narratives

Apparatus Theory vs Textual Analysis Passive vs. active viewing

Propaganda
‘Star vehicles’
Extra cinematic fandom

Modernism and the avant-garde
Narrative and cinematic experimentation
Chronological disruption

Post-modernism
Meta-reference
Pastiche
LO3  **Develop a critical position, through the application of theoretical constructs and conceptual frameworks**

*Ideology in film viewing:*
Explicit
Implicit
*Directorial ranking*
Auteur criteria
*Gender representations*
Archetypes
Classification
*Voyeurism and Viewer Complicity*
*Audience research*
Stardom

*Narrative*
Modernist
Postmodernist
Formal tropes

LO4  **Present a work of film criticism, reflecting upon research and the application of theoretical constructs and conceptual frameworks**

*Presentation format*
Written
Audio-visual
Film

*Audience/Feedback*
Defending your position
Using references
## Learning Outcomes and Assessment Criteria

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<tr>
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<tbody>
<tr>
<td><strong>LO1</strong> Discuss the theoretical constructs and critical frameworks of film criticism</td>
<td><strong>M1</strong> Compare theories and critical frameworks, highlighting the relationships and differences</td>
<td><strong>LO1 LO2</strong></td>
</tr>
<tr>
<td><strong>P1</strong> Explore the theories and critical frameworks of film criticism through research</td>
<td><strong>D1</strong> Critically analyse films from a sociocultural and theoretical position</td>
<td></td>
</tr>
<tr>
<td><strong>P2</strong> Discuss the principles of film criticism through critical frameworks and theoretical constructs of the subject</td>
<td><strong>M2</strong> Assess how the meanings identified by an examination and evaluation of film might influence the viewer's experience</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Evaluate films based on research and analysis of theoretical constructs and conceptual frameworks</td>
<td></td>
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</tr>
<tr>
<td><strong>P3</strong> Examine films and the film-making process, by using the theories and frameworks explored and discussed</td>
<td><strong>M2</strong> Assess how the meanings identified by an examination and evaluation of film might influence the viewer's experience</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Evaluate the meanings that might be developed through a theoretical examination of films</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Develop a film critique, through the application of theoretical constructs and conceptual frameworks</td>
<td><strong>LO3 LO4</strong></td>
<td></td>
</tr>
<tr>
<td><strong>P5</strong> Identify a theoretical construct or conceptual framework, to apply in critiquing a specific film</td>
<td><strong>M3</strong> Use an identified theory or framework to develop a critical position</td>
<td></td>
</tr>
<tr>
<td><strong>P6</strong> Develop a film critique based on research and analysis</td>
<td><strong>D2</strong> Critically evaluate, using a theoretical construct or conceptual framework, a specific film with reference to other works by the director, to explore the expression of a defined set of meanings</td>
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<tr>
<td><strong>LO4</strong> Present a film critique, reflecting upon research and the application of theoretical constructs and conceptual frameworks</td>
<td><strong>M4</strong> Defend a critical position established by research into theoretical constructs and conceptual frameworks and supported by references.</td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong> Present a film critique, for a specific film(s), based on research and analysis</td>
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<tr>
<td><strong>P8</strong> Discuss a critical position through coherent argument, using references</td>
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</tbody>
</table>
Recommended resources

Textbooks

Websites
bfi.org.uk British Film Institute Education and Research (Research)
cmstudies.org Society for Cinema and Media Studies Resources (Research)
mfilmstudiesforfree.blogspot.co.uk Film Studies for Free Open Access Film E-books List (E-Books)
imdb.com  Internet Movie Database
Homepage
(General Reference)

Jstor.org  Online repository for academic research

Links
This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 3: Professional Development
Unit 7: Film Practices
Unit 8: Film Studies
Unit 9: Light & Sound
Unit 26: Editing for Film and Television
Unit 27: Storyboarding
Unit 39: Advanced Television Practices
Unit 67: Scriptwriting for Film and Television
Unit 77: Cinematography – Camera
Unit 78: Cinematography – Lighting
Unit 85: Art Direction and Production Design
Unit 88: Advanced Editing for Film and Television
Unit 87: Producer and Director for Television Production

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Introduction

The roles of Producer and Director are widely used in television production across a range of formats and genres. Acting as Producer or Director involves identifying ideas and stories suitable for television programmes. Together, they will define the programme mood and tone to ensure it will resonate with an audience.

The Producer and Director will plan and organize the resources required for production and design and direct the visual, audio and presentation styles of the programme.

Working as the Producer, during this unit, the student will develop a project idea as a commercially budgeted proposal and a pitch. They will manage the planning, personnel, logistics and resources required for the production. Acting as Director, students will assume responsibility for the look, style and creative elements of the production.

On successful completion of this unit, students will be able to act as Producer and Director in the production of different types of television programme and video production.
Learning Outcomes

By the end of this unit students will be able to:

1. Investigate the roles of Producer and Director in television and video production.
2. Develop a television or video project concept and pitch.
3. Undertake a television or video production, based on a developed concept and pitch.
4. Present a television or video production to an audience, responding to commentary and feedback.
Essential content

LO1 Investigate the roles of Producer and Director in television and video production

Producer:
Originating ideas
Developing Ideas
Pitching for commissions/Designing a brief
Funding Options
Project management
Health and safety
Legal and Ethical issues
Codes of Practice
Producers Guidelines
Rights and Licensing
Access.
Distribution

Director:
Visual language
Visual Grammar
Composition
Negative space
Cinematic Continuity
Invisible Technique
Pace and Rhythm
Interpreting a script
Creating Shooting script
Programme conventions, types, formats and styles.
LO2 **Develop a television or video production concept and pitch**

*Developing ideas:*
- Content research
- Audience research
- Mind mapping
- Pitch Ideas
- Proposal
- Treatment
- Budget.

*Above the line*

*Below the line*

*Manage a project:*
- Schedule
- Crew
- Maintain Records
- Correspondence
- Meetings
- Client Liaison
- Risk Assessment.

LO3 **Undertake a television or video production, based on a developed concept and pitch**

*Manage a shoot:*
- Create a storyboard/Shooting script
- Shot list
- Blocking
- Script revisions
- Equipment choice.
Manage a location:
Health and safety
Risk assessment
Liaison
Producer
Client
Contributors
Crew.

Technical Issues

Stylistic choices
Lighting

Post Production
Liaison with Editor
Rough cut
Fine cut
Music
Graphics
Feedback and Modifications
Final Cut.

LO4 Present a television or video production to an audience, responding to commentary and feedback

Review and critique
Aims of the Work
Fitness for purpose
Technical Quality
Aesthetic Quality.

Feedback
Client
Audience
Response.
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<tbody>
<tr>
<td><strong>LO1</strong> Investigate the roles of Producer and Director in television and video production</td>
<td><strong>M1</strong> Analyse the difference in the skills required of Producer and Director in television and video production</td>
<td><strong>D1</strong> Critically evaluate the relationship between the roles of Producer and Director, highlighting the areas of difference and collaboration, in television and video production</td>
</tr>
<tr>
<td><strong>P1</strong> Discuss the roles of Producer and Director in television and video production</td>
<td><strong>P2</strong> Discuss the key skills and responsibilities required of a Producer and Director in the television or video production industry</td>
<td><strong>M2</strong> Justify a concept and pitch with regard meeting the needs of and identified audience or client</td>
</tr>
<tr>
<td><strong>LO2</strong> Develop a television or video production concept and pitch</td>
<td><strong>P3</strong> Discuss the roles of a Producer and Director in television and video production</td>
<td><strong>LO3 LO4</strong></td>
</tr>
<tr>
<td><strong>P3</strong> Develop a concept for a television or video project, acting as Producer</td>
<td><strong>P4</strong> Present a pitch for a television or video project</td>
<td><strong>D2</strong> Critically analyse audience feedback to highlight areas of good practice and future development, with regard to producing and directing</td>
</tr>
<tr>
<td><strong>P5</strong> Prepare a plan for a television or video production; identifying equipment and resources required</td>
<td><strong>P6</strong> Present a pitch for a television or video project</td>
<td><strong>P7</strong> Direct a television or video production, based on a developed concept and pitch</td>
</tr>
<tr>
<td><strong>P7</strong> Direct a television or video production, based on a developed concept and pitch</td>
<td><strong>P6</strong> Manage a television or video production, as Producer</td>
<td><strong>M3</strong> Produce and direct a television or video project to meet the needs of an identified audience or client</td>
</tr>
<tr>
<td><strong>LO3</strong> Undertake a television or video production, based on a developed concept and pitch</td>
<td><strong>P5</strong> Prepare a plan for a television or video production; identifying equipment and resources required</td>
<td><strong>LO3</strong></td>
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<tr>
<td>LO4</td>
<td>Present a television or video production to an audience, responding to commentary and feedback</td>
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<tr>
<td>P8</td>
<td>Present a television or video production to an identified audience</td>
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<tr>
<td>P9</td>
<td>Respond to audience feedback and comments, with regard to how a television or video production meets the needs of an identified audience or client</td>
<td>M4 Produce a final cut of television or video work based on response to audience feedback.</td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks


