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

Pearson

About Pearson

We are the world's leading learning company operating in countries all around the world. We provide content, assessment and digital services to learners, educational institutions, employers, governments and other partners globally. We are committed to helping equip learners with the skills they need to enhance their employability prospects and to succeed in the changing world of work. We believe that wherever learning flourishes so do people.

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4.2 Programme structures New pathway structure tables for Media Photography	28-47
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4.2.2 Pearson BTEC Level 5 Higher National Diploma in Creative Media Production Added new HND pathway structure table for Media Photography pathway	47
10 Higher Nationals Creative Media Production Units Added new units 89, 90, 91, 92, 93	886–926
11 Appendices Updated Appendix 2 to include new units	933
11 Appendices Updated Appendix 5 to include new units	948

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Unit 39 Corrected all references of Unit 39: Advanced Television Studies to Unit 39: Advanced Television Practices	153, 162, 234, 253, 320, 328, 352, 404, 420, 459, 468, 505, 560, 561, 582, 590, 625, 647, 654, 637

Earlier issue(s) show(s) previous changes.

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:

Pathway	Specialist Units
Sound Media	• Audio Practices • Audio Studies • Scriptwriting for Sound
Film	• Film Practices • Film Studies • Editing for Film & Television
Television	• Television Practices • Television Studies • Editing for Film & Television
Journalism	• Journalism Practices • Journalism & Society • Digital Page Production
Web & App Development	• Web & App Development Practices • Web & App Development in Context • Web Development

Pathway	Specialist Units
Motion Graphics	• Motion Graphics Practices • Visual Effects & Motion Graphics Cultures • Typography
Visual Effects	• Visual Effects Practices • 3D Modelling • Visual Effects & Motion Graphics Cultures
Game Development	• Game Development Practices • Games in Context • Game Design
Media Photography	• Photographic Practices • Studio Photography • Image Management & Editing Techniques

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.

Pathway	Fields of Employment
Sound Media	Radio Broadcast Technician Podcast Production Sound for Games Development Sound for Film & Television
Film	Film Editing Film Production Film Scriptwriting Art Direction Production Design
Television	Video Editing Television Production Television Scriptwriting Television Studio Operations
Journalism	Digital Journalism Print Journalism Editing Reporting
Web & App Development	Web Design Web Development Mobile App Development Mobile App Design
Motion Graphics	Motion Graphics Design Motion Graphics Production
Visual Effects	Visual Effects Design Visual Effects Development Visual Effects Editing Visual Effects Compositing Digital Art Development
Game Development	Game Design Game Programming Concept Art Development
Media Photography	Film Stills Photographer Videographer Media Event Photographer

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.

Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Sound Media)		Unit credit	Level
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 10. This may include one Specialist Unit from another pathway.)			

Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Film)		Unit credit	Level
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*	**7 Film Practices**	15	4
Specialist Unit *Mandatory*	**8 Film Studies**	15	4
Specialist Unit *Mandatory*	**26 Editing for Film & Television**	15	4
Plus 30 credits from the available Level 4 units listed in Section 10. This may include one Specialist Unit from another pathway.			

Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Television)		Unit credit	Level
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*	**79 Television Practices**	15	4
Specialist Unit *Mandatory*	**80 Television Studies**	15	4
Specialist Unit *Mandatory*	**26 Editing for Film & Television**	15	4
Plus 30 credits from the available Level 4 units listed in Section 10. This may include one Specialist Unit from another pathway.			

Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Journalism)		Unit credit	Level
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*	**10 Journalism Practices**	15	4
Specialist Unit *Mandatory*	**11 Journalism & Society**	15	4
Specialist Unit *Mandatory*	**12 Digital Page Production**	15	4
Plus 30 credits from the available Level 4 units listed in Section 10. This may include one Specialist Unit from another pathway.			

Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Web & App Development)		Unit credit	Level
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*	**13 Web & App Development Practices**	15	4
Specialist Unit *Mandatory*	**14 Web & App Development in Context**	15	4
Specialist Unit *Mandatory*	**15 Web Development**	15	4
Plus 30 credits from the available Level 4 units listed in Section 10. This may include one Specialist Unit from another pathway.			

Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Motion Graphics)		Unit credit	Level
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*	**16 Motion Graphics Practices**	15	4
Specialist Unit *Mandatory*	**17 Visual Effects & Motion Graphics Cultures**	15	4
Specialist Unit *Mandatory*	**18 Typography**	15	4
Plus 30 credits from the available Level 4 units listed in Section 10. This may include one Specialist Unit from another pathway.			

Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Visual Effects)		Unit credit	Level
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*	**17 Visual Effects & Motion Graphics Cultures**	15	4
Specialist Unit *Mandatory*	**19 Visual Effects Practices**	15	4
Specialist Unit *Mandatory*	**20 3D Modelling**	15	4
Plus 30 credits from the available Level 4 units listed in Section 10. This may include one Specialist Unit from another pathway.			

Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Game Development)		Unit credit	Level
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 10. This may include one Specialist Unit from another pathway.			

Pearson BTEC Level 4 Higher National Certificate in Creative Media Production (Media Photography)		Unit credit	Level
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 10. This may include one Specialist Unit from another pathway.			

4.2.2 Pearson BTEC Level 5 Higher National Diploma in Creative Media Production

Level 4	Sound Media	Film	Television	Journalism	Web & App Development	Motion Graphics	Visual Effects	Game Development
Level 5	Sound Media	Film	Television	Journalism	Web & App Development	Motion Graphics	Visual Effects	Game Development

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)		Unit credit	Level
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 10. This may include one Specialist Unit from another pathway.			
Level 5 Units:			
Core Unit *Mandatory*	**36 Collaborative Project (Pearson-set)**	15	5
Core Unit *Mandatory*	**37 Personal Professional Development**	15	5
Specialist Unit *Mandatory*	**38 Advanced Sound Media Studies**	30	5
Plus 60 credits from the available Level 5 units listed in Section 10. This may include one Specialist Unit from another pathway.			

Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Film)		Unit credit	Level
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*	**7 Film Practices**	15	4
Specialist Unit *Mandatory*	**8 Film Studies**	15	4
Specialist Unit *Mandatory*	**26 Editing for Film & Television**	15	4
Plus 30 credits from the available Level 4 units listed in Section 10. This may include one Specialist Unit from another pathway.			
Level 5 Units:			
Core Unit *Mandatory*	**36 Collaborative Project (Pearson-set)**	15	5
Core Unit *Mandatory*	**37 Personal Professional Development**	15	5
Specialist Unit *Mandatory*	**83 Advanced Film Production Studies**	30	5
Plus 60 credits from the available Level 5 units listed in Section 10. This may include one Specialist Unit from another pathway.			

Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Television)		Unit credit	Level
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*	**79 Television Practices**	15	4
Specialist Unit *Mandatory*	**80 Television Studies**	15	4
Specialist Unit *Mandatory*	**26 Editing for Film & Television**	15	4
Plus 30 credits from the available Level 4 units listed in Section 10. This may include one Specialist Unit from another pathway.			
Level 5 Units:			
Core Unit *Mandatory*	**36 Collaborative Project (Pearson-set)**	15	5
Core Unit *Mandatory*	**37 Personal Professional Development**	15	5
Specialist Unit *Mandatory*	**39 Advanced Television Practices**	30	5
Plus 60 credits from the available Level 5 units listed in Section 10. This may include one Specialist Unit from another pathway.			

Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Journalism)		Unit credit	Level
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*	**10 Journalism Practices**	15	4
Specialist Unit *Mandatory*	**11 Journalism & Society**	15	4
Specialist Unit *Mandatory*	**12 Digital Page Production**	15	4
Plus 30 credits from the available Level 4 units listed in Section 10. This may include one Specialist Unit from another pathway.			
Level 5 Units:			
Core Unit *Mandatory*	**36 Collaborative Project (Pearson-set)**	15	5
Core Unit *Mandatory*	**37 Personal Professional Development**	15	5
Specialist Unit *Mandatory*	**40 Advanced Journalism Studies**	30	5
Plus 60 credits from the available Level 5 units listed in Section 10. This may include one Specialist Unit from another pathway.			

Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Web & App Development)		Unit credit	Level
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*	**13 Web & App Development Practices**	15	4
Specialist Unit *Mandatory*	**14 Web & App Development in Context**	15	4
Specialist Unit *Mandatory*	**15 Web Development**	15	4
Plus 30 credits from the available Level 4 units listed in Section 10. This may include one Specialist Unit from another pathway.			
Level 5 Units:			
Core Unit *Mandatory*	**36 Collaborative Project (Pearson-set)**	15	5
Core Unit *Mandatory*	**37 Personal Professional Development**	15	5
Specialist Unit *Mandatory*	**41 Advanced Web & App Development Studies**	30	5
Plus 60 credits from the available Level 5 units listed in Section 10. This may include one Specialist Unit from another pathway.			

Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Motion Graphics)		Unit credit	Level
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*	**16 Motion Graphics Practices**	15	4
Specialist Unit *Mandatory*	**17 Visual Effects & Motion Graphics Cultures**	15	4
Specialist Unit *Mandatory*	**18 Typography**	15	4
Plus 30 credits from the available Level 4 units listed in Section 10. This may include one Specialist Unit from another pathway.			
Level 5 Units:			
Core Unit *Mandatory*	**36 Collaborative Project (Pearson-set)**	15	5
Core Unit *Mandatory*	**37 Personal Professional Development**	15	5
Specialist Unit *Mandatory*	**42 Advanced Motion Graphics Studies**	30	5
Plus 60 credits from the available Level 5 units listed in Section 10. This may include one Specialist Unit from another pathway.			

Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Visual Effects)		Unit credit	Level
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*	**17 Visual Effects & Motion Graphics Cultures**	15	4
Specialist Unit *Mandatory*	**19 Visual Effects Practices**	15	4
Specialist Unit *Mandatory*	**20 3D Modelling**	15	4
Plus 30 credits from the available Level 4 units listed in Section 10. This may include one Specialist Unit from another pathway.			
Level 5 Units:			
Core Unit *Mandatory*	**36 Collaborative Project (Pearson-set)**	15	5
Core Unit Mandatory	**37 Personal Professional Development**	15	5
Specialist Unit Mandatory	**43 Advanced Visual Effects Studies**	30	5
Plus 60 credits from the available Level 5 units listed in Section 10. This may include one Specialist Unit from another pathway.			

Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Game Development)		Unit credit	Level
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 10. This may include one Specialist Unit from another pathway.			
Level 5 Units:			
Core Unit *Mandatory*	**36 Collaborative Project (Pearson-set)**	15	5
Core Unit *Mandatory*	**37 Personal Professional Development**	15	5
Specialist Unit *Mandatory*	**44 Advanced Game Development Studies**	30	5
Plus 60 credits from the available Level 5 units listed in Section 10. This may include one Specialist Unit from another pathway.			

Pearson BTEC Level 5 Higher National Diploma in Creative Media Production (Media Photography)		Unit credit	Level
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 10. This may include one Specialist Unit from another pathway.			
Level 5 Units:			
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 10. 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:

Qualification	Pathway	Import at Level 4	Import at Level 5
HNC Creative Media Production	**Sound Media**	30	-
	Film	30	-
	Television	30	-
	Journalism	30	-
	Web & App Development	30	-
	Motion Graphics	30	-
	Visual Effects	30	-
	Game Development	30	-
	Media Photography	30	-

Qualification	Pathway	Import at Level 4	Import at Level 5
HND Creative Media Production	**Sound Media**	30	30
	Film	30	30
	Television	30	30
	Journalism	30	30
	Web & App Development	30	30
	Motion Graphics	30	30
	Visual Effects	30	30
	Game Development	30	30
	Media Photography	30	30

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.

Level 4 Practice-based units	**Level 5 Practice-based units**
Audio Practices	Advanced Sound Media Studies
Television Practices	Advanced Television Practices
Film Practices	Advanced Film Production Studies
Journalism Practices	Advanced Journalism Studies
Web & App Development Practices	Advanced Web & App Development Studies
Motion Graphics Practices	Advanced Motion Graphics Studies
Visual Effects Practices	Advanced Visual Effects Studies
Game Development Practices	Advanced Game Development Studies

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:

Unit	Type	Credits
36 Collaborative Project (Pearson-set)	Core	15
37 Personal Professional Development	Core	15
40 Advanced Journalism Studies	Specialist	30
51 Magazine & Feature Production	Optional	15
56 Documentary	Optional	15
57 Specialist Journalism	Optional	15
72 News & Editorial	Optional	15

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

Unit	Type	Credits
36 Collaborative Project (Pearson-set)	Core	15
37 Personal Professional Development	Core	15
40 Advanced Journalism Studies	Specialist	30
57 Specialist Journalism	Optional	15
59 Podcast Production	Optional	15
69 Social Media Practice	Optional	15
72 News & Editorial	Optional	15

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).

Combination of Level 4 units	**Level 5 unit**
Unit 13: Web & App Development Practices Unit 15: Web Development	Unit 52: Web Development Frameworks
Unit 13: Web & App Development Practices Unit 35: Principles of User Experience & User Interface Design	Unit 49: App Development Frameworks
Unit 20: 3D Modelling	Unit 46: Advanced Rendering & Visualisation
	Unit 61: Advanced 3D Modelling
Unit 21: Game Development Practices Unit 23: Game Design	Unit 70: Scripting for Games
	Unit 75: Environment & Level Design
	Unit 48: Mobile Game Development
Unit 4: Audio Practices Unit 24: Radio Production	Unit 45: Radio Management
Unit 4: Audio Practices Unit 25: Audio Technologies	Unit 50: Sound for Media Products
	Unit 58: Multi-audio & Studio Live Performance
	Unit 59: Podcast Production
	Unit 76: Audio Books & Audio Guides

Combination of Level 4 units	Level 5 unit
Unit 26: Editing for Film & Television	Unit 64: Advanced Compositing for Film & Television Unit 88: Advanced Editing for Film & Television
Unit 30: Principles of Animation	Unit 60: Advanced Animation
Unit 7: Film Practices 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 79: Television Practices Unit 81: Single Camera Technique for Television Unit 82: Television Studio Production	Unit 39: Advanced Television Practices Unit 84: Live Studio Operations for Television Unit: 87 Producer and Director for Television Production
Unit 10: Journalism Practices Unit 28: Investigative Journalism	Unit 57: Specialist Journalism

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.

Unit Title	A broad statement of what the unit will cover.
Unit Code	The Ofqual unit designation
Unit Type	There are three unit types: core (mandatory to all pathways); specialist (mandatory to specific pathways); and optional (available to most pathways)
Unit level	All Pearson BTEC Higher National units are at Level 4 or Level 5
Credit value	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
Introduction	Some general notes on the unit, setting the scene, stating the purpose, outlining the topics and skills gained on completion of the unit
Learning Outcomes	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.
Essential Content	This section covers the content that students can expect to study as they work towards achieving their Learning Outcomes.

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

[1]www.gov.uk	[2] Government website (DCMS)
	[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>
<tr><th>Weeks 1 to 6</th><th>Week 7</th><th>Weeks 8 to 13</th><th>Week 14</th></tr>
<tr><td>Unit 1</td><td rowspan="2">Assessment</td><td>Unit 3</td><td rowspan="2">Assessment</td></tr>
<tr><td>Unit 2</td><td>Unit 4</td></tr>
</table>

Expanded version:

<table>
<tr><th>Weeks 1 to 12</th><th>Weeks 13 and 14</th></tr>
<tr><td>Unit 1</td><td rowspan="4">Assessment</td></tr>
<tr><td>Unit 2</td></tr>
<tr><td>Unit 3</td></tr>
<tr><td>Unit 4</td></tr>
</table>

Mixed version:

<table>
<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></tr>
<tr><td colspan="13">Unit 1</td><td rowspan="4">Assessment</td></tr>
<tr><td colspan="6">Unit 2</td><td>Assessment</td><td colspan="6">Unit 3</td></tr>
<tr><td colspan="13">Unit 4</td></tr>
</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.

Technique	Face-to-face	Distance learning
Lectures and seminars	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.	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.
Workshops	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.	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.
Tutorials	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.	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.
Virtual Learning Environments (VLEs)	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.	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.

Technique	Face-to-face	Distance learning
Blended learning	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.	Offline learning enables students to develop autonomy and self-discipline by completing set activities and tasks with limited direction and traditional classroom-based constraints.
Work-based learning	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.	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.
Guest speakers	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.	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.
Field trips	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.	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.

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 though 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

Grade	Points
Pass	4
Merit	6
Distinction	8

Point boundaries

Grade	Point boundaries
Pass	420–599
Merit	600–839
Distinction	840 +

6.5.4 Modelled student outcomes

Pearson BTEC Level 4 Higher National Certificate

				STUDENT 1		STUDENT 2		STUDENT 3		STUDENT 4		STUDENT 5	
	Credits	Level	Grade point	Grade	Unit points	Grade	Unit points	Grade	Unit points	Grade	Unit points	Grade	Unit points
Core 1	15	4	4	P	60	P	60	P	60	D	120	D	120
Core 2	15	4	4	P	60	P	60	P	60	D	120	M	90
Core 3	15	4	4	P	60	P	60	P	60	D	120	M	90
Core 4	15	4	4	P	60	P	60	M	90	M	90	M	90
Core 5	15	4	6	M	90	P	60	M	90	M	90	M	90
Core 6	15	4	6	M	90	P	60	M	90	M	90	M	90
Opt 1	15	4	6	M	90	M	90	D	120	D	120	D	120
Opt 2	15	4	6	M	90	M	90	D	120	D	120	D	120
TOTAL	120				600		540		690		870		810
GRADE					M		P		M		D		M

Pearson BTEC Level 5 Higher National Diploma

				STUDENT 1		STUDENT 2		STUDENT 3		STUDENT 4		STUDENT 5	
	Credits	Level	Grade point	Grade	Unit points	Grade	Unit points	Grade	Unit points	Grade	Unit points	Grade	Unit points
Core 1	15	4	0	P	0	P	0	P	0	D	0	P	0
Core 2	15	4	0	P	0	P	0	P	0	D	0	M	0
Core 3	15	4	0	P	0	P	0	P	0	D	0	M	0
Core 4	15	4	0	P	0	P	0	M	0	M	0	M	0
Core 5	15	4	0	M	0	P	0	M	0	M	0	P	0
Core 6	15	4	0	M	0	P	0	M	0	D	0	U	0
Opt 1	15	4	0	M	0	P	0	D	0	D	0	D	0
Opt 2	15	4	0	M	0	P	0	D	0	D	0	D	0
Core 7	30	5	6	M	180	M	180	M	180	P	120	D	240
Core 8	15	5	6	M	90	M	90	M	90	P	60	D	120
Opt 3	15	5	6	M	90	M	90	D	120	P	60	D	120
Opt 4	15	5	6	M	90	P	60	D	120	P	60	D	120
Opt 5	15	5	6	M	90	P	60	D	120	M	90	M	90
Opt 6	15	5	6	M	90	P	60	M	90	M	90	P	60
Opt 7	15	5	6	M	90	P	60	M	90	M	90	M	90
TOTAL	240				720		600		810		570		840
GRADE					M		M		M		P		D

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)

Unit code	**Y/616/1709**
Unit type	**Core**
Unit level	**4**
Credit value	**15**

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the specialisms within creative media production, based on research into historic and contemporary precedents</td><td rowspan="5">LO1 LO2
D1 Plan and manage an independent project, informed by historical and contemporary contexts, through experimentation</td></tr>
<tr><td>P1 Research historical and contemporary creative media production related to own area of specialism
P2 Analyse research findings to reach coherent conclusions</td><td>M1 Evaluate research to inform creative media production experimentation</td></tr>
<tr><td colspan="2">LO2 Develop individual creative solutions in response to a given brief</td></tr>
<tr><td>P3 Evaluate a brief to identify areas for exploration
P4 Develop alternative solutions, through experimentation and testing, in response to a given theme and topic</td><td>M2 Assess alternative solutions in order to develop a final proposition</td></tr>
<tr><td colspan="2">LO3 Present a resolved proposition to an identified audience</td></tr>
<tr><td>P5 Present a resolved project outcome to an audience
P6 Use industry-standard presentation software</td><td>M3 Justify creative media production outcomes through discourse and debate</td><td rowspan="3">LO3 LO4
D2 Reflect upon own performance in managing a project, highlighting areas of good practice and for improvement</td></tr>
<tr><td colspan="2">LO4 Evaluate a resolved proposition in response to audience feedback and personal reflection</td></tr>
<tr><td>P7 Explore how own work relates to historical and contemporary precedents
P8 Evaluate audience feedback in relation to own reflection</td><td>M4 Analyse the relationship between own techniques and processes and those of precedents</td></tr>
</table>

Recommended resources

Textbooks

BASSOT, B. (2017) *The Reflective Journal*. 2nd ed. Basingstoke: Palgrave Macmillan.

DAVIES, R. (2013) *Introducing the Creative Industries: From Theory to Practice*. London: SAGE Publications Ltd.

ESS, C. (2015) *Digital Media Ethics*. 2nd ed. Cambridge, UK: Polity.

HANSEN, A. (2013) *Media and Communication Research Methods*. Basingstoke: Palgrave Macmillan.

GAUNTLETT, D. (2015) *Making Media Studies: The Creativity Turn in Media and Communications Studies*. New York: Peter Lang.

BROUGHTON, P. (2013) *Life's a Pitch*. London: Portfolio Penguin.

ROBERTS-BRESLIN, J. (2012) *Making Media: Foundations of Sound and Image Production*. New York: Focal Press.

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

Unit code	**L/616/1710**
Unit type	**Core**
Unit level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the relationship between creative media production and the creative industries, based on historic and contemporary precedents</td><td rowspan="2"></td></tr>
<tr><td>P1 Examine what is meant by the creative industries, in relation to subject areas and economic sectors

P2 Explain the relationship between creative media production and the creative industries</td><td>M1 Evaluate the economic value of the creative industries for a specific geographic context</td></tr>
<tr><td colspan="2">LO2 Explain the different forms of company and employment within the creative industries</td><td rowspan="5">LO2 LO3

D2 Evaluate how roles within creative media production may change based on the form of company or employment</td></tr>
<tr><td>P3 Explain the different forms of company that practise within the creative industries

P4 Evaluate forms of employment in the creative industries</td><td>M2 Discuss the benefits and challenges of self-employment within the creative industries</td></tr>
<tr><td colspan="2">LO3 Evaluate the roles and relationships within a specific area of creative media production</td></tr>
<tr><td>P5 Describe the different roles associated with practice within a specific area of creative media production

P6 Evaluate the way in which roles and relationships differ between media production contexts</td><td>M3 Assess the workflow relationships that enable effective development of work within a specific area of creative media production</td></tr>
</table>

Pass	Merit	Distinction
LO4 Analyse factors that may affect the future development of a specific area of creative media production		
P7 Discuss the factors that influence the creative industries and creative media production **P8** Analyse the way that factors may influence the future development of creative media production	**M4** Evaluate the connection between factors that influence the development of creative media production	**D3** Assess the ways in which government policy may have a positive or negative effect on the future development of creative media production

Recommended resources

Textbooks

ALBARRAN, B. (2016) *The Media Economy* (Media Management and Economics Series). 2nd ed. London: Routledge.

HAVENS, T. (2016) *Understanding Media Industries*. Oxford: Oxford University Press.

HOPE, S. (2015) *Media Career Guide: Preparing for Jobs in the 21st Century*. 10th ed. Boston: Bedford/St. Martin's.

INDUSTRIES, M. (2016) *Media Industries: Perspectives on an Evolving Field*. CreateSpace Independent Publishing Platform.

LOWE, G. (2016) *Managing Media Firms and Industries*. New York: Springer International Publishing.