Websites

www.bbc.co.uk BBC Academy
Production Television (Research)

www.videomaker.com Videomaker (General Reference)

creativeskillset.org Job Roles/Producer (Reference)

creativeskillset.org Job Roles/Director (TV) (Reference)
Links

This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 3: Professional Development
Unit 9: Light & Sound
Unit 26: Editing for Film and Television
Unit 27: Storyboarding
Unit 67: Scriptwriting for Film and Television
Unit 79: Television Practices
Unit 80: Television Studies
Unit 81: Single Camera Technique for Television
Unit 82: Television Studio Production
Unit 84: Live Studio Operations for Television
Unit 88: Advanced Editing for Film and Television
Unit 88: Advanced Editing for Film & Television

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Introduction

Advanced Editing for Film & Television builds upon students' basic skills toward the development of sophisticated creative and technical knowledge. Students will engage with the narrative relevance and technical scope of visual digital effects software within edited sequences.

Rhythm, pacing and music contribute to the emotional and visceral experience of sequences in both drama and documentary. Through deconstructing professional sequences and through their own practical work, students will explore and create edited moving image sequences to stimulate audience response.

This unit involves the exploration of image and sound specifications and resolutions associated with film and television post-production. Students will also develop and explore techniques for creating transitions and effects.

On successful completion of this unit students will be able to read colour and sound levels, compare them to industry standards and apply corrections to create a finished product to industry standards.
Learning Outcomes

By the end of this unit students will be able to:

1. Create rhythm and pacing; using incidental music, within an edited work.
2. Apply colour grading of images for technical consistency and aesthetic effect.
3. Perform tracklaying, mixing of sound sources and setting levels for a final master sequence in meeting a brief
4. Present an edited work for film/television that uses a variety of visual and motion effects.
Essential content

LO1 **Create rhythm and pacing; using incidental music, within an edited work**

*Rhythm and Pacing*
- Identification of cutting points
- Rhythmic repetition of action in narrative
- The dramatic effects of different pacing in cutting
- Avoiding flat pace.

*Music*
- Selecting music for dramatic purpose
- Placing and fading music incidentally to underscore
- Source and score music
- Rhythm of cutting with music.

LO2 **Apply colour grading of images for technical consistency and aesthetic effect**

*Measurement and analysis of digital images*
- Waveform and vector scopes
- Histograms and colour parades
- Relationship between
- Image elements
  - Hue
  - Saturation
  - Luminance
- Manipulating colour
  - RGB
  - HSL
  - YRGB
Software controls
Lift
Gamma
Gain
Hue
Saturation
Luminance
Colour tracking
Shape and effects
Edging and shadows
Colour matching and grading.

LO3 Perform tracklaying, mixing of sound sources and setting levels for a final master sequence

Physical properties of sound
Sample rates
Audio compression
Amplitude
Frequency
Phase
Mono, stereo, multi-track.

Technical suitability:
Recording level
Sample rate
Compression/limiting
File type.

Sound quality:
Handling noise
Hum
Hiss
Mic proximity
Interference.
Dialogue:
Voice clarity
Voice level
Microphone distance
Boom swing effect
Pick-up line.

Background sound:
Transport and other unwanted sounds
Film machinery
Reverberation
Strategies to manage background sound.

Atmos:
Buzz tracks
Pre-recorded
Foley FX
Sync techniques
Creative Sound FX
Track-laying
Splitting of dialogue tracks
Wild tracks
Atmospheres
Spot effects.
LO4 Present an edited work for film/television that uses a variety of visual and motion effects

Transitions:
Dissolves
Soft cuts
Fades
Wipes
Temporal and spatial displacement
Comic transitions.

Motion Effects:
Slow motion for dramatic intensification
Fast motion
Time lapse
Freeze frame

Layered Video Effects:
Picture in picture
Superimposition
Split screen.

Illusion effects:
Effect editors
Manipulate density and position of effects within a frame
Animating illusion effects
Keyframing.
## Learning Outcomes and Assessment Criteria

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<td><strong>LO1</strong></td>
<td>Create rhythm and pacing; using incidental music, within an edited work</td>
<td></td>
</tr>
<tr>
<td><strong>P1</strong></td>
<td>Select appropriate cutting points to create rhythm and pacing in a sequence during editing</td>
<td></td>
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<tr>
<td><strong>P2</strong></td>
<td>Select, import and organise suitable music files for a sequence</td>
<td></td>
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<tr>
<td><strong>LO2</strong></td>
<td>Apply colour grading of images, using industry-standard tools and techniques; in response to a brief</td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong></td>
<td>Evaluate a client brief, to determine the need for colour grading of images, applying industry-standard software tools</td>
<td></td>
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<tr>
<td><strong>P4</strong></td>
<td>Apply colour grading to images for the purpose of colour correction and aesthetic direction</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong></td>
<td>Perform tracklaying, mixing of sound sources and setting levels for a final master sequence</td>
<td></td>
</tr>
<tr>
<td><strong>P5</strong></td>
<td>Discuss the properties of sound and how these are manipulated to enhance film/television production</td>
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<tr>
<td><strong>P6</strong></td>
<td>Produce a final master sequence that integrates tracks, effects and level-setting of audio sources</td>
<td></td>
</tr>
<tr>
<td><strong>M1</strong></td>
<td>Analyse feedback to inform an iterative editing process, to enhance a final edited sequence</td>
<td>LO1 LO2</td>
</tr>
<tr>
<td><strong>M2</strong></td>
<td>Compare the results of colour grading, to select an approach that supports the aims of a brief</td>
<td>D1 Critically analyse the outcomes of an editing process; with regard to pacing, narrative, and colour grading</td>
</tr>
<tr>
<td><strong>M3</strong></td>
<td>Evaluate combinations of sound selection, placement and levels in relation to achieving the aims for a final master sequence</td>
<td>D2 Critically evaluate the impact of sound choices and editing decisions on audience perception of, and reaction to, a final master sequence</td>
</tr>
<tr>
<td>Pass</td>
<td>Merit</td>
<td>Distinction</td>
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</tr>
<tr>
<td><strong>LO4</strong> Present an edited work for film/television that uses a variety of visual and motion effects</td>
<td><strong>D3</strong> Analyse the impact of the visual effects on an audience's understanding and response to the narrative</td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong> Create transitions, motion effects and a layered video effect within an edited sequence.</td>
<td><strong>M4</strong> Manage the visual effects using an effect editing software to manipulate variables for dramatic purpose</td>
<td></td>
</tr>
<tr>
<td><strong>P8</strong> Apply an illusion visual effect that can be animated through key-framing</td>
<td></td>
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</tr>
</tbody>
</table>

Recommended resources

Textbooks


Websites
mediacollege.com Media College
Video editing
(Research)

nofilmschool.com No Film School
All sections
(General Reference)

videomaker.com Video Maker
All sections
(General Reference)

videos.pexels.com Pexels
Video
(Development Tool)

wfpp.cdrs.columbia.edu Women Film Pioneer Project
All sections
(Research)
Links

This unit links to the following related units:

Unit 2: Creative Media Industry
Unit 3: Professional Development
Unit 9: Light & Sound
Unit 26: Editing for Film and Television
Unit 27: Storyboarding
Unit 67: Scriptwriting for Film and Television
Unit 79: Television Practices
Unit 80: Television Studies
Unit 81: Single Camera Technique for Television
Unit 82: Television Studio Production
Unit 84: Live Studio Operations for Television
Unit 87: Producer and Director for Television Production
Unit 89: Photographic Practices

<table>
<thead>
<tr>
<th>Unit code</th>
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</table>

Introduction

The photographic profession is one which has both a long history and is rapidly evolving. The development of new technologies, in digital photography and digital image manipulation has changed the way that we take and process images. However, there remain constants within the practice of photography that underpin all aspects of the profession.