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

Unit code	**R/616/1711**
Unit type	**Core**
Unit level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explore the creative media production professions, through research into historic and contemporary precedent</td><td rowspan="5">LO1 LO2
D1 Analyse the change in skills and knowledge required for a chosen creative media production industry role, through time</td></tr>
<tr><td>P1 Examine the development of the creative media production industry
P2 Discuss the creative media production industry through a review of the work of a chosen practitioner</td><td>M1 Evaluate the historic development of the creative media production industry as it relates to chosen pathway</td></tr>
<tr><td colspan="2">LO2 Discuss personal career goals in relation to the range of roles and subjects in the creative industries</td></tr>
<tr><td>P3 Examine own knowledge and skills in relation to those required to work in the creative media production industry
P4 Explore the careers and roles within the creative media production industry, with specific emphasis on chosen pathway</td><td>M2 Discuss the importance of skills and knowledge that are common between different creative media production roles</td></tr>
<tr><td colspan="2">LO3 Define personal development plans, highlighting areas to support specific career goals and general skills</td><td rowspan="2">LO3 LO4
D2 Analyse own future development plans in relation to personal professional development towards a specific role within creative media production</td></tr>
<tr><td>P5 Define areas for personal professional development to support growth towards a chosen career
P6 Create a personal development plan, recognising skills and knowledge gained in education and in professional practice</td><td>M3 Compare the types of development that may be achieved in education versus those achieved in professional practice</td></tr>
</table>

Pass	Merit	Distinction
LO4 Critically reflect on the achievement of personal development goals and plan for the future		
P7 Evaluate own development in relation to defined goals **P8** Present future planning for own development, considering both education and employment	**M4** Assess own personal professional development, and further skills and knowledge necessary to gain employment in creative media production	

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.

COTTRELL, S. (2015) *Skills for Success: Personal Development and Employability*. 3rd ed. London: Palgrave.

DAVIES, R. (2013) *Introducing the Creative Industries: From Theory to Practice*. London: SAGE Publications Ltd.

HESMONDHALGH, D. (2012) *The Cultural Industries*. 3rd ed. London: SAGE Publications Ltd.

HOWKINS, J. (2013) *The Creative Economy: How People Make Money from Ideas.* 2nd ed. London: Penguin.

KIRTON, B. (2012) *Brilliant Workplace Skills for Students and Graduates*. Harlow: Prentice Hall/Pearson.

TROUGHT, F. (2012) *Brilliant Employability Skills.* Harlow: Pearson.

Websites

mindtools.com	Mind Tools Homepage (General Reference)
nationalcareersservice.direct.gov.uk	National Career Service Homepage (General Reference)
skillsyouneed.com	Skills You Need Homepage (General Reference)

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

Unit code	**Y/616/1712**
Unit level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the principles and features of audio recording, based on research and analysis</td><td rowspan="2">D1 Critically evaluate an example of contemporary audio, with regard to how its quality is enhanced through the use of digital audio technologies</td></tr>
<tr><td>P1 Explore the principles of digital audio

P2 Assess the various conventions in digital audio production</td><td>M1 Compare the principles and conventions of digital and analogue audio production, highlighting the benefits and drawbacks of each</td></tr>
<tr><td colspan="2">LO2 Set up and record audio from different sources</td><td rowspan="2">LO2

D2 Critically analyse microphone selection and position, to refine and optimise recording quality</td></tr>
<tr><td>P3 Explain the issues that may arise in different recording environments

P4 Plan and manage recording of different sources</td><td>M2 Justify the selection of microphones and their placement in recording for difference sources</td></tr>
<tr><td colspan="2">LO3 Use industry-standard tools and techniques to edit and mix audio for a given context</td><td rowspan="4">LO3 LO4

D3 Critically evaluate the sound quality and mix levels for edited recordings, through comparison with professional output for a similar context</td></tr>
<tr><td>P5 Explore the use of industry-standard Digital Audio Workstations and their common functions

P6 Use a Digital Audio Workstation to edit and mix different audio sources for a given context</td><td>M3 Evaluate the difference in output when using alternate approaches to editing and mixing</td></tr>
<tr><td colspan="2">LO4 Evaluate an edited and mixed audio recording, based on feedback and reflection</td></tr>
<tr><td>P7 Present edited and mixed audio to gather feedback and comment

P8 Analyse audience feedback and comment, to identify strengths or weaknesses in audio output</td><td>M4 Assess potential methods and techniques that may address or mitigate issues in recording, editing or mixing audio</td></tr>
</table>

Recommended resources

Textbooks

ALTEN, S. (2010) *Audio in Media, International Edition*. 9th ed. Boston: Wadworth.

AMENT, V. (2014) *The Foley Grail: The Art of Performing Sound for Film, Games, and Animation*. 2nd ed. London: Routledge.

FARNELL, A. (2010) *Designing Sound*. Cambridge, MA: MIT Press.

HUBER, D. (2013) *Modern Recording Techniques*. 9th ed. New York: Focal Press.

KATZ, B. (2014) *Mastering Audio, The Art and* Science. 3rd ed. New York: Focal Press.

OWSINSKI, B. (2017) *The Mixing Engineer's Handbook*. 4th ed. West Burbank, CA: Bobby Owsinski Media Group.

RUMSAY, F. (2017) *Sound and Recording*. London: Routledge.

SENIOR, M. (2014) *Recording Secrets for the Small Studio*. New York: Focal Press.

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

Unit code	**D/616/1713**
Unit level	**4**
Credit value	**15**

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the development of audio media, through historic and contemporary precedent</td><td rowspan="4">LO1 LO2

D1 Critically evaluate the way that meaning in audio media is constructed through the application of technology, in support of a theoretical approach</td></tr>
<tr><td>P1 Explore the historic development of audio media, through analysis of precedents

P2 Explain the role of audio in the different broadcast and narrowcast media contexts</td><td>M1 Evaluate the development relationship between recording technologies and broadcasting</td></tr>
<tr><td colspan="2">LO2 Explain ways in which meaning is constructed through audio-based media</td></tr>
<tr><td>P3 Discuss ways in which meaning is constructed through audio-based media

P4 Explain the ways that producers construct meaning through audio-based products</td><td>M2 Explain the use of audio production processes to affect meaning</td></tr>
<tr><td colspan="2">LO3 Analyse a work of audio-based media, in relation to the theories and practices utilised</td><td rowspan="4">LO3 LO4

D2 Critically analyse a work of audio-media, highlighting the ways in which theories and practices influence audience response</td></tr>
<tr><td>P5 Analyse the way that theory informs the construction of an audio product, for a given audience</td><td>M3 Assess the way that meaning is constructed through production processes in support of a theoretical approach</td></tr>
<tr><td colspan="2">LO4 Present an analysis of audio-based media, discussing the theories and practices that create meaning for a given audience</td></tr>
<tr><td>P6 Identify the theories and practices used in a work of audio media

P7 Present the analysis of an audio-based media product, exploring the way that meaning has been constructed</td><td>M4 Evaluate the success of a work of audio-based media in communicating intended meaning, through analysis of audience response</td></tr>
</table>

Recommended resources

Textbooks

COLLINS, K., KAPRALOS, B. & TESSLER, H. (2014) *The Oxford Handbook of Interactive Audio*. Oxford: Oxford University Press.

PAPENBERG, J., & SCHULZE, H. (2016) *Sound as Popular Culture*. Cambridge, MA: MIT Press.

RICHARDSON, J., GORBMAN, C. & VERNALIS, C. (2015) *The Oxford Handbook of New Audiovisual Aesthetics*. Oxford: Oxford University Press.

STARKEY, G. (2013) *Radio in Context*. London: Palgrave Macmillan.

STERNE, J. (2003) *The Audible Past: Cultural Origins of Sound Reproduction.* Durham, NC: Duke University Press.

STERNE, J. (2012) *The Sound Studies Reader*. London: Routledge.

VERNALLIS, C., HERZOG, A. & RICHARDSON, J. (2015) *The Oxford Handbook of Sound and Image in Digital Media*. Oxford: Oxford University Press.

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

Unit code	**H/616/1714**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explore the benefits and constraints of writing for audio productions</td><td rowspan="4">LO1 LO2

D1 Evaluate the script proposal with reference to the challenges of writing for an audio context</td></tr>
<tr><td>P1 Discuss the constraints of audio productions

P2 Explain the potential benefits of audio productions</td><td>M1 Compare the challenges and benefits of writing for audio productions with other forms of media</td></tr>
<tr><td colspan="2">LO2 Develop script proposals for audio productions, in response to a brief</td></tr>
<tr><td>P3 Analyse a brief to define the aims and objectives of an audio production

P4 Develop initial script ideas in response to a brief, exploring different genres</td><td>M2 Justify the selection of a genre for an audio production, based on meeting the needs of a target audience</td></tr>
<tr><td colspan="2">LO3 Create a completed script for an audio production, using industry-standard formats and conventions</td><td rowspan="4">LO3 LO4

D2 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></tr>
<tr><td>P5 Develop character, dialogue and script direction for an audio production

P6 Create a script for an audio production, using industry-standard techniques and conventions</td><td>M3 Refine story, character development and direction through review and development of an audio script</td></tr>
<tr><td colspan="2">LO4 Analyse a script for an audio production, based on read-through and review</td></tr>
<tr><td>P7 Undertake a read-through of a script for an audio production

P8 Analyse a script, highlighting how story, character and listener engagement are developed through the narrative</td><td>M4 Assess how changes to a script may enhance listener engagement</td></tr>
</table>

Recommended resources

Textbooks

CAULFIELD, A. (2009) *Writing For Radio: A Practical Guide*. Marlborough: Crowood Press.

DAVIS, R. (2005) *Writing Dialogue for Scripts*. London: A and C Black.

GRAY, C. (2013) *How to Podcast: The Equipment, Strategy & Podcasting Skills You Need to Reach Your Audience*. 1st ed. Dundee: Wild Trails Media.

HAND, R. (2011) *The Radio Drama Handbook: Audio Drama in Practice and Context.* London: Continuum.

HILLARD, L.R. (2014) *Writing for Television, Radio, and New Media. 11th ed. Boston: Cengage Learning.*

MACLOUGHLIN, S. (2008) *Writing For Radio.* 4th ed. Bristol: Soundplay.

MCLEISH, R. & LINK, J. (2015) *Radio Production*. 6th ed. London: Routledge.

RYAN, M. (ed.) (London) (2004) *Narrative Across Media: The Languages of Storytelling*. Lincoln, NE: University of Nebraska.

Websites

bbc.co.uk	BBC Writers Room – Scriptwriting Essentials (General Reference)
writersdigest.com	Writer's Digest Writing a Screenplay: Using Structure to Develop Your Ideas (General Reference)
writersdigest.com	Writer's Digest Marketing a Screenplay (General Reference)

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

Unit code	**K/616/1715**
Unit Level	**4**
Credit value	**15**

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, recces, 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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the roles and responsibilities associated with film production</td><td rowspan="4">LO1 LO2

D2 Assess the ethical and legal responsibilities associated with a proposed film treatment</td></tr>
<tr><td>P1 Explain the roles and activities involved in film production

P2 Discuss the legal and ethical responsibilities associated with film production</td><td>M1 Evaluate the relationship between roles and responsibilities in film production</td></tr>
<tr><td colspan="2">LO2 Develop a film concept, through research into a selected topic</td></tr>
<tr><td>P3 Analyse primary and secondary sources to identify a subject for concept development

P4 Produce a film treatment through research and development of source material</td><td>M2 Evaluate the concept, theme, scenes and character descriptions to refine a treatment</td></tr>
<tr><td colspan="2">LO3 Define a production plan for the management of a film project</td><td rowspan="3">LO3 LO4

D2 Critically evaluate the integration of a marketing and distribution plan with a production plan for a film production</td></tr>
<tr><td>P5 Use industry-standard tools and techniques to prepare a production plan for a film production, based on a treatment

P6 Evaluate potential finance sources for a film production and integrate this within a production plan</td><td>M3 Analyse the locations or studio spaces required for a film production, highlighting Health & Safety issues associated with the location</td></tr>
</table>

Pass	Merit	Distinction
LO4 Prepare a marketing and distribution plan for a film production		
P7 Explain the process of marketing and distribution for a film production **P8** Develop a marking and distribution plan, for a film production, recognising the requirements for a specific genre or market	**M4** Compare the benefits and challenges of different approaches to film distribution	

Recommended resources

Textbooks

ASCHER, S. (2013) *The Film Makers Handbook: A Comprehensive Guide for The Digital Age.* New York: Plume.

BERGER, A.A. (2000) *Media and Communication Research Methods.* New York: Sage.

BERTRAND, I. & HUGHRES, P. (2005) *Media Research Methods: Audiences, institutions, Texts.* London: Palgrave Macmillan.

BROWN, L. & DUTHIE, L. (2016) *The TV Studio Production Handbook.* London: I.B.Tauris.

CLARK, B. & SPOHR, S. (2002) *Guide to Postproduction for TV and Film: Managing the Process.* 2nd ed. New York: Focal Press.

HOLLAND, P. (2016) *The New Television Handbook (Media Practice).* Oxford: Routledge.

HONTHANER, E. L. (2010) *The Complete Film Production Handbook (American Film Market Presents).* 4th Ed. New York: Focal Press.

JOLLIFFE, G. & JONES, C. (2006) *The Guerrilla Film Makers Handbook.* New York: Continuum.

KERRIGAN, F. (2009) *Film Marketing.* London: Routledge.

LONG, B. & SCHENK, S. (2014) *The Digital Film Making Handbook.* 5th ed. Boston: Cengage Learning.

MILLERSON, G. (2015) *Television Production.* 16th ed. New York: Focal Press.

STRADLING, L. (2010) *Production Management for TV and Film (Professional Media Practice)*. London: Bloomsbury.

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

Unit code	**M/616/1716**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Assess the growth of the film industry and audiences</td><td rowspan="4">LO1 LO2
D1 Critically evaluate changes in the film industry and their impact on narrative and story-telling</td></tr>
<tr><td>P1 Examine the growth of film, focusing on major industry developments
P2 Explore the changing audience for film</td><td>M1 Analyse the relationship between the growth of the film industry and changes in audiences</td></tr>
<tr><td colspan="2">LO2 Discuss the history and development of narrative film, using examples and precedents</td></tr>
<tr><td>P3 Identify forms of narrative structure
P4 Explore the key developments in narrative film</td><td>M2 Compare forms of film narrative, highlighting key features and differences</td></tr>
<tr><td colspan="2">LO3 Evaluate theoretical frameworks within film studies</td><td rowspan="4">LO3 LO4
D2 Critically analyse the way in which different theoretical frameworks may lead to different interpretations of meaning in film</td></tr>
<tr><td>P5 Examine critical approaches to film study
P6 Evaluate theoretical frameworks, using film terminology</td><td>M3 Analyse the way that theoretical frameworks inform the way that we understand and discuss film</td></tr>
<tr><td colspan="2">LO4 Analyse a selected film and the way that theoretical frameworks are utilised within the work.</td></tr>
<tr><td>P7 Analyse the theoretical frameworks appropriate to a selected film
P8 Evaluate a selected film, based on research and analysis of film genres and theoretical frameworks</td><td>M4 Apply a structured approach to film analysis, using research techniques and subject vocabulary</td></tr>
</table>

Recommended resources

Textbooks

BENSHOFF, H.M. & GRIFFIN, S. (2004) *America on Film: Representing Race, Class, Gender, and Sexuality at the Movies.* Oxford: Blackwell Publishing.

BORDWELL, D. & THOMPSON, K. (2010) *Film Art: An Introduction.* 10th Ed. New York: McGraw-Hill.

COOK, D.A. (2016) *A History of Narrative Film.* 5th Ed. New York: W.W. Norton & Co.

COOK, P. (2007) *The Cinema Book.* 3rd ed. London: BFI Publishing.

CORRIGAN, T. & WHITE, P. (2012) *The Film Experience: An Introduction.* 4th ed. New York: Palgrave.

COUSINS, M. (2013) *The Story of Film.* London: Pavilion.

HAYWARD, S. (2017) *Cinema Studies: The Key Concepts (Routledge Key Guides).* 5th ed. Oxford: Routledge

HILL, J. & CHURCH-GIBSON, P. (1998) *The Oxford Guide to Film Studies.* Oxford: Oxford University Press.

LACY, N. (2016) *Introduction to Film.* New York: Palgrave.

LENOS, M. (2012) *An Introduction to Film Analysis: Technique and Meaning in Narrative Film.* London: Bloomsbury Academic.

MONACO, J. (2009) *How to Read a Film: The World of Movies, Media, Multimedia: Language, History, Theory.* New York: Oxford University Press.

PRAMAGIORRE, M. & WALLIS, T. (2011) *Film – A Critical Introduction.* London: Lawrence King.

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

Unit code	**T/616/1717**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explore the application of light and sound techniques in media production, through contemporary and historic precedent</td><td rowspan="4">LO1 LO2
D1 Assess how the use of light and sound, as defined in a strategy, may contribute to the aims and objectives of a media production</td></tr>
<tr><td>P1 Explore principles of light in media production
P2 Explain principles of sound in media production</td><td>M1 Evaluate how light and sound have enhanced the viewer experience in media production examples</td></tr>
<tr><td colspan="2">LO2 Develop a lighting and sound strategy in response to a brief</td></tr>
<tr><td>P3 Relate light and sound needs to overall media product communication intentions
P4 Produce a lighting and sound strategy for a media production</td><td>M2 Evaluate a brief to highlight instances where light and sound may contribute to the communication of specific narrative devices</td></tr>
<tr><td colspan="2">LO3 Use industry-standard equipment and techniques to implement a lighting and sound strategy for a media production</td><td rowspan="4">LO3 LO4
D2 Implement a light and sound strategy for a media product, based on research, testing, and iterative development</td></tr>
<tr><td>P5 Demonstrate the application of light and sound tools and techniques in a media production
P6 Apply safe and ethical working practices in studio or on location</td><td>M3 Evaluate light and sound implementations, through testing and revision, in support of a strategy</td></tr>
<tr><td colspan="2">LO4 Evaluate the outcomes of a media production in terms of a lighting and sound strategy</td></tr>
<tr><td>P7 Review light and sound strategy in relation to final outcome
P8 Analyse audience response to sound and lighting in a media production</td><td>M4 Evaluate the application of techniques, technology and resources used in production</td></tr>
</table>

Recommended resources

Textbooks

ALTON, J. (2013) *Painting With Light*. *Introduction by Todd McCarthy, With a New Foreword by John Bailey*. 1st ed. Los Angeles: University of California Press.

AVARESE, J. (2017) *Post Sound Design: The Art and Craft of Audio Post Production for the Moving Image (The CineTech Guides to the Film Crafts)*. London: Bloomsbury Academic.

BOZAK, N. (2011) *The Cinematic Footprint: Lights, Camera, Natural Resources.* New Jersey: Rutgers University Press.

CROSS, M. (2013) *Audio Post Production: For Film and Television*. Boston: Berklee Press.

GIBBS, T. (2007) *The Fundamentals of Sonic Art and Sound Design.* London: Fairchild Books.

HUMPHRIES, M. (2017) *Visual Storytelling with Color and Light*. Boca Raton, FL: CRC Press.

LANDAU, D. (2014) *Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image (The CineTech Guides to the Film Crafts)*. London: Bloomsbury Academic.

MALKIEWICZ, K. (2012) *Film Lighting: Talks with Hollywood's Cinematographers and Gaffers.* 2nd ed. New York: Touchstone Books.

ROSE, J. (2014) *Producing Great Sound for Film and Video: Expert Tips from Preproduction to Final Mix*. 4th Ed. New York: Focal Press.

UVA, M. (2013) *The Grip Book: The Studio Grip's Essential Guide*. 5th ed. New York: Focal Press.

VIERS, R. (2012) *The Location Sound Bible: How to Record Professional Dialog for Film and TV*. 12th ed. Studio City, CA: Michael Wiese Productions.

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

Unit code	**A/616/1718**
Unit Level	**4**
Credit value	**15**

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

Secondary sources: Books, internet, cuttings, news libraries, archives.

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the legal, ethical and professional responsibilities of journalists</td><td rowspan="4">LO1 LO2

D1 Evaluate the gathering and development of news sources to confirm that legal and ethical responsibilities are maintained throughout the process</td></tr>
<tr><td>P1 Discuss the legal and ethical responsibilities of journalists

P2 Explain the professional responsibilities of journalists</td><td>M1 Assess the legal, ethical and professional responsibilities of journalists, through examples</td></tr>
<tr><td colspan="2">LO2 Develop material for news stories, based on research and analysis of diverse sources</td></tr>
<tr><td>P3 Collect material from diverse sources for use in a range of news stories

P4 Develop material for a range of news sources which adds description, emotion and human interest to those stories</td><td>M2 Evaluate sources to confirm accuracy and validity</td></tr>
<tr><td colspan="2">LO3 Create stories, for different media formats, using industry-standard protocols and practices</td><td rowspan="4">LO3 LO4

D2 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>P5 Develop stories using industry-standard protocols and practices

P6 Create news stories for different media formats</td><td>M3 Compare the types of information and sources required for stories in different media formats</td></tr>
<tr><td colspan="2">LO4 Review stories in order to identify points for editing and revision</td></tr>
<tr><td>P7 Sub-edit news stories for different media formats, produced by others

P8 Review news stories in different formats, to identify the need for editing and revision</td><td>M4 Evaluate review and sub-editing, to make revisions to news stories</td></tr>
</table>

Recommended resources

Textbooks

CALCUTT, A. (2011) *Journalism Studies: A Critical Introduction.* London: Routledge.

CHOUDHARY, R. (2010) *Journalism Ethics.* New Delhi: Centrum Press.

CONBOY, M. (2012) *Journalism Studies: The Basics.* London: Routledge.

FROST, C. (2015) *Journalism Ethics and Regulation.* 4th ed. London: Routledge.

HARCUP, T. (2015) *Journalism: Principles and Practice.* 3rd ed. New York: Sage Publications Ltd.

KNIGHT, M. (2013) *Social Media for Journalists: Principles and Practice.* New York: Sage.

MARTIN, R. (2011) *Living Journalism: Principles & Practices for an Essential Profession.* 1st ed. London: Routledge.

RANDALL, D. (2016) *The Universal Journalist: Expanded and Updated.* London: Pluto Press.

STARKEY, G. & CRISELL, A. (2009) *Radio Journalism.* New York: Sage.

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

Unit code	**F/616/1719**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the professional, social and practical contexts of journalism, through historical and contemporary precedents</td><td rowspan="5">LO1 LO2

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>P1 Discuss the development of journalism through historical and contemporary precedents

P2 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 colspan="2">LO2 Assess the relationship between journalism and audience</td></tr>
<tr><td>P3 Explain the different types of audiences for journalism

P4 Assess the way that audience perceptions of journalism and journalists varies across different media formats</td><td>M2 Evaluate the way that audience rights inform the output of journalism productions</td></tr>
<tr><td colspan="2">LO3 Evaluate the impact of institutions and organisations on journalism and journalistic output</td></tr>
<tr><td rowspan="2">P5 Discuss the role of institutions and organisations in relation to journalism

P6 Explore the ways that media ownership influences the way that journalism is presented</td><td rowspan="2">M3 Assess the impact of institutions and organisations on journalism and journalistic output</td><td rowspan="4">LO3 LO4

D2 Critically analyse the way that organisations and institutions influence the legal and ethical functions of journalism</td></tr>
<tr><td colspan="2">LO4 Analyse the legal and ethical issues associated with journalism</td></tr>
<tr><td>P7 Explain legal issues that may influence journalism

P8 Discuss the ethical challenges associated with journalism and factual reporting</td><td>M4 Evaluate the challenges associated with matters ‘in the public interest’ and ethical journalism</td></tr>
</table>

Recommended resources

Textbooks

CALCUTT, A. (2011) *Journalism Studies: A Critical Introduction*. London: Routledge.