This unit introduces students to the use of a range of photographic equipment, techniques and processes to underpin the creation of photographic meaning. Consideration is given to how photographic meaning is constructed and students will develop an awareness of the technical and visual codes, as well as exploring ways in which to challenge these conventions. This exploration will allow students to enhance their visual language and realise their creative potential, and will encourage the development of transferable skills across photographic genres.
Learning Outcomes

By the end of this unit students will be able to:

1. Apply research and planning techniques, to develop a photographic strategy, in response to a given brief
2. Evaluate equipment, techniques and processes in order to realise a photographic product
3. Analyse the characteristics of photographic images in meeting a brief
4. Critically evaluate the selection and presentation of photographic images.
Essential Content

LO1 **Apply research and planning techniques, to develop a photographic strategy, in response to a given brief**

*Research techniques (primary, secondary)*
- Source material
- Other photographer
- Analysis
- Observation
- Testing
- Inspiration boards
- Empathy
- Audience awareness

*Planning*
- Organisation
- Communication
- Contingency
- Resources
- Time planning
- Shot lists
- Location scouting
- Logistics
- Tracking the creative journey

LO2 **Evaluate equipment, techniques and processes in order to realise a photographic product**

*Range and use of equipment*
- Cameras
- Lenses
- Accessories
- Props
- Equipment checks.
The shoot
Managing others
Health and Safety.
Control
Technical codes
Problem solving
Manipulation of light
Light supplementing
Flash
Exposure triangle
Post Production
Editing software
Image correction
Manipulation
Special effects.
Film and digital equipment and processes
Use of technical language

LO3 Analyse the characteristics of photographic images in meeting a brief
Visual codes:
Composition
Balance
Movement
Depth of field
Focal Point
Cohesion
Contrast
**Technical Codes:**
Lighting
Camera controls
Sequencing, relationship and narrative
Post production

**Fit for purpose:**
Specialisation
Genre
Client expectations
Audience
Communication intentions

**LO4 Critically evaluate the selection and presentation of photographic images**

*Critical selection*
Importance of editing
Contact sheets
Notating contacts
Objectivity/subjectivity
Value of critique

*Technical editing*
First edit
Second edit
Final edit

*Presentation techniques*
### Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</table>
| **LO1** Apply research and planning techniques, to develop a photographic strategy, in relation to a given brief | **P1** Evaluate a photography brief to identify areas for research and testing.  
**P2** Use research to develop a strategy for the production of photographic work in response to a brief. | **M1** Develop a photographic strategy that recognises the resources, equipment, location information, and documentation to support a photographic shoot. | **LO1 and LO2**  
**D1** Produce photographic products, that reflect a creative approach to using combinations of equipment, techniques and processes, in response to a given brief. |
| **LO2** Evaluate equipment, techniques and processes in order to realise a photographic product | **P3** Discuss the equipment, techniques and processes of photographic production.  
**P4** Demonstrate the use of photographic equipment, techniques and processes in response to a given brief. | **M2** Produce photographic experiments, utilising different lenses, cameras, lighting and processes, to evaluate their influence on outcome and quality. |
<table>
<thead>
<tr>
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<th>Distinction</th>
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</table>
| **LO3** Analyse the characteristics of photographic images in meeting a brief | **M3** Evaluate the relationship between creative intention of photographic products, image characteristics and the requirements of a given brief. | **LO3 and LO4**

**P5** Discuss the visual and compositional characteristics of photographic products and how these meet the needs of a given brief.  

**P6** Analyse the techniques and processes used to produce given photographic products.  

**D2** Present a collection of photographic products, selected to meet the needs of a given brief, reflecting an ability to precisely manage equipment, processes, and techniques in different contexts.

| **LO4** Critically evaluate the selection and presentation of photographic images. |
| **M4** Justify the selection of photographic images for presentation, with reference to context, technique and characteristics. |

**P7** Evaluate photographic products in order to select for presentation, in relation to a given brief.  

**P8** Present a selection of photographic products in response to a given brief.
Recommended Resources

Textbooks


**Journals**

*British Journal of Photography*

*PDN (Photo District News)*

**Links**

This unit links to the following related units:
### Unit 90: Studio Photography

<table>
<thead>
<tr>
<th>Unit code</th>
<th>D/618/1170</th>
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</thead>
<tbody>
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</table>

#### Introduction

The studio has been at the very heart of the professional photographic process since the mid-1900s. Early photographic methods required extremely long exposures to permanently record an image, and the reliability of a purpose-built studio, with its natural daylight, artificial sets and painted backdrops made it possible to record family and individual portraits in a practical and commercial way.

Although lighting technology and the quality of modern cameras have advanced dramatically, the photographic studio remains an integral tool for the professional image maker; giving practitioners ultimate control over the lighting, background and subject without the distractions of the outside world.

This unit aims to introduce students to the practical advantages and creative possibilities of working in a professional photographic studio. Students will be equipped with the skills, knowledge and understanding to be able to competently photograph a wide range of subjects using industry standard equipment and lighting techniques, within the context of the studio, to create professional final products.

On successful completion of this unit, students will create a portfolio of studio imagery, showcasing their skills with a range of creative, artistic and commercial subjects.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the historical and contemporary development of studio photographic practices and techniques
2. Explore studio practices and techniques to realise photographic outputs
3. Produce a range of studio-photographic outputs to meet a given brief
4. Present a body of studio-photographic outputs to an identified audience.
Essential Content

LO1 Discuss the historical and contemporary development of studio photographic practices and techniques

Historical development of studio photographic practices and lighting techniques
Portraiture
Family groups
Fine Art
Children/babies
Glamour

Specialist photography
Medical
Scientific
Forensic
Macro
Engineering

Special Interest
Fashion
Food
Pets

Corporate, commercial studio photographic practices
Tabletop
Products

Marketing
Promotional photos
Campaigns
Headshots
LO2  Explore studio practices and techniques to realise photographic outputs

Equipment

Lighting
Studio Strobe Lighting
Modeling Lamp
Lighting modifiers
Stands and lighting support
Flash meters
Triggers, slaves, flash sync
Key Light
Fill Light
Rim Light
Background Light
Hair Light
Lighting ratios
Soft/Hard lighting
Inverse Square Law

Cameras
Film Cameras
Digital Cameras
Medium format
Large format
Lenses
Filters
Extension tubes/bellows

Computers & Data storage
Sets and backdrops
Techniques/Processes

Shooting with continuous light
Mixing flash with continues light
Rear curtain flash sync
Multiple exposures

Lighting patterns and shapes

Split Lighting
Butterfly Lighting
Rembrandt Lighting
Broad/short Lighting
Copy lighting for reprographics

Post-production

Image sharpening
Colour correction
Brightness and contrast
Cropping

Image output

Film/darkroom printing
Digital
  File type, raw files, JPEG
  File size, compression
  Image size
  Images resolution

Editing-digital manipulation

Legal & Ethical

Model release forms
Public Liability

Health & Safety

Electrical safety
LO3 Produce a range of studio-photographic outputs to meet a given brief

Client Type
Individual/Personal
Professional/Corporate
Self

Client Requirements
Photo usage (e.g. personal, promotional, product, advertising, sales, publication)
Photo destination (e.g. personal use, print publication, online, corporate)

Photo type in relation to client requirements
Individual/Personal (e.g. family, portrait)
Professional/Corporate (e.g. fashion, product, food, scientific)

LO4 Present a body of studio-photographic outputs to an identified audience

Audience
Personal (e.g. home, personal album)
Public (e.g. published work, gallery display)
Professional (e.g. corporate use, corporate publication)