CLIFFORD, G. et al. (2009) *Normative Theories of the Media: Journalism in Democratic Societies* (History of Communication). 1st ed. Champaign, IL: University of Illinois Press.

LEE-WRIGHT, P. (2011) *Changing Journalism* (Communication and Society). London: Routledge.

LLOYD, J. & TOOGOOD, L. (2015) *Journalism and PR: News Media and Public Relations in the Digital Age.* London: I.B.Tauris.

MCBRIDE, K. & ROSENSTIEL, T. (2013) *The New Ethics of Journalism: Principles for the 21st Century*. New York: Sage.

MCQUAIL, D. (2013) *Journalism & Society*. London: Sage.

PETERS, C. (2012) *Rethinking Journalism: Trust and Participation in a Transformed News Landscape*. London: Taylor & Francis Ltd.

QUINN, F. (2015) *Law for Journalists*. London: Pearson Education Ltd.

Websites

journalistsresource.org	Journalist's Resource Homepage (General Reference)
mcnaes.com	McNaes's Essential Law for Journalists Homepage (General Reference)
nctj.com	National Council for the Training of Journalists (General Reference)
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

Unit code	**T/616/1720**
Unit Level	**4**
Credit value	**15**

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.

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the principles of page design as they apply to traditional print and digital products</td><td rowspan="5">LO1 LO2

D1 Analyse page production principles, through precedent, to underpin the iterative development of page design layouts in response to a brief</td></tr>
<tr><td>P1 Explore the principles of page design in traditional print and digital formats

P2 Evaluate the application of page design principles through samples of traditional print and digital documents</td><td>M1 Compare the application of page design principles in traditional print and digital formats</td></tr>
<tr><td colspan="2">LO2 Produce page layouts for traditional print and digital output using industry-standard tools and techniques</td></tr>
<tr><td>P3 Compile the assets required to plan a page design layout, in response to a brief

P4 Develop page layouts, using industry-standard tools</td><td>M2 Evaluate alternative page layouts, for traditional print and digital formats, to refine a proposal</td></tr>
<tr><td colspan="2">LO3 Present final outputs of page layouts, using traditional print and digital formats, in response to a brief</td><td rowspan="2">LO3 LO4

D2 Critically evaluate own page design and production process and output, in relation to audience and client expectation and response</td></tr>
<tr><td>P5 Prepare assets and layout material for output in traditional print and digital formats

P6 Produce final outputs, using industry-standard formats for traditional print and digital output</td><td>M3 Analyse ‘proofs’ to determine areas for modification or adjustment prior to final output</td></tr>
</table>

Pass	Merit	Distinction
LO4 Evaluate page production examples, on different types of media, to develop strategies for future development of own practice		
P7 Assess final output, based on principles of page design and audience response **P8** Evaluate own page production process, identifying areas of good practice and areas for improvement	**M4** Analyse own page design and production, in relation to the work of others	

Recommended resources

Textbooks

CALDWELL, C. (2014) *Editorial Design: Digital and Print.* 2nd ed. London: Laurence King Publishing.

FRANCHI, F. (2013) *Designing News.* Berlin: Gestalten.

HAND, D. (2012) *Design for Media: A Handbook for Students and Professionals in Journalism, PR, and Advertising.* London: Routledge.

LESLIE, J. (2013) *The Modern Magazine: Visual Journalism in the Digital Era.* London: Laurence King Publishing.

LEWIS, A. (2016) *So You Want to Publish a Magazine?* London: Lawrence King Publishing.

LUPTON, E. (2010) *Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students*. 2nd ed. New York: Princeton Architectural Press.

Websites

creativebloq.com	Creative Bloq Homepage (Training/General Reference)
grafik.net	Grafik Magazine Homepage (General Reference)
itsnicethat.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

Unit code	**A/616/1721**
Unit Level	**4**
Credit value	**15**

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:

Logic/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.

Market context:

Competition/Competitors

Similar products/services

Market potential/trends

Market research.

User requirements:

User expectations

User research

User strategy: User Interface (UI), User Experience (UX)

Strategy/Specification: Minimum feature spec (i.e. minimum viable product), application type, target platforms, developer license considerations, functional specification

Technical specification

Client feedback/input.

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Describe the key technologies, uses and platforms for web and app development</td><td rowspan="4">LO1 LO2

D1 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>P1 Explain key technology platforms and applications used to develop web app solutions

P2 Discuss the features and differences of websites, web service and apps, in relation to their development and use</td><td>M1 Compare the merits of websites, web service and apps for different types of distribution and consumption of content</td></tr>
<tr><td colspan="2">LO2 Evaluate client, user requirements, and market context, for a web or app development project, in response to a given brief</td></tr>
<tr><td>P3 Explain the business case for a web or app development approach, based on a given brief

P4 Evaluate user requirements for a given brief, based on market research and analysis</td><td>M2 Justify a development approach, for a website or app, based on meeting client and user requirements</td></tr>
<tr><td colspan="2">LO3 Explain the project management approaches of web and app development</td><td rowspan="2">LO3 LO4

D2 Present a development plan that reflects critical evaluation of project management methodologies, client and user needs and technical requirements</td></tr>
<tr><td>P5 Describe how the principles of project management may support web or app development

P6 Illustrate the key stages of a project development process, in response to a given brief</td><td>M3 Evaluate the testing and feedback phases for a web or app development project, and how they may inform the overall project process</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present a web or app development plan, in response to a given brief		
P7 Prepare a development plan for a website or app, highlighting key deadlines, milestones, and technology specifications, in relation to a given brief **P8** Present a web/app development plan that integrates project management principles, technical, user and client requirements	**M4** Justify a development plan, with regard to meeting technical, user and client requirements	

Recommended resources

Textbooks

BERKOWSKI, G. (2015) *How to Build a Billion Dollar App*. London: Piatkus.

ESPOSITO, D. (2016) *Modern Web Development: Understanding domains, technologies, and user experience (Developer Reference).* Redmond, WA: Microsoft Press.

EYAL, N. (2014) *Hooked: How to Build Habit-Forming Products.* London: Portfolio Penguin.

FELKE-MORRIS, T. (2017) *Web Development and Design Foundations with HTML5* (Global Edition). 8th ed. London: Pearson.

GORHAM, D. (2017) *The App Factory Playbook: How You Can Develop Your App Idea Without Learning to Code and Without a Technical Co-Founder.* Lioncrest Publishing.

IRELAND, R. (2012) *Project Management for IT-Related Projects.* Updated. Swindon, UK: BCS, The Chartered Institute for IT.

KRAMER, J. (2017) *Planning Successful Websites and Apps.* Sebastopol, CA: O'Reilly Media.

PUREWAL, S. (2014) *Learning Web App Development: Build Quickly with Proven JavaScript Techniques.* Sebastopol, CA: O'Reilly Media.

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

Unit 14: Web & App Development in Context

Unit code	**F/616/1722**
Unit Level	**4**
Credit value	**15**

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.

Similarity

Grouping

Closure

Continuation

Figure-Ground.

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.

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the theories that underpin interactive websites, web services and apps, through historic and contemporary precedent research</td><td rowspan="4">LO1 LO2

D1 Critically analyse the way that websites and apps share common approaches to interaction and visual perception</td></tr>
<tr><td>P1 Investigate the development of web and app theories, through precedent research

P2 Explain the theories that connect user experience and design</td><td>M1 Compare a website and app, highlighting areas of shared and divergent application theory</td></tr>
<tr><td colspan="2">LO2 Explain the relationship between design theories and practices in web and app development</td></tr>
<tr><td>P3 Discuss different forms of layout used in the design of websites and apps

P4 Describe how theories of visual perception inform web and app design</td><td>M2 Analyse a selected website or app, to highlight the application of visual perception principles and their impact on the design</td></tr>
<tr><td colspan="2">LO3 Analyse a website, web service or app, illustrating the way that it responds to the user, purpose and context</td><td rowspan="2">LO3 LO4

D2 Critically evaluate a web or app proposal, based on user experience and approach to audience, purpose and context</td></tr>
<tr><td>P5 Describe the principles of audience, purpose and context in relation to web and app development

P6 Evaluate a selected website or app, to highlight the way it responds to audience, purpose and context</td><td>M3 Assess the business case associated with a selected website or app's response to audience, purpose and context</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present ideas for a new website, web service or app, which engages users in an interactive experience		
P7 Develop ideas for a website or app, highlighting the application of theoretical frameworks **P8** Present ideas for a website or app, emphasising the practical application of theoretical principles	**M4** Use wireframing and prototyping to iteratively test and refine a website or app proposal	

Recommended resources

Textbooks

BERKOWSKI, G. (2015) *How to Build a Billion Dollar App*. London: Piatkus.

ESPOSITO, D. (2016) *Modern Web Development: Understanding domains, technologies, and user experience (Developer Reference).* Redmond, WA: Microsoft Press.

EYAL, N. (2014) *Hooked: How to Build Habit-Forming Products.* New York: Portfolio Penguin.

GORHAM, D. (2017) *The App Factory Playbook: How You Can Develop Your App Idea Without Learning to Code and Without a Technical Co-Founder.* Lioncrest Publishing.

HOWELL, E. (2017) *Researching UX: User Research*. Melbourne: SitePoint.

KRAMER, J. (2017) *Planning Successful Websites and Apps.* Sebastopol, CA: O'Reilly Media.

PATTON, J. (2014) *User Story Mapping: Discover the Whole Story, Build the Right Product*. Sebastopol, CA: O'Reilly Media.

SHARON, T. (2016) *Validating Product Ideas: Through Lean User Research*. New York: Rosenfeld Media.

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

Unit code	**J/616/1723**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 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 rowspan="2">D1 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 Research underlying standards used in web development
P2 Explore design principles and considerations linked to web development</td><td>M1 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 colspan="2">LO2 Create website content using web development techniques in response to a brief</td><td rowspan="4">LO2 LO3
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>P3 Identify key design considerations in response to a brief
P4 Create website content using appropriate web development techniques</td><td>M2 Illustrate connections between key design considerations, content and technologies used to create content</td></tr>
<tr><td colspan="2">LO3 Utilise testing methodologies to review, refine and optimise website content</td></tr>
<tr><td>P5 Evaluate the function and effectiveness of created website content using appropriate testing methods
P6 Implement changes to website content, based on test results and observations</td><td>M3 Justify analysis of test data and how findings were used to refine and optimise website content</td></tr>
</table>

Pass	Merit	Distinction
LO4 Evaluate outcomes and working practices to inform future development		**D3** 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
P7 Evaluate completed website content against intended outcomes and constraints of the brief **P8** Analyse final product, workflows and working practices, identifying both good practice and areas for improvement	**M4** Appraise final product, workflows and working practices, using clear examples to support judgements	

Recommended resources

Textbooks

DE SOTO, D. (2014) *Know Your Onions Web Design: Jet Propel Yourself into the Driving Seat of a Top-Class Web Designer and Hurtle towards Creative Stardom.* Amsterdam: BIS Publishers.

DUCKETT, J. (2014) *JavaScript & JQuery: Interactive Front-end Web Development.* New Jersey: John Wiley & Sons.

DUCKETT, J. (2011) *HTML & CSS: Design and Build Web Sites.* Hoboken, NJ: John Wiley & Sons.

FRAIN, B. (2013) *Responsive Web Design with HTML5 and CSS3.* 2nd ed. Birmingham: Packt Publishing.

KRUG, S. (2013) *Don't Make Me Think: A Common Sense Approach to Web Usability (Voices That Matter).* Berkeley: New Riders.

McNEIL, P. (2014) *Web Designer's Idea Book, Volume 4: Inspiration from the best web design trends, themes and styles.* Ontario: F+W Media.

McNEIL, P. (2013) *The Mobile Web Designer's Idea Book: The ultimate guide to trends, themes and styles in mobile web design.* Ontario: F+W Media.

NEIDER ROBBINS, J. (2017) *Learning Web Design: A Beginner's Guide to HTML, CSS, JavaScript, and Web Graphics.* Sebastopol, CA: O'Reilly Media.

RUBIN et al. (2008) *Handbook of Usability Testing: How to Plan, Design, and Conduct Effective Tests.* 2nd ed. Hoboken, NJ: John Wiley & Sons.

TULLIS, T. & ALBERT, B. (2013) *Measuring the User Experience: Collecting, Analyzing, and Presenting Usability Metrics (Interactive Technologies).* Waltham, MA: Morgan Kaufmann.

Websites

browsershots.org	Browser Shots: Browser Compatibility Test (Development Tool)
codecademy.com	Code Academy (Tutorials/Training)
ready.mobi	Ready Mobi: Mobile Validation Service (Development Tool)
smashingmagazine.com	Smashing Magazine (Research/Tutorials)
thebestdesigns.com	The Best Designs (General Reference/Research)
uxmovement.com	UX Movement Homepage (General Reference)
validator.w3.org	WC3 Mark-Up Validation Service Homepage (Development Tool)
validator.w3.org/checklink	WC3 Mark-Up Validation Service Homepage (Development Tool)
webresourcesdepot.com	Wen Resources Depot Homepage (General Reference/Research)
w3.org	World Wide Web Consortium (WC3) Homepage (General Reference/Research)
w3schools.com	W3Schools Web Development Homepage (General Reference/ Research/Tutorials)
960.gs	960 Grid System Homepage (General Reference/ 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 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

Unit code	**L/616/1724**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Define the parameters for a motion graphics proposal, based on research and analysis of precedents, in response to a brief</td><td rowspan="5">LO1 LO2
D1 Justify the communication intentions and methods through reference to examples and testing</td></tr>
<tr><td>P1 Discuss the development of motion graphics through example and precedent
P2 Research the principles and techniques required to undertake motion graphics work in response to a brief</td><td>M1 Evaluate motion graphics techniques and technologies in relation to the parameters of a proposal</td></tr>
<tr><td colspan="2">LO2 Prepare a motion graphics proposal and resources in response to a brief</td></tr>
<tr><td>P3 Identify audience and client communication needs
P4 Prepare a proposal and resources for a motion graphics product to meet client needs, in response to a brief</td><td>M2 Assess alternative proposals, based on their ability to meet client needs</td></tr>
<tr><td colspan="2">LO3 Produce a motion graphics product using industry-standard equipment and techniques</td></tr>
<tr><td>P5 Explore industry-standard motion graphics materials, techniques and processes
P6 Produce a motion graphics product that meets the requirements of the brief</td><td>M3 Apply industry-standard project management techniques in the production of motion graphics</td><td rowspan="4">LO3 LO4
D2 Critically analyse motion graphics processes and outcomes, through application of iterative development and testing, noting areas for future development of own practice</td></tr>
<tr><td colspan="2">LO4 Evaluate a motion graphics product in response to audience comment and reflection</td></tr>
<tr><td>P7 Present a motion graphics product using industry-standard protocols
P8 Assess own practice and outcomes, through audience response and reflection</td><td>M4 Evaluate own practice and outcomes in relation to the work of others</td></tr>
</table>

Recommended resources

Textbooks

BETANCOURT, M. (2013) *The History of motion graphics from avant-garde to industry in the United States*. Rockville, MD: Wildside Press.

BROWNIE, B. (2015) *Transforming type: new directions in kinetic typography*. London: Bloomsbury Academic.

DABNER, D., STEWART, S. & ZEMPOL, E. (2014) *Graphic Design School: A Foundation Course for Graphic Designers Working in Print, Moving Image and Digital Media*. 5th ed. London: Thames & Hudson.

DOPRESS (ed.) (2012) *Moving Graphics: New Directions in Motion Design*. Barcelona: Promopress.

KRASNER, J. (2013) *Motion Graphic Design: Applied History and Aesthetics*. 3rd Edition. New York: Focal Press.

THURLOW, C. & THURLOW. M. (2013) *Making Short Films: The Complete Guide from Script to Screen*. 3rd ed. London: Bloomsbury Academic.

WILLIAMS, R. (2012) *The Animator's Survival Kit: A Manual of Methods, Principles and Formulas for Classical, Computer, Games, Stop Motion and Internet Animators*. 4th ed. New York: Farrar, Straus and Giroux.

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)

redgiant.com	Red Giant Tutorials (Tutorials)
3dtotal.com	3DTotal Free Tutorials (Tutorials)

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

Unit code	**R/616/1725**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the roles and processes of the VFX/Motion Graphics industry</td><td rowspan="5">LO1 LO2

D1 Critically analyse the development of the VFX/Motion Graphics industry and practice through contemporary and historic precedents</td></tr>
<tr><td>P1 Explore the roles associated with the VFX/Motion Graphics industry

P2 Discuss the processes associated with VFX/Motion Graphics production</td><td>M1 Analyse the relationship between roles and processes in VFX/Motion Graphics production</td></tr>
<tr><td colspan="2">LO2 Explore the practical and theoretical development of the VFX/Motion Graphics industry, through example and precedent</td></tr>
<tr><td>P3 Explain the historical development of VFX and Motion Graphics

P4 Use examples and precedent to highlight key milestones in the development of VFX/Motion Graphics</td><td>M2 Analyse the impact that examples have had on the development of the VFX/Motion Graphics industry</td></tr>
<tr><td colspan="2">LO3 Analyse a media production and how VFX/Motion Graphics are used to support its communication intentions</td></tr>
<tr><td>P5 Analyse the use of compositional elements in examples of VFX/Motion Graphics

P6 Assess the uses of VFX/Motion Graphics within a selected media production</td><td>M3 Evaluate the relationship between VFX/Motion Graphics and the communication intentions of the product</td><td>LO3 LO4

D2 Critically evaluate a VFX/Motion Graphics proposal based on approach to audience, purpose and context</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present ideas for a VFX/Motion Graphics work that engages viewers for a specified purpose based on theoretical frameworks		
P7 Develop ideas for VFX/Motion Graphics, highlighting the application of theoretical frameworks **P8** Present ideas for VFX/Motion Graphics, emphasising the practical application of theoretical principles	**M4** Use visualising techniques to iteratively develop an idea	

Recommended resources

Textbooks

BETANCOURT, M. (2013) *The History of Motion Graphics.* Rockville, MD: Wildside Press.

DOBBERT, T. (2013) *Matchmoving.* Hoboken, NJ: John Wiley & Sons.

FINANCE, C. (2015) *The Visual Effects Producer: Understanding the Art and Business of VFX.* New York: Focal Press.

FREEMAN, H. (2015) *The Moving Image Workshop: Introducing animation, motion graphics and visual effects in 45 practical projects* (Required Reading Range). London: Fairchild Books.

LANIER, L. (2017) *Advanced Visual Effects Compositing: Techniques for Working with Problematic Footage.* New York: Focal Press.

MACDONALD, I. (2016) *Hybrid Practices in Moving Image Design: Methods of Heritage and Digital Production in Motion Graphics.* New York: Palgrave Macmillan.

MEYER, C. (2016) *After Effects Apprentice: Real-World Skills for the Aspiring Motion Graphics Artist (Apprentice Series)*. 4th ed. New York: Focal Press.

SAWICKI, M. (2012) *Filming the Fantastic: A Guide to Visual Effects Cinematography: A Guide to Visual Effects Cinematography*. 2nd ed. New York: Focal Press.

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

Unit code	**Y/616/1726**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Investigate the application of typographic practice in print and digital workflows</td><td rowspan="5">LO1 LO2
D1 Critically evaluate research and experimentation in the use of typographic techniques and processes, to develop initial concepts/proposals</td></tr>
<tr><td>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</td><td>M1 Evaluate the use of typographic techniques and processes within a given creative media production context</td></tr>
<tr><td colspan="2">LO2 Explore typographic technologies and processes in specific creative media production contexts, in response to a given brief</td></tr>
<tr><td>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</td><td>M2 Prepare initial proposals in relation to client needs and design constraints</td></tr>
<tr><td colspan="2">LO3 Apply typographic principles and processes in meeting a brief</td><td rowspan="2">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</td></tr>
<tr><td>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</td><td>M3 Test development work iteratively, using industry protocols in support of developing and refining proposals</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present finished typographic outputs for a defined media production		
P7 Present finished outputs, and development work, for a given creative media production context **P8** Produce outputs in a format that is suitable to the specific context, using the conventions of typography	**M4** Justify the use of typographic principles and processes, in relation to meeting client needs	

Recommended resources

Textbooks

BAINES, P. & HASLAM, A. (2005) *Type and Typography*. 2nd ed. London: Laurence King Publishing.

BRINGHURST, R. (2013) *The Elements of Typographic Style: Version 4.0: 20th Anniversary Edition*. Dublin: Hartley and Marks.

GARFIELD, S. (2010) *Just My Type: A Book About Fonts*. London: Profile Books.

HOLLIS, R. (2006) *Swiss Graphic Design: The Origins and Growth of an International Style, 1920–1965*. New Haven, CT: Yale University Press.

SPIEKERMANN, E. et al. (2006) *Fontbook*. Berlin: FontShop International.

SPIEKERMANN, E. (2013) *Stop Stealing Sheep & Find Out How Type Works*. 3rd ed. (Graphic Design & Visual Communication Courses). London: Adobe Press/Peachpit/Pearson.

STRIZVER, I. (2010) *Type Rules! The Designer's Guide to Professional Typography*. Hoboken, NJ: Wiley.

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the processes and practices associated with the production of visual effects</td><td rowspan="2">D1 Analyse a VFX shot, highlighting the tools, techniques and practices used by the different roles in the production pipeline</td></tr>
<tr><td>P1 Describe the roles, and their practices, associated with VFX production

P2 Identify the tools/techniques used in VFX shots</td><td>M1 Compare the tools and techniques used in different VFX shots</td></tr>
<tr><td colspan="2">LO2 Plan and manage a VFX shot, based on a given brief</td><td rowspan="4">LO2 LO3

D2 Produce a visually cohesive VFX shot that combines multiple assets, in response to a given brief</td></tr>
<tr><td>P3 Evaluate a brief to establish the objectives of a VFX shot

P4 Produce storyboards, previsualisations and animatics for a VFX shot</td><td>M2 Analyse objectives of a VFX shot to define deadlines and milestones for production</td></tr>
<tr><td colspan="2">LO3 Produce a VFX shot, through an iterative process, using industry-standard tools and techniques</td></tr>
<tr><td>P5 Develop a VFX shot through acquisition of assets and the use of industry-standard tools and techniques

P6 Refine a VFX shot, based on an iterative process of testing and revision</td><td>M3 Evaluate alternative VFX shots, through iterative compositing of different assets</td></tr>
<tr><td colspan="2">LO4 Evaluate a finished VFX shot, in response to audience feedback</td><td rowspan="2">D3 Critically evaluate audience feedback and reaction to a ‘landmark’ VFX shot, reflecting the context of its time</td></tr>
<tr><td>P7 Explain how valid audience feedback can be obtained for a particular film

P8 Evaluate how audience feedback impacts on VFX practice</td><td>M4 Assess how VFX practices could be improved or altered in response to audience feedback</td></tr>
</table>

Recommended resources

Textbooks

ARUNDALE, S. & TRIEU, T. (2014) *Modern Post: Workflows and Techniques for Digital Filmmakers*. Burlington, MA: Focal Press.

BRINKMAN, R. (2008) *The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics*. Burlington, MA: Morgan Kaufman Publishers.

DINUR, E. (2017) *The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers*. New York: Focal Press.

FINANCE, C. & SWERMAN, S. (2009) *The visual Effects Producer: understanding the art and business of vfx.* New York: Focal Press.

GRESS, J. (2014) *Visual Effects and Compositing*. Berkeley: New Riders.

MATTINGLY, D.B. (2012) *The Digital matte Painting Handbook.* Indianapolis, IN: Wiley Publishing, Inc.

MCCLEAN, S. (2008) D*igital Storytelling: The Narrative Power of Visual Effects.* Cambridge, MA: MIT Press.

MITCHELL, M. (2004) *Visual Effects for Film and Television.* New York: Focal Press.