Commercial (e.g. advertising, promotional) Output formats
Wet film processing and printing
Commercial printing (e.g. brochures, books, campaign leaflets)
Marketing display boards (e.g. popup banners, portable exhibition displays)
Photo books (personal, model portfolio, commercial)
Online (e.g. social media profiles, web sites, catalogues/brochures)

TV monitors, projection (e.g. shop, restaurant displays, art installations)

Display requirements and techniques
Printing
Print finishing
Mounting
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th></th>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>Discuss the historical and contemporary development of studio photographic practices and techniques</td>
<td></td>
<td>LO1  LO2</td>
</tr>
<tr>
<td><strong>P1</strong></td>
<td>Discuss historical and contemporary genres in relation to studio photographic practice.</td>
<td>M1 Compare historical and contemporary genres, styles and techniques used in studio photographic practice.</td>
<td>D1 Evaluate historic and contemporary precedents to inform exploration of techniques and processes in realising photographic outputs.</td>
</tr>
<tr>
<td><strong>P2</strong></td>
<td>Describe studio photographic lighting techniques in relation to different photographic products.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong></td>
<td>Explore studio practices and techniques to realise photographic outputs</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong></td>
<td>Use studio lighting, sets and equipment to capture a range of photographic subjects.</td>
<td>P3 Use studio lighting, sets and equipment to capture a range of photographic subjects.</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong></td>
<td>Analyse studio photographic outputs based on experimentation with lighting techniques and practices.</td>
<td>M2 Assess studio photographic experiments to identify potential techniques for future application.</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong></td>
<td>Produce a range of studio-photographic outputs to meet a given brief</td>
<td></td>
<td>LO3  LO4</td>
</tr>
<tr>
<td><strong>P5</strong></td>
<td>Select studio lighting, equipment and techniques to meet the requirements of a given brief.</td>
<td>P5 Select studio lighting, equipment and techniques to meet the requirements of a given brief.</td>
<td>D2 Justify a body of work that meets the requirements of a given brief through the application of studio photographic techniques and processes.</td>
</tr>
<tr>
<td><strong>P6</strong></td>
<td>Create photographic studio outputs in response to a give brief.</td>
<td>M3 Analyse the outcomes of studio photography to identify images for further development.</td>
<td></td>
</tr>
<tr>
<td><strong>LO4</strong></td>
<td>Present a body of studio-photographic outputs to an identified audience.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong></td>
<td>Use post production techniques to finish photographic products.</td>
<td>M4 Evaluate the effectiveness of chosen studio-photographic practices and techniques in meeting a brief.</td>
<td></td>
</tr>
<tr>
<td><strong>P8</strong></td>
<td>Present a body of studio photographic works to an identified audience and gather feedback.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks

Websites
https://expertphotography.com/articles/ Expert Photography
https://www.magnumphotos.com Magnum Photos
https://photographylife.com PhotographyLife
Unit 91: Image Management & Editing Techniques

<table>
<thead>
<tr>
<th>Unit code</th>
<th>J/650/0018</th>
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<tbody>
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<td>Unit level</td>
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Introduction

This unit provides students with the opportunity to develop their image management and editing skills using industry standard software within a systematic workflow.

The application of digital technology in image capture throughout the creative media sector provides a dynamic means of working to client briefs through a wide range of editing techniques and publication options, file sharing and communication with the client throughout the assignment, and flexible approaches to asset management.

The editing process and techniques allow the photographer to provide many options in terms of colour, tone, effects and presentation medium to a client specific to a particular brief or media application such as production stills, product advertising, portraiture and promotional photography, sports and editorial and formatting for both print and digital.

Through the practices involved in editing and asset management, they will consolidate their knowledge of photographic, wider media industry knowledge and project planning skills. Through publishing their final portfolios in their chosen form such as print, digital, exhibition etc, students will consider the relationship between the viewers’ experience, their own creative and technical practice and the context of contemporary digital photography.
Learning Outcomes

By the end of this unit students will be able to:

1. Define image editing and management requirements based on a given brief.
2. Use industry standard software to prepare and manage RAW image files for editing.
3. Apply editing techniques to photographic images to meet the requirements of a given brief.
4. Present edited and published images to an identified audience.
Essential Content

LO1 Define image editing and management requirements based on a given brief

**Brief:**

Aims and Objectives

Target Audience

Publishing media (e.g., print, online, exhibition, display)

Context (e.g., documentary, advertising, portraiture, fine arts)

**Digital Technology**

- Capture Format (e.g., RAW, JPG, DNG)
- Camera type (e.g., APSC, M4/3, Full frame, Medium Format, Digital back)

**Asset Management and Workflow**

- Storage and backup (e.g., local, network, cloud storage)
- Backup policies
- Archiving and file versioning
- Choice of image editing software and filesharing
- Shared workspaces
- Client communication
- Timelines and milestones
- Naming conventions

**Editing requirements**

- Client's requirements and house photographic style
- Colour management
- Ethical and legal considerations of content editing
- Profiles
LO2 **Use industry standard software to prepare and manage RAW files for editing**

*Asset preparation and management*
- Capturing images from camera
- Image importing
- Library organisation and management, stacks, albums
- Image export settings

*Image Previewing*
- Applying image ratings
- Sorting images
- Filtering images
- Managing metadata
- Additional metadata

*Image review*
- Client sharing and invites
- Access control
- Image choices
- Online preview and presentation services
- Edited samples
- Colour and tone samples

LO3 **Apply editing techniques to photographic images to meet the requirements of a given brief**

*Correction*
- Colour temperature and balance
- Profiles
- Exposure control
- Lens correction
- Aspect transformation
Content editing and retouching
Dust removal
Content aware editing
Healing tools
Spot
Clone tool
Red eye removal
Portraiture plug-ins
Dodge and burn
Colour replacement

Adjustments
Tone curves
Levels
Colour grading
Colour space
Sharpness
Vibrance
Brightness and contrast
Adjustment layers
Shadows and highlights

Effects and filters
Monochrome conversion
Blur
Sharpening
Distortion
Film simulation
Lens simulation
Grain
border simulation
Presets and LUTS
LO4 **Present edited and published images to a defined audience**

*Digital media*
- Slideshow
- Web gallery
- Multimedia presentation
- Digital installation

*Print media*
- Prints (e.g., proof prints, exhibition prints, paper types)
- Book (e.g., hardback, paperback, printing type, binding type)
- Magazine

*Evaluation and review*
- Client feedback
- Peer and team feedback
- Technical review
- Market research and feedback
# Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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<tbody>
<tr>
<td><strong>LO1 Define image editing and management requirements based on a given brief.</strong></td>
<td></td>
<td><strong>LO1 LO2</strong></td>
</tr>
<tr>
<td><strong>P1</strong> Identify the aims and objectives of photographic brief</td>
<td><strong>M1</strong> Analyse alternative workflows to meet the requirements of a brief.</td>
<td><strong>D1</strong> Evaluate a digital workflow in managing image resources in response to a client brief</td>
</tr>
<tr>
<td><strong>P2</strong> Determine the technical requirements to fulfil a given brief</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LO2 Use industry standard software to prepare and manage RAW files for editing</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Develop a library structure to manage images for a given brief</td>
<td><strong>M2</strong> Assess image management and client communication tools to ensure appropriate permissions and security</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Use a file management and sharing structure to communicate stages of editing and development with the client</td>
<td></td>
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</tr>
<tr>
<td><strong>LO3 Apply editing techniques to photographic images to meet the requirements of a given brief</strong></td>
<td></td>
<td><strong>LO3 LO4</strong></td>
</tr>
<tr>
<td><strong>P5</strong> Explore corrective and creative editing tools and techniques required to produce images</td>
<td><strong>M3</strong> Analyse edited images to identify further editing needs and improvements to meet a given brief</td>
<td><strong>D2</strong> Evaluate a published photographic project to identify areas of good practice and areas for improvement</td>
</tr>
<tr>
<td><strong>P6</strong> Produce edited images using industry standard tools to meet a client brief</td>
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<tr>
<td><strong>LO4 Present a body of studio-photographic outputs to an identified audience.</strong></td>
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</tr>
<tr>
<td><strong>P7</strong> Prepare edited photographic images for a selected presentation medium</td>
<td><strong>M4</strong> Justify the techniques and processes used in developing edited and published photographic images to meet a given brief.</td>
<td></td>
</tr>
<tr>
<td><strong>P8</strong> Analyse feedback, from an identified audience, based on photographic images presented to an identified audience.</td>
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</tbody>
</table>
### Recommended Resources

#### Websites

<table>
<thead>
<tr>
<th>URL</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td><a href="https://helpx.adobe.com/uk/photoshop/tutorials.html">https://helpx.adobe.com/uk/photoshop/tutorials.html</a></td>
<td>Adobe Photoshop Tutorials</td>
</tr>
<tr>
<td><a href="https://helpx.adobe.com/lightroom-cc/tutorials.html">https://helpx.adobe.com/lightroom-cc/tutorials.html</a></td>
<td>Adobe Lightroom Tutorials</td>
</tr>
<tr>
<td><a href="https://learn.captureone.com/webinars/">https://learn.captureone.com/webinars/</a></td>
<td>Capture One Tutorials</td>
</tr>
<tr>
<td><a href="https://adobe.ly/3EDXbxf">https://adobe.ly/3EDXbxf</a></td>
<td>Adobe Raw Tutorials</td>
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Unit 92: Advanced Media Photography Practice

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Introduction

This unit provides students with the opportunity to develop their photographic skills within specific creative media industry contexts. From the initial proposal to a published portfolio, students will explore the practical, creative, commercial and wider collaborative aspects of photography practice in the creative media industries.

Media photography within the context of the creative sector can be applied across a wide range of media production disciplines such as within pre-production and stills for moving image, promotional photography for live events and marketing, publicity and marketing of media products, documentary and portraiture for online and print journalistic products as well as commercial photography for advertising of products and services. Within these activities, the photographer is part of a wider team of both media and business professionals with the role and requirements of the client being key to the produced photographic output.

In this unit students will expand their knowledge of the equipment, techniques and processes associated with producing a photographic portfolio for publishing or exhibiting in the format appropriate to the specific media industry context. Students will research and consider a range of photographic assignments and pitch ideas for a full proposal and then carry out the activities required to develop the planning, shooting, post-production and publishing of a professional portfolio.

Through this they will apply their technical photographic skills within a commercial media production environment based around client engagement, project planning through to publishing their final portfolios in the client's required form such as print, digital, exhibition.

This unit is intended to provide Centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30-credit unit, delivered over an extended period, Centres will be able to integrate photographic skills and techniques within specific media sector areas where there are a specific photography applications and products related to the wider media production.
Learning Outcomes

By the end of this unit students will be able to:

1. Develop a proposal for a published photographic portfolio in response to a given brief.
2. Produce a project plan, including specification of equipment, techniques and publication format to meet the requirements of a given brief.
3. Use industry-standard equipment, tools, and techniques to publish a professional standard photographic portfolio.
4. Evaluate audience feedback to identify areas of good practice and areas for improvement in media photographic work.
Essential Content

LO1 Develop a proposal for a published photographic portfolio, in response to a given brief

Research
Previous client work
Market styles and conventions
Photographic style and genre (e.g., colour, monochrome, realism, creative)
Contemporary and classic photography styling
Output media forms (e.g., online, print)
Mood boards, story boards
Market research and audience trends

Brief
Aims and Objectives
Identifying key project goals
Client requirements and target audience
Client communication and contract agreements
Budget
Resources

Context
Creative media sector
Documentary
Advertising
Portraiture
Moving image production
Client type and market image

Proposal
Pitching to a client
Formal Presentation
Concept summary
Existing work
Online portfolio
Negotiation of budget, timescales, content
Responding to client feedback
Agreed proposal

LO2 **Produce a project plan, including specification of equipment, techniques, and publication format to meet the requirements of a given brief**

*Technical requirements*
Location considerations and choice
Media production environments
Camera and lens choices
Lighting choices

*Project planning*
Project management tools and techniques
Logistical planning
Milestones and Timelines
Budget monitoring
Client feedback and communication
Output media

*Planning of shoots*
Products
Props, studio and set dressing
Hiring of personnel (e.g., models, assistants, makeup, wardrobe)
Planning and procurement of location facilities
Identifying risks and planning contingency arrangements
Archiving, online sharing and presentation services
LO3 Use industry-standard equipment, tools and techniques to publish a professional standard photographic portfolio

*Photo shoots*
Creative context and visual language
Professional approach
Resource management
Tracking and monitoring creative processes
Lighting management
Social media promotion
Consistency in approach to client brief
Integration with client media production activities

*Photographic Techniques*
Documentary style
Candid and posed portraiture
Still life
Creative Processes - depth of field control, composition, application of in-camera effects
Asset Management
Editing processes and archiving

*Publishing*
Online portfolio
Website
Social media
Book / magazine printing
Exhibition print
Printed portfolio
Paper choice
Colour management and profiles
Projected installation
LO4 Evaluate audience feedback to identify areas of good practice and areas for improvement in media photographic work

Feedback
Client
Peer
Intended client audience
Wider audience
Q&A sessions, webinars
Survey/questionnaire
Focus group

Review
Client expectations
Product impact
Revision
Outcome and feedback metrics
Feedback analysis

Evaluation and improvement
Review photographic processes
Interpretation of client brief
Technical review
Improvements and recommendations
Critical evaluation of photographic style and approach
## Learning Outcomes and Assessment Criteria

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1 Develop a proposal for a published photographic portfolio, in response to a given brief.</strong></td>
<td><strong>LO1 LO2</strong></td>
<td><strong>D1</strong></td>
</tr>
<tr>
<td>P1 Analyse a brief to define the aims and objectives of photographic media assignment</td>
<td>M1 Evaluate alternative proposals to determine best approach in meeting client needs.</td>
<td>Critically analyse the developed proposal and project plan in response to a client brief</td>
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<tr>
<td>P2 Research photographic concepts and practices appropriate to the client brief</td>
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<tr>
<td><strong>LO2 Produce a project plan, including specification of equipment, techniques and publication format to meet the requirements of a given brief</strong></td>
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<tr>
<td>P3 Define the technical resources and photographic processes required to meet a client brief</td>
<td>M2 Analyse the range of resources that will best meet a client's requirements</td>
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<tr>
<td>P4 Develop a project plan that includes processes, resources and timelines necessary to meet a client brief</td>
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<tr>
<td><strong>LO3 Use industry-standard equipment, tools and techniques to publish a professional standard photographic portfolio</strong></td>
<td><strong>LO3 LO4</strong></td>
<td><strong>D2</strong></td>
</tr>
<tr>
<td>P5 Carry out the setup and processes of photoshoots to fulfil a client brief</td>
<td>M3 Analyse photographic work to refine presented output for a client</td>
<td>Critically analyse a published photographic work to identify potential improvements to process and techniques for future work.</td>
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<td>P6 Produce and edit a portfolio of images using industry standard tools and techniques to meet a client brief</td>
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<tr>
<td><strong>LO4 Evaluate audience feedback to identify areas of good practice and areas for improvement in media photographic work</strong></td>
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<tr>
<td>P7 Gather feedback from client and wider audience in response to a presented photographic portfolio.</td>
<td>M4 Evaluate produced work in relation to the quality of output, publishing medium</td>
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<tr>
<td>P8</td>
<td>Analyse feedback in relation to the photographic tools and techniques utilised</td>
<td>and success in meeting the requirements of a brief</td>
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**Recommended Resources**

**Websites**

- https://rps.org/resources/
- https://www.pixpa.com/blog/how-to-become-a-professional-photographer
- https://www.the-aop.org/information/the-industry
- https://www.socialmediaweektoronto.com/2016/05/30/diversity-matters-social-media/
- https://www.shutterbug.com/content/project-management-photographers-organization-means-more-filing-photos
- https://www.photographerswithoutborders.org/code-of-ethics

Royal Photographic Society General Reference
PixPA General Reference
Association of Photographers General Reference
Social Media Week Online Magazine
SLR Lounge Online Magazine
Shutterbug Blog
Photography Life Online Magazine
Photographers Without Borders General Reference
Unit 93: Videography

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Introduction

The fast-paced, stimulating and constantly evolving world of online video content has created huge demand and relevancy to the field of videography. Whilst being a term still widely misunderstood, videography is a pervasive and powerful tool within modern culture, entertainment, and commerce. In essence, videography accounts for all moving image content outside of narrative or documentary film, high-end commercials, or multi-camera productions. Therefore, social media video content, online advertising, instructional or educational videos and most online brand video communication can be said to fall within the scope of videography. The role of the videographer requires a diverse set of skills and an advanced command of the language of the moving image.