PRINCE, S. (2011) *Digital Visual Effects in Cinema: The Seduction of Reality.* New Brunswick, NJ: Rutgers University Press.

ZWERMAN, S. & OKUN, J. (2014) *The VES Handbook of Visual Effects: Industry-standard VFX Practices and Procedures.* New York: Focal Press.

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

Unit code	**H/616/1728**
Unit Level	**4**
Credit value	**15**

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

Filenames

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.

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the uses of 3D models in different media production contexts</td><td rowspan="2">D1 Evaluate the use of different tools and techniques to achieve 3D modelled outputs for specific media types</td></tr>
<tr><td>P1 Discuss the development of 3D modelling through historic and contemporary precedents

P2 Assess the techniques and processes through the work of others</td><td>M1 Analyse developments in 3D modelling software and the impact on different media sectors</td></tr>
<tr><td colspan="2">LO2 Plan and manage the development of 3D models to meet requirements of a brief</td><td rowspan="4">LO2 LO3

D2 Produce 3D modelling solutions that reflect a creative process based on experimentation and testing, in support of a given brief</td></tr>
<tr><td>P3 Develop concepts and prototypes for 3D models in response to a given brief

P4 Create 3D models using industry-standard tools and techniques</td><td>M2 Evaluate concepts and prototypes, to iteratively refine 3D models</td></tr>
<tr><td colspan="2">LO3 Apply texture maps and shaders to 3D models to meet the requirements of a specific media context</td></tr>
<tr><td>P5 Analyse a brief to determine specific requirements for textures and lighting

P6 Use 2D and 3D software to create texture maps and materials for completed 3D models</td><td>M3 Create draft renders to test and refine textures, shaders and lighting</td></tr>
<tr><td colspan="2">LO4 Present finished 3D models for a specific media context</td><td rowspan="2">D3 Evaluate 3D modelling output and development process in response to audience feedback and reflection</td></tr>
<tr><td>P7 Analyse a specific media context to define the requirements for 3D model output

P8 Present finished 3D modelling output and development work in response to a brief</td><td>M4 Assess the changes that would be required to re-use 3D models and assets for alternative media contexts</td></tr>
</table>

Recommended resources

Textbooks

3DTOTAL PUBLISHING. (2016) *Beyond art Fundamentals.* Worcester: 3DTotal Publishing.

AHEARN, L. (2016) *3D Game Textures: Create Professional Game Art Using Photoshop.* 4th ed. Boca Raton, FL: CRC Press.

LEGASPI & 3DTOTAL PUBLISHING. (2015) *Anatomy for 3D artists.* Worcester: 3DTotal Publishing.

OSIPA, J. (2010) *Stop staring: facial modelling and animation done right*. Indianapolis, IN: Wiley Publishing, Inc.

SHIRLEY, P. (2016) *Fundamentals of Computer Graphics*. Boca Raton, FL: CRC Press.

VAUGHAN, W. (2011) *Digital Modelling.* Berkeley: New Riders.

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 smart phones 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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the key theories and practices used in the development of video games</td><td rowspan="5">LO1 LO2

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>P1 Discuss the roles and responsibilities associated with the design and development of video games

P2 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 colspan="2">LO2 Produce a project development plan for a computer game, using industry-standard processes and procedures</td></tr>
<tr><td>P3 Explore principles of story, character and gameplay in the development of a game design proposal

P4 Create a game design document, explaining the concept and features of a proposed video game</td><td>M2 Compare different approaches to user interface and game control, in order to define the gameplay experience</td></tr>
<tr><td colspan="2">LO3 Present an idea and development plan for a computer game, highlighting key stages and milestones within the project life cycle</td></tr>
<tr><td>P5 Illustrate the game development process, highlighting key stages and milestones

P6 Present a game development plan to a defined audience</td><td>M3 Analyse the different stages in a game release schedule, and their purpose within the development process</td><td>LO3 LO4

D2 Critically analyse a game development process, highlighting the design and development challenges and project management solutions that mitigate risk</td></tr>
</table>

Pass	Merit	Distinction
LO4 Develop a computer game prototype, using industry-standard tools and techniques		
P7 Produce a functioning video game prototype, for a defined target platform **P8** Use industry-standard tools and techniques to manage the game development life cycle	**M4** Evaluate the role of user feedback, bug tracking and product review in the maintenance phase of game development	

Recommended resources

Textbooks

ADAMS, E. (2012) *Game Mechanics: Advanced Game Design*. Berkeley: New Riders.

GIBSON, J. (2014) *Introduction to Game Design, Prototyping, and Development.* Boston: Addison Wesley.

HIWILLER, Z. (2015) *Players Making Decisions: Game Design Essentials and the Art of Understanding Your Players.* Berkeley: New Riders.

JANER et al. (2002) *Lessons Learned in Software Testing: A Context Driven Approach.* Hoboken, NJ: John Wiley & Sons.

KOSTER, R. (2013) *Theory of Fun for Games Design*. 2nd ed. Sebastopol, CA: O'Reilly Media.

MACKLIN, C. & SHARP, J. (2016) *Games, Design and Play: A Detailed Approach to Iterative Game Design.* Boston: Addison Wesley.

MADIGAN, J. (2015) *Getting Gamers: The Psychology of Video Games and Their Impact on the People Who Play Them.* Lanham, MD: Rowman & Littlefield.

ROGERS, S. (2014) *Level Up!: The Guide to Great Video Game Design*. 2nd ed. Hoboken, NJ: John Wiley & Sons.

SCHELL, J. (2014) *The Art of Game Design: A Book of Lenses*. 2nd ed. Boca Raton, FL: A K Peters/CRC.

SCHULTZ, C.P. & BRYANT, J. (2016) *Game Testing All in One.* Herndon, VA: Mercury Learning & Information.

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

Unit code	**D/616/1730**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the development of the video game industry and the theories that underpin the medium, through historic and contemporary precedents</td><td rowspan="5">LO1 LO2

D1 Critically evaluate the relationship between social, cultural, technological and economic factors influencing video game development through contemporary and historic precedents</td></tr>
<tr><td>P1 Discuss the historic development of the video games industry

P2 Assess technological innovations within the games industry</td><td>M1 Evaluate the contemporary video games industry, highlighting its position within the broader creative and cultural sectors</td></tr>
<tr><td colspan="2">LO2 Evaluate the relationship between social, cultural, technological and economic factors that influence the games development industry, their products and audiences</td></tr>
<tr><td>P3 Discuss the way that society, culture, technology and economy inform video game development

P4 Analyse the relationships between audience expectations and product development in the video games industry</td><td>M2 Compare different video game formats, through their reflection of social, cultural, economic and technical contexts</td></tr>
<tr><td colspan="2">LO3 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 rowspan="2">LO3 LO4

D2 Critically evaluate contemporary game development theories and practices through the development of a clear argument based on research and analysis</td></tr>
<tr><td>P5 Examine the way that culture, technology and society inform the design of a specific game

P6 Evaluate the relationship between video game promotion and social and cultural context</td><td>M3 Assess the impact of technology, social and cultural contexts on the public perception of a selected video game</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present a body of research that reflects the theories and practices of contemporary video games development, culture and context		
P7 Prepare a presentation of research, analysis and conclusion **P8** Deliver a presentation that articulates theories and practices of contemporary games development	**M4** Support research findings through evidence and argument	

Recommended resources

Textbooks

CRAWFORD, G. (2012) *Video Gamers*. London: Routledge.

DONOVAN, T. (2010) *Replay: The History of Video Games*. Hove: Yellow Ant Media.

EGENFELDT-NIELSEN, S., HEIDE-SMITH, J. & PAJARES TOSCA, S. (2008) *Understanding Videogames.* London: Routledge.

GERE, C. (2008). *Digital Culture*. London: Reaktion Books.

JENKINS, H. (2009). *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*. Cambridge, MA: MIT Press.

JENKINS, H. (2006). *Fans, Bloggers, and Gamers. Exploring Participatory Culture*. New York: NYU Press.

JUUL, J. (2005) *Half-Real: Video Games between Real Rules and Fictional Worlds.* Cambridge, MA:The MIT Press.

KERR, A. (2006) *The Business and Culture of Digital Games*. *Gamework/Gameplay*. London: SAGE.

LOGUIDICE, B. & BARTON, M. (2014) *Vintage Games*. Focal Press.

MELISSINOS, C. & O'ROURKE, P. (2012) *The Art of Video Games*. London: Welcome Enterprises Inc.

NEWMAN, J. (2008) *Playing with Videogames*. London: Routledge.

Websites

americangaming.org	American Gaming Association All sections (General Reference)
cga.globa	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)
theesa.com	Entertainment Software Association All sections (General Reference)

tiga.org	TIGA – Representing the Game Industry 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

Unit code	**H/616/1731**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explore methods of idea-generation in support of game development</td><td rowspan="5">LO1 LO2

D1 Critically evaluate own game design proposal, based on the outcome of ideation, research and analysis</td></tr>
<tr><td>P1 Discuss idea-generation techniques used by industry practitioners

P2 Evaluate factors that contribute to the generation of successful ideas</td><td>M1 Compare ideation methodologies, with regard to their potential outcomes</td></tr>
<tr><td colspan="2">LO2 Create a game design proposal, including graphic material and documentation, in response to a brief</td></tr>
<tr><td>P3 Evaluate game ideas and design considerations in response to a given brief

P4 Prepare a game design proposal and supporting documentation</td><td>M2 Justify choices outlined in game design proposal with regard to how the proposal meets the requirements of a brief</td></tr>
<tr><td colspan="2">LO3 Develop a functional game prototype, through iterative testing and revision, using industry-standard tools and techniques</td></tr>
<tr><td>P5 Create a functional game prototype using industry-standard tools and techniques

P6 Refine a game prototype through iterative testing and revision</td><td>M3 Assess how test data and user feedback inform modifications to a game prototype</td><td>LO3 LO4

D2 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>
</table>

Pass	Merit	Distinction
LO4 Present a functional game prototype, highlighting gameplay mechanisms, testing and development process		
P7 Present a functional game prototype to a defined audience **P8** Discuss gameplay mechanisms, testing and the development process involved in the production of a game prototype	**M4** Evaluate a prototype game in relation to intended outcomes, based on testing and feedback	

Recommended resources

Textbooks

ADAMS, E. & DORMANS, J. (2012) *Game Mechanics: Advanced Game Design (Voices That Matter).* Berkeley: New Riders.

GIBSON, J. (2014) *Introduction to Game Design, Prototyping, and Development.* Boston: Addison Wesley.

GREGORY, J. (2014) *Game Engine Architecture.* 2nd ed. London: A K Peters/CRC Press.

KEITH, C. & SHONKWILER, G. (2017) *Gear Up!: Advanced Game Development Practices.* CreateSpace Independent Publishing Platform.

KEITH, C. (2010) *Agile Game Development with SCRUM.* Boston: Addison Wesley.

KOSTER, R. (2014) *Theory of Fun for Game Design.* Sebastopol, CA: O'Reilly Media.

MACKLIN, C. & SHARP, J. (2016) *Games, Design and Play: A Detailed Approach to Iterative Game Design.* Boston: Addison Wesley.

MADHAV, S. (2014) *Game Programming Algorithms and Techniques: A Platform-Agnostic Approach.* Boston: Addison Wesley.

ROGERS, S. (2014) *Level Up!: The Guide to Great Video Game Design.* Hoboken, NJ: John Wiley & Sons.

SCHULTZ, C.P. & BRYANT, J. (2016) *Game Testing All in One.* Herndon, VA: Mercury Learning & Information.

SYLVESTER, T. (2013) *Designing Games: A Guide to Engineering Experiences.* Sebastopol, CA: O'Reilly Media.