This unit allows students to develop the skills and techniques necessary for videography, whilst also grasping the full scope of content one might produce. Students will explore the camera and editing techniques most relevant to videography and become proficient in the workflow of producing a video product from start to finish.
Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the processes and practices of videography through contemporary precedent.
2. Explore the iterative process and techniques of video production.
3. Use industry-standard tools and techniques to develop a video product in response to a given brief.
4. Evaluate the outcome of a videography project to identify areas for improvement.
Essential Content

**LO1 Discuss the processes and practices of videography through contemporary precedent**

*Videography genres*
- Promotional
- Informational
- Live event
- YouTube Content / “B Roll”

*Video audiences and clients*
- Social media users
- Online consumers
- Brands
- Business-to-business

*Video production workflow*
- Pitches
- Shot lists
- Test shoots
- Shooting for the edit

*Contextual research*
- Videography vs cinematography
- Video trends and tropes
- Amateur vs professional equipment
LO2  **Explore the iterative process and techniques of video production**

*Project ideation*
- Concept development
- Style and tone
- Brand perception
- Current trends
- Intended video product (e.g., promotional video, event coverage, travel video etc.)

*Camera techniques*
- Exposure
- Composition
- Depth of field
- Slow-motion and time-lapse
- Handheld camerawork
- Stabilisation
- In-camera transitions

*Editing techniques*
- Rhythmic editing
- Retiming
- Continuity editing
- Non-continuity editing
- Sound mixing
- Colour correction and grading
LO3 Use industry standard tools and techniques to develop a video product in response to a given brief

*Camera features*
- Interchangeable lenses
- Creative frame rates
- Picture profiles
- Codecs and resolutions

*Camera movement equipment*
- Tripods
- Gimbals
- Sliders
- Shoulder rigs

*Lighting equipment*
- Key light
- Fill light
- Back light
- Hard lighting
- Soft lighting
- Diffusion

*Editing tools*
- Cutting and trimming
- Retiming
- Masking
- Music and SFX
- LUTs
LO4  **Present a videography product to a defined audience.**

**Audience**
- Consumer opinion
- Client opinion
- Professional
- Non-professional

**Sequence evaluation**
- Critique
- Engagement
- Technical soundness
- Meeting the needs of a brief
- Creativity

**Responding to feedback**
- Areas for improvement
- Range of shots
- Use of equipment
## Learning Outcomes and Assessment Criteria

<table>
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<th>Merit</th>
<th>Distinction</th>
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<td><strong>LO1 Discuss the processes and practices of videography through contemporary precedent</strong></td>
<td><strong>LO1 LO2</strong></td>
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<tr>
<td>P1 Describe the features that differentiate videography from other creative media practices</td>
<td>M1 Evaluate the impact of audience demand and brand perception on creative video production</td>
<td>D1 Experiment with the practical application of videography techniques, on the basis of contextual research, to inform future practice</td>
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<td>P2 Explain the role of the videographer and their typical production workflow</td>
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<td><strong>LO2 Explore the iterative process and techniques of video production</strong></td>
<td><strong>LO3 LO4</strong></td>
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<tr>
<td>P3 Practice the process of ideation and concept development for video projects</td>
<td>M2 Research a range of video products to identify and analyse the techniques they utilise</td>
<td>D2 Critically analyse captured sequences to determine areas for improvement in relation to camerawork, lighting, audio and post-production.</td>
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<td>P4 Develop an industry-standard approach to the use of video production equipment, and of post-production software</td>
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<td><strong>LO3 Use industry standard tools and techniques to develop a video product in response to a given brief</strong></td>
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<td>P5 Prepare technical requirements for a video production, based on a given brief</td>
<td>M3 Undertake post-production processes for a video product, including editing, sound design and colour grading</td>
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<td>P6 Set up and use suitable production equipment to capture assets for a video product</td>
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<td><strong>LO4 Present a videography product to a defined audience.</strong></td>
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<td>P7 Discuss the processes and techniques used in producing a video product for a given brief</td>
<td>M4 Evaluate edited sequences in relation to production quality, creativity and success in meeting the requirements of a brief</td>
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<td>P8 Analyse feedback in relation to the videography techniques utilised.</td>
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Recommended Resources

Textbooks


11 Appendices
Appendix 1: Mapping of HND in Creative Media Production against FHEQ Level 5

### Key

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<td>TS</td>
<td>Transferable Skills</td>
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The qualification will be awarded to students who have demonstrated:

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<tr>
<th>FHEQ Level 5 descriptor</th>
<th>Creative Media Production HND Programme Outcome</th>
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<tr>
<td>Knowledge and critical understanding of the well-established principles of their area(s) of study, and of the way in which those principles have developed.</td>
<td>KU1 Knowledge and understanding of the fundamental principles and practices of the contemporary global creative media production industry.</td>
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<td>KU2 Knowledge and understanding of the external creative industries environment and its impact upon local, national and global levels of strategy, behaviour, management and sustainability.</td>
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<td>KU3 Understanding and insight into different creative media production practices, their diverse nature, purposes, structures and operations and their influence upon the external environment.</td>
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<td>KU4 A critical understanding of the ethical, legal, professional, and operational frameworks within which the creative industries operate.</td>
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<td>KU5 A critical understanding of processes, procedures and practices for effective management of products, services and people.</td>
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<td>FHEQ Level 5 descriptor</td>
<td>Creative Media Production HND Programme Outcome</td>
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<tr>
<td>KU6</td>
<td>A critical understanding of the evolving concepts, theories and models within the study of creative media production across a range of practical and hypothetical scenarios.</td>
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<td>KU7</td>
<td>An ability to evaluate and analyse a range of concepts, theories and models to make appropriate creative media production decisions.</td>
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<td>KU8</td>
<td>An appreciation of the concepts and principles of CPD, staff development, leadership and reflective practice as methods and strategies for personal and people development.</td>
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<tr>
<td>CS1</td>
<td>Apply knowledge and understanding of essential concepts, principles and models within the contemporary global creative industries.</td>
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<tr>
<td>AS1</td>
<td>Evidence the ability to show client relationship management and develop appropriate policies and strategies to meet stakeholder expectations.</td>
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<tr>
<td>AS2</td>
<td>Apply innovative creative media production ideas to develop and create new products or services that respond to the changing nature of the creative industries.</td>
</tr>
<tr>
<td>AS3</td>
<td>Integrate theory and practice through the investigation and examination of practices in the workplace.</td>
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<tr>
<td>AS4</td>
<td>Develop outcomes for clients/businesses using appropriate practices and data to make justified recommendations.</td>
</tr>
<tr>
<td>CS2</td>
<td>Develop different strategies and methods to show how resources (human, financial and information) are integrated and effectively managed to successfully meet objectives.</td>
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</table>

Ability to apply underlying concepts and principles outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context.
<table>
<thead>
<tr>
<th>FHEQ Level 5 descriptor</th>
<th>Creative Media Production HND Programme Outcome</th>
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<tbody>
<tr>
<td>Knowledge of the main methods of enquiry in the subject(s) relevant to the named award, and ability to evaluate critically the appropriateness of different approaches to solving problems in the field of study.</td>
<td>CS3</td>
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<td>KU10</td>
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<td>An understanding of the limits of their knowledge, and how this influences analysis and interpretations based on that knowledge.</td>
<td>TS1</td>
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Typically, holders of the qualification will be able to:

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<th>FHEQ Level 5 descriptor</th>
<th>Creative Media Production HND Programme Outcome</th>
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<tbody>
<tr>
<td>Use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis.</td>
<td>TS3 Competently use digital literacy to access a broad range of research sources, data and information.</td>
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<tr>
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<td>CS6 Interpret, analyse and evaluate a range of data, sources and information to inform evidence-based decision-making.</td>
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<td></td>
<td>CS7 Synthesise knowledge and critically evaluate strategies and plans to understand the relationship between theory and real-world creative industry scenarios.</td>
</tr>
<tr>
<td>Effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences, and deploy key techniques of the discipline effectively.</td>
<td>TS4 Communicate confidently and effectively, both orally and in writing, internally and externally, with creative industry professionals and other stakeholders.</td>
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<td>TSS Communicate ideas and arguments in an innovative manner using a range of digital media.</td>
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<td>AS5 Locate, receive and respond to a variety of information sources (e.g. textual, numerical, graphical and computer-based) in defined contexts.</td>
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<td>TS6 Demonstrate strong interpersonal skills, including effective listening and oral communication skills, as well as the associated ability to persuade, present, pitch and negotiate.</td>
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<tr>
<td>FHEQ Level 5 descriptor</td>
<td>Creative Media Production HND Programme Outcomes</td>
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</tr>
<tr>
<td>Undertake further training, develop existing skills and acquire new competences that will enable them to assume significant responsibility within organisations.</td>
<td>TS7 Identify personal and professional goals for Continuing Professional Development to enhance competence to practise within a chosen creative industries field.</td>
</tr>
<tr>
<td>TS8 Take advantage of available pathways for Continuing Professional Development through higher education and Professional Body Qualifications.</td>
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Holders will also have:

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<th>FHEQ Level 5 descriptor</th>
<th>Creative Media Production HND Programme Outcomes</th>
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<tbody>
<tr>
<td>The qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making.</td>
<td>TS9 Develop a range of skills to ensure effective team working, independent initiatives, organisational competence and problem-solving strategies.</td>
</tr>
<tr>
<td>TS10 Reflect adaptability and flexibility in approach to creative media production, showing resilience under pressure and meeting challenging targets within given deadlines.</td>
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<tr>
<td>TS11 Use quantitative skills to manipulate data, evaluate and verify existing theory.</td>
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<tr>
<td>CS8 Evaluate the changing needs of the creative industries and have confidence to self-evaluate and undertake additional CPD as necessary.</td>
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<tr>
<td>TS12 Emotional intelligence and sensitivity to diversity in relation to people and cultures.</td>
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## Appendix 2: HNC/HND Creative Media Production Programme Outcomes for Students

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## Appendix 3: Glossary of terms used for internally assessed units

This is a summary of the key terms used to define the requirements within units.

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<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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</table>
| Analyse           | Present the outcome of methodical and detailed examination either:  
|                   | • breaking down a theme, topic or situation in order to interpret and study the interrelationships between the parts and/or  
|                   | • of information or data to interpret and study key trends and interrelationships.  
|                   | Analysis can be through activity, practice, written or verbal presentation.                                                                                                                                                                                                                                                                                                                              |
| Apply             | Put into operation or use.  
|                   | Use relevant skills/knowledge/understanding appropriate to context.                                                                                                                                                                                                                                                                                                                                         |
| Arrange           | Organise or make plans.                                                                                                                                                                                                                                                                                                                                                                                  |
| Assess            | Offer a reasoned judgement of the standard/quality of a situation or a skill informed by relevant facts.                                                                                                                                                                                                                                                                                               |
| Calculate         | Generate a numerical answer with workings shown.                                                                                                                                                                                                                                                                                                                                                       |
| Carry out         | To put into execution.                                                                                                                                                                                                                                                                                                                                                                                   |
| Communicate       | Convey ideas or information to others.                                                                                                                                                                                                                                                                                                                                                                  |
| Compare           | Identify the main factors relating to two or more items/situations or aspects of a subject that is extended to explain the similarities, differences, advantages and disadvantages.  
<p>|                   | This is used to show depth of knowledge through selection of characteristics.                                                                                                                                                                                                                                                                                                                             |
| Compose           | Create or make up or form.                                                                                                                                                                                                                                                                                                                                                                                |
| Conduct           | Organise and carry out                                                                                                                                                                                                                                                                                                                                                                                   |
| Create/Construct  | Skills to make or do something, for example a display or set of accounts.                                                                                                                                                                                                                                                                                                                                                                                            |
| Critically analyse| Separate information into components and identify characteristics with depth to the justification.                                                                                                                                                                                                                                                                                                         |
| Critically evaluate| Make a judgement, taking into account different factors and using available knowledge/experience/evidence where the judgement is supported in depth.                                                                                                                                                                                                                       |
| Define            | State the nature, scope or meaning.                                                                                                                                                                                                                                                                                                                                                                       |
| Demonstrate       | Show knowledge and understanding.                                                                                                                                                                                                                                                                                                                                                                           |</p>
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>Describe</td>
<td>Give an account, including all the relevant characteristics, qualities and events.</td>
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<tr>
<td>Design</td>
<td>Plan and present ideas to show the layout/function/workings/object/system/process.</td>
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<tr>
<td>Determine</td>
<td>Ascertain or establish exactly by research or calculation.</td>
</tr>
<tr>
<td>Develop</td>
<td>Grow or progress a plan, ideas, skills and understanding.</td>
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<tr>
<td>Differentiate</td>
<td>Recognise or determine what makes something different.</td>
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<tr>
<td>Discuss</td>
<td>Consider different aspects of a theme or topic, how they interrelate, and the extent to which they are important.</td>
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<tr>
<td>Evaluate</td>
<td>Work draws on varied information, themes or concepts to consider aspects, such as:</td>
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<td>• strengths or weaknesses</td>
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<td>• advantages or disadvantages</td>
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<td>• alternative actions</td>
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<td>• relevance or significance</td>
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<td></td>
<td>Students’ inquiries should lead to a supported judgement showing relationship to its context. This will often be in a conclusion. Evidence will often be written but could be through presentation or activity.</td>
</tr>
<tr>
<td>Explain</td>
<td>To give an account of the purposes or reasons.</td>
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<tr>
<td>Explore</td>
<td>Skills and/or knowledge involving practical research or testing.</td>
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<tr>
<td>Give</td>
<td>To provide examples, justifications and/or reasons in a context.</td>
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<tr>
<td>Identify</td>
<td>Indicate the main features or purpose of something by recognising it and/or being able to discern and understand facts or qualities.</td>
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<tr>
<td>Illustrate</td>
<td>Make clear by using examples or provide diagrams.</td>
</tr>
<tr>
<td>Indicate</td>
<td>Point out, show.</td>
</tr>
<tr>
<td>Integrate</td>
<td>To make up, combine, or complete to produce a whole or a larger coherent unit.</td>
</tr>
<tr>
<td>Interpret</td>
<td>State the meaning, purpose or qualities of something through the use of images, words or other expression.</td>
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<tr>
<td>Investigate</td>
<td>Conduct an inquiry or study into something to discover and examine facts and information.</td>
</tr>
<tr>
<td>Justify</td>
<td>Students give reasons or evidence to support an opinion or prove something right or reasonable.</td>
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<tr>
<td>Term</td>
<td>Definition</td>
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<tr>
<td>List</td>
<td>Provide information as an item by time record of names or things.</td>
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<tr>
<td>Manage</td>
<td>Engage with or influence an activity.</td>
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<tr>
<td>Outline</td>
<td>Set out the main points/characteristics.</td>
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<tr>
<td>Perform</td>
<td>Carry out or execute what has to be done to complete a given activity or to demonstrate personal achievement for an audience.</td>
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<tr>
<td>Plan</td>
<td>Consider, set out and communicate what is to be done.</td>
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<tr>
<td>Produce</td>
<td>To bring into existence.</td>
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<tr>
<td>Reconstruct</td>
<td>To assemble again/reorganise/form an impression.</td>
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<tr>
<td>Record</td>
<td>To systematically retain or refine information using various media in formats that are appropriate to the task or response to an assignment of brief.</td>
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<tr>
<td>Report</td>
<td>Adhere to protocols, codes and conventions where findings or judgements are set down in an objective way.</td>
</tr>
<tr>
<td>Research</td>
<td>To proactively seek information and can identify the means and resources to do so. Information should be reviewed and used to inform the progress of work, performance, or practice. Findings could be used to make choices, make recommendations or reach new conclusions.</td>
</tr>
<tr>
<td>Review</td>
<td>Make a formal assessment of work produced. The assessment allows students to:</td>
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<td>- appraise existing information or prior events;</td>
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<td>- reconsider information with the intention of making changes, if necessary.</td>
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<tr>
<td>Select</td>
<td>To choose the best or most suitable option whether this is of materials, techniques, equipment or processes. The options and choices should be based on specific criteria.</td>
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<tr>
<td>Show</td>
<td>Work, performance or practice that presents evidence using knowledge, understanding and skills.</td>
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<tr>
<td>Show how</td>
<td>Demonstrate the application of certain methods/theories/concepts.</td>
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<tr>
<td>Stage &amp; Manage</td>
<td>Organisation and management skills, for example running an event or a business pitch.</td>
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<tr>
<td>State</td>
<td>Express.</td>
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<tr>
<td>Suggest</td>
<td>Give possible alternatives, produce an idea, or put forward an idea or plan for consideration.</td>
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<td>Definition</td>
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<tr>
<td>Summarise</td>
<td>To gather together all of the main aspects of a given situation or experience in a condensed format.</td>
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<tr>
<td>Take-off</td>
<td>To analyse drawings and specifications in order identify elements.</td>
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<tr>
<td>Undertake</td>
<td>Use a range of skills to perform a task, research or activity.</td>
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### Appendix 4: Assessment methods and techniques for Higher Nationals

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<thead>
<tr>
<th>Assessment technique</th>
<th>Description</th>
<th>Transferable skills development</th>
<th>Formative or Summative</th>
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<tbody>
<tr>
<td>Academic graphic display</td>
<td>This technique asks students to create documents providing well-presented information for a given purpose. Could be a hard or soft copy.</td>
<td>Creativity, Written communication, Information and communications, Technology, Literacy</td>
<td>Formative, Summative</td>
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<tr>
<td>Case study</td>
<td>This technique presents students with a specific example to which they must select and apply knowledge.</td>
<td>Reasoning, Critical thinking, Analysis</td>
<td>Formative, Summative</td>
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<tr>
<td>Discussion forum</td>
<td>This technique allows students to express their understanding and perceptions about topics and questions presented in the class or digitally, for example, online groups, blogs.</td>
<td>Oral/written communication, Appreciation of diversity, Critical thinking and reasoning, Argumentation</td>
<td>Formative</td>
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<td>Assessment technique</td>
<td>Description</td>
<td>Transferable skills development</td>
<td>Formative or Summative</td>
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<tr>
<td>Independent research</td>
<td>This technique is an analysis of research organised by the student from secondary sources and, if applicable, primary sources.</td>
<td>Information and communications technology, Literacy, Analysis</td>
<td>Formative</td>
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<tr>
<td>Oral/Viva</td>
<td>This technique asks students to display their knowledge of the subject via questioning.</td>
<td>Oral communication, Critical thinking, Reasoning</td>
<td>Summative</td>
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<tr>
<td>Peer review</td>
<td>This technique asks students to provide feedback on each other’s performance. This feedback can be collated for development purposes.</td>
<td>Teamwork, Collaboration, Negotiation</td>
<td>Formative, Summative</td>
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<tr>
<td>Presentation</td>
<td>This technique asks students to deliver a project orally or through demonstration.</td>
<td>Oral communication, Critical thinking, Reasoning, Creativity</td>
<td>Formative, Summative</td>
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<td>Assessment technique</td>
<td>Description</td>
<td>Transferable skills development</td>
<td>Formative or Summative</td>
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<td>Production of an artefact/performance or portfolio</td>
<td>This technique requires students to demonstrate that they have mastered skills and competencies by producing something. Some examples are creative media production plans, using a piece of equipment or a technique, building models, developing, interpreting, and using maps.</td>
<td>Creativity, Interpretation, Written and oral communication, Interpretation, Decision-making, Initiative, Information and Communications, Technology, Literacy, etc.</td>
<td>Summative</td>
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<tr>
<td>Assessment technique</td>
<td>Description</td>
<td>Transferable skills development</td>
<td>Formative or Summative</td>
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<td>Project</td>
<td>This technique is a large-scale activity requiring self-direction, planning, research, exploration, outcome and review.</td>
<td>Written communication, Information, Literacy, Creativity, Initiative</td>
<td>Summative</td>
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<tr>
<td>Role playing</td>
<td>This technique is a type of case study, in which there is an explicit situation established, with students playing specific roles, understanding what they would say or do in that situation.</td>
<td>Written and oral communication, Leadership, Information literacy, Creativity, Initiative</td>
<td>Formative</td>
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<tr>
<td>Self-reflection</td>
<td>This technique asks students to reflect on their performance, for example, to write statements of their personal goals for the course at the beginning of the course, what they have learned at the end of the course and their assessment of their performance and contribution; completion of a reflective journal from work experience, detailing skills acquired for employability.</td>
<td>Self-reflection, Written communication, Initiative, Decision-making, Critical thinking</td>
<td>Summative</td>
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<td>Assessment technique</td>
<td>Description</td>
<td>Transferable skills development</td>
<td>Formative or Summative</td>
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| Simulated activity    | This technique is a multi-faceted activity based on realistic work situations. | Self-reflection  
Written communication  
Initiative  
Decision-making  
Critical thinking | Formative  
Summative |
| Team assessment       | This technique asks students to work together to show skills in defining and structuring an activity as a team.  
All team assessment should be distributed equally, each of the group members performing their role, and then the team collates the outcomes, and submits it as a single piece of work. | Collaboration  
Teamwork  
Leadership  
Negotiation  
Written and oral communication | Formative  
Summative |
| Tiered knowledge      | This technique encourages students to identify their gaps in knowledge. Students record the main points they have captured well and those they did not understand. | Critical thinking  
Analysis  
Interpretation  
Decision-making  
Oral and written communication | Formative |
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<th>Assessment technique</th>
<th>Description</th>
<th>Transferable skills development</th>
<th>Formative or Summative</th>
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<tbody>
<tr>
<td>Time constrained assessment</td>
<td>This technique covers all assessment that needs to be done within a Centre-specified time constrained period on-site.</td>
<td>Reasoning, Analysis, Written communication, Critical thinking, Interpretation</td>
<td>Summative</td>
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<tr>
<td>Top ten</td>
<td>This technique asks students to create a 'top ten' list of key concepts presented in the assigned reading list.</td>
<td>Teamwork, Creativity, Analysis, Collaboration</td>
<td>Formative</td>
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<tr>
<td>Written task or report</td>
<td>This technique asks students to complete an assignment in a structured written format, for example, a Creative Media Production plan, a report, marketing communication, set of instructions, giving information.</td>
<td>Reasoning, Analysis, Written communication, Critical thinking, Interpretation</td>
<td>Summative</td>
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## Appendix 5: Transferable skills mapping

### Level 4 Higher National Certificate in Creative Media Production: mapping of transferable employability and academic study skills

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<th>Interpersonal Skills</th>
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<td>Critical Thinking/</td>
<td>Decision-making</td>
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<td>Communication</td>
<td>Effective</td>
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<td>Intra-personal Skills</td>
<td>Interpersonal Skills</td>
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<td>Problem-solving</td>
<td>Critical Thinking/</td>
<td>Plan Prioritise</td>
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<td>Analysis</td>
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<td>Decision-making</td>
<td>Self-management</td>
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<td>Effective Communication</td>
<td>Independent Learning</td>
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<td>Digital Literacy</td>
<td>Self-reflection</td>
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<td>Numeracy</td>
<td>Teamwork</td>
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<td>Leadership</td>
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Appendix 6: Recognition of Prior Learning

QCF Pearson BTEC Level 4 Higher National Certificate in Creative Media Production unit content mapped to the Level 4 units available in the RQF Pearson BTEC Higher National in Creative Media Production

HNCs in Creative Media Production: Unit Mapping Overview

This mapping document is designed to support centres who wish to recognise student achievement in older QCF Higher Nationals within the new RQF suites. The document demonstrates where content is covered in the new suite, and where there is new content to cover to ensure full coverage of learning outcomes.

P – Partial mapping (some topics from the old unit appear in the new unit)

X – Full mapping + new (all the topics from the old unit appear in the new unit, but new unit also contains new topic(s))

N – New unit

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