Websites

gamasutra.com	Gamasutra: The Art & Business of Making Games (General Reference/Research)
gamasutra.com	Gamasutra "From MDA to DDE" (Article)
gamedev.net	GameDev.net All sections (General Reference/Article/ Discussion Forum)
gamesindustry.biz	Games Industry.biz All sections (General Reference/Research)
gametutorials.com	Game Tutorials All sections (Tutorials)
mcvuk.com	MCV: The Business of Video Games (General Reference/Research)
pixelprospector.com	Pixel Prospector All sections (General Reference)
whatgamesare.com	What Games Are Blog 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 30: Principles of Animation

Unit 31: Art Development

Unit 36: Collaborative Project (Pearson-set)

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 24: Radio Production

Unit code	**K/616/1732**
Unit Level	**4**
Credit value	**15**

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the principles of radio production through historical and contemporary research</td><td rowspan="5">LO1 LO2
D1 Define a radio programme strategy based on critical analysis of radio production techniques and research</td></tr>
<tr><td>P1 Discuss the genres and types of radio, through precedents
P2 Explain the roles and relationships within radio production</td><td>M1 Evaluate the impact of legal and ethical considerations on radio production</td></tr>
<tr><td colspan="2">LO2 Explore radio production techniques and technology in order to define a radio programme strategy</td></tr>
<tr><td>P3 Prepare a radio programme strategy and pre-production materials in response to a brief
P4 Explore techniques and technologies in the recording of audio for a radio production</td><td>M2 Record different sources, in studio and on location using industry-standard methods</td></tr>
<tr><td colspan="2">LO3 Produce a radio programme for broadcast using industry-standard techniques and technology</td></tr>
<tr><td>P5 Apply production and post-production techniques to mastering a radio programme
P6 Use industry protocols within the broadcast of a radio production</td><td>M3 Develop recorded interviews, presentations and music, for use in broadcast radio productions</td><td rowspan="4">LO3 LO4
D2 Critically evaluate content, production processes and audience feedback to define development strategies</td></tr>
<tr><td colspan="2">LO4 Evaluate a radio production in response to a brief, identifying areas for development</td></tr>
<tr><td>P7 Evaluate radio production outcomes, techniques and processes
P8 Analyse feedback to identify areas of good practice and areas for further development</td><td>M4 Analyse feedback, in relation to the correspondence between strategy and outcome</td></tr>
</table>

Recommended resources

Textbooks

BEAMAN, J. (2006) *Programme Making for Radio (Media Skills).* London: Routledge.

FLEMING, C. (2009) *The Radio Handbook (Media Practice).* 3rd ed. London: Routledge.

GILMURRAY, B. (2013) *The Media Student's Guide to Radio Production.* lulu.com.

MCLEISH, R. (2015) *Radio Production.* 6th ed. New York: Focal Press.

STARKEY, G. (2013) *Radio in Context.* 2nd ed. New York: Palgrave.

STEWART, P. (2006) *Essential Radio Skills: How to present and produce a radio show (Professional Media Practice).* London: Bloomsbury Methuen Drama.

WILLETT, A. (2013) *Media Production: A Practical Guide to Radio & TV.* London: Routledge.

Websites

bbc.co.uk	BBC Academy (General Reference)
ingentaconnect.com	Radio Journal 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 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

Unit code	**M/616/1733**
Unit Level	**4**
Credit value	**15**

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.

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Manage the safe set-up of microphones and recording equipment in different environments</td><td rowspan="4">LO1 LO2

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>P1 Identify potential Health and Safety issues in the studio environment and on location

P2 Set up microphones and recording equipment in studio and on location</td><td>M1 Refine microphone set-up and configuration through testing</td></tr>
<tr><td colspan="2">LO2 Prepare a studio and sound control room to record and mix audio sources</td></tr>
<tr><td>P3 Set up a studio and control room to mix and record audio sources

P4 Identify and correct connection problems and issues that may cause poor sound quality</td><td>M2 Evaluate mixed and recorded audio to ensure that recorded sound will be suitable for a given output format</td></tr>
<tr><td colspan="2">LO3 Use industry-standard audio editing and processing technologies, to prepare content for broadcast</td><td rowspan="4">LO3 LO4

D2 Analyse audio recording and editing technologies suitable for audio content to be used across traditional and online broadcast mediums</td></tr>
<tr><td>P5 Perform basic editing to remove errors in a recording

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></tr>
<tr><td colspan="2">LO4 Explain the technologies required for online broadcasting</td></tr>
<tr><td>P7 Assess hardware and software requirements for online broadcasting

P8 Discuss the role of a streaming host for online broadcast</td><td>M4 Evaluate encoding and compression to determine best quality for different types of online broadcast</td></tr>
</table>

Recommended resources

Textbooks

ALLEN, J. (2014) *Keith's Radio Station: Broadcast, Internet, and Satellite.* 9th ed. New York: Focal Press.

BALLOU, G. (2009) *Electroacoustic Devices: Microphones and Loudspeakers.* New York: Focal Press.

BEKTAS, M. (2017) *Audio Effects, Mixing and Mastering.* Independently published.

MCLEISH, R. & LINK, J. (2015) *Radio Production.* 6th ed. London: Routledge.

RAYBURN, R. (2011) *Eargle's The Microphone Book: From Mono to Stereo to Surround.* 3rd ed. New York: Focal Press.

SAULS, S.J. & STARK. C.A. (2016) *Audio Production Worktext: Concepts, Techniques, and Equipment.* 8th ed. London: Routledge.

WHITE, P. (2000) *Basic Microphones.* London: Sanctuary Publishing Ltd.

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

Unit code	**T/616/1734**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the use of editing techniques for different production contexts</td><td rowspan="3">D1 Critically analyse the relationship between editing techniques and audience engagement</td></tr>
<tr><td>P1 Discuss the purpose of film and video editing and its role in the production process

P2 Explain the role of the editor in a film or television production and their relationship to others within the process</td><td>M1 Evaluate the ways that different genres use specific editing techniques</td></tr>
<tr><td colspan="2">LO2 Organise moving image and audio assets in support of a specific production context, based on a given brief</td></tr>
<tr><td>P3 Organise digital asset files in preparation for editing

P4 Collate and encode appropriate file formats and files in preparation for editing</td><td>M2 Define a standard naming convention for digital assets</td><td rowspan="2">D2 Justify the approach to asset organisation and management, in relation to the overall editing pipeline</td></tr>
<tr><td colspan="2">LO3 Create an edited sequence, combining moving image and audio assets, in response to a given brief</td></tr>
<tr><td>P5 Develop preliminary edits and variations of a sequence, based on a given brief

P6 Encode a fine cut of an edited sequence for presentation in a specific format</td><td>M3 Evaluate the editing changes required to output to different platforms</td><td rowspan="3">LO3 LO4

D3 Produce a final cut of an edited sequence, in response to critical evaluation of audience feedback and reflection</td></tr>
<tr><td colspan="2">LO4 Evaluate an edited sequence through audience feedback and personal reflection</td></tr>
<tr><td>P7 Present the fine cut of an edited sequence to a defined audience

P8 Evaluate audience feedback through a screening, questionnaire or focus group</td><td>M4 Analyse audience feedback to determine the need for further development of an edited sequence</td></tr>
</table>

Recommended resources

Textbooks

BILLINGE, E. (2017). *The Practical Guide to Documentary Editing: Techniques for TV and Film.* Abingdon: Routledge.

BOWEN, C.J. & THOMPSON, R. (2017) *Grammar of the Edit.* London: Focal Press.

CHANDLER, G. (2012) *Cut by Cut: Editing Your Film or Video.* 2nd ed. Studio City, CA: Michael Wiese Productions.

CRITTENDEN, R. (2003) *Film and Video Editing.* Abingdon: Routledge.

DANCYGER, K. (2013). *The Technique of Film and Video Editing.* New York: Focal Press**.**

HOCKROW, R. (2014) *Out of Order: Storytelling Techniques for Video and Cinema Editors.* Berkeley, CA: Peachpit Press.

KEAST, G. (2015) *The Art of the Cut: Editing concepts every filmmaker should know.* Createspace Independent Publishing.

MURCH, W. (2001) *In the Blink of an Eye: A Perspective on Film Editing.* 2nd ed. Hollywood, CA: Silman-James Press, Inc.

ONDAATJE, M. (2002) *The Conversations. Walter Murch and the Art of Editing Film.* London: Bloomsbury.

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)

wfpp.cdrs.columbia.edu	Women film pioneer project Editors All sections (Research)
YouTube.com	YouTube Every Frame a Painting (Channel) (Tutorials)
youtube.com/watch	Indie Mogul A few simple tips for becoming a better editor – Friday 101 (Tutorials)

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

Unit code	**A/616/1735**
Unit Level	**4**
Credit value	**15**

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.

Learning Outcomes & Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explore the use of storyboards for creative media production</td><td rowspan="5">LO1 LO2

D1 Critically evaluate storyboards to determine the relationship between style and genre, and how these are communicated.</td></tr>
<tr><td>P1 Investigate the creation of storyboards for different media sectors.

P2 Assess the content and layout of storyboards for different media sectors.</td><td>M1 Analyse the use of storyboards to communicate technical details to production teams.</td></tr>
<tr><td colspan="2">LO2 Evaluate a given brief, to define key features to be developed in a storyboard.</td></tr>
<tr><td>P3 Identify requirements of a brief, to inform the development of storyboards.

P4 Evaluate key narrative features to be communicated through storyboards.</td><td>M2 Assess the requirements of different media sectors and formats and their influence on the requirements of storyboards.</td></tr>
<tr><td colspan="2">LO3 Create storyboards, using industry-standard tools and techniques, for a creative media production in response to a given brief.</td></tr>
<tr><td>P5 Create storyboards in response to a given brief.

P6 Use industry-standard tools and techniques in the creation of storyboards for a given media sector.</td><td>M3 Develop storyboards that communicate production information including point of view, movement, , timing and audio.</td><td rowspan="4">LO3 LO4

D3 Critically evaluate the relationship between communication of narrative and technical information in storyboards, to meet the requirements of a brief.</td></tr>
<tr><td colspan="2">LO4 Evaluate storyboards in their effectiveness in communicating the narrative of a creative media production.</td></tr>
<tr><td>P7 Evaluate the use of tools and techniques used to produce storyboards in support of a brief.

P8 Assess the relationship between storyboard approach and narrative structure.</td><td>M4 Analyse how the storyboard communicates technical details for production teams.</td></tr>
</table>

Recommended resources

Textbooks

CRISTIANO, G. (2008) *Storyboard Design Course: Principles, Practice, and Techniques – The Ultimate Guide for Artists, Directors, Producers and Scriptwriters.* London: Thames & Hudson.

GLEBAS, F. (2008) *Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation.* New York: Focal Press.

HART, J. (2007) *The Art of the Storyboard: A Filmmaker's Introduction.* New York: Focal Press.

JEW, A. & PAEZ, S. (2013) *Professional Storyboarding: Rules of Thumb.* New York: Focal Press.

PRICE, S. (2015) *Storyboarding: A Critical History.* London: Palgrave Macmillan.

SIJLL, J. (2010) *Cinematic Storytelling.* Studio City, CA: Michael Wiese Productions.

TUMMINELLO, W. (2005) *Exploring Storyboarding.* Boston: Cengage Learning.

Websites

finegamedesign.com	Fine Game Design All sections (General Reference)
storyboardthat.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

Unit code	**F/616/1736**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the key research skills used in modern investigative journalism</td><td rowspan="2">D1 Create a strategy which clearly uses the key theories and skills of modern investigative journalism</td></tr>
<tr><td>P1 Explore the key research skills used in modern investigative journalism
P2 Compare different forms of research in developing ideas for investigative journalism</td><td>M1 Assess the role of different forms of research in the development of forms of investigation</td></tr>
<tr><td colspan="2">LO2 Develop a legal and ethical strategy to investigate a topic in response to a brief</td><td rowspan="4">LO2 LO3
D2 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>P3 Explain the legal and ethical frameworks relevant to investigative journalism
P4 Define a legal and ethical strategy in response to a brief</td><td>M2 Justify a legal and ethical strategy, in relation to a brief, for a given context</td></tr>
<tr><td colspan="2">LO3 Produce a work of investigative journalism which adheres to industry-standard codes, conventions and practices</td></tr>
<tr><td>P5 Undertake research, writing and editing of an investigative journalism work
P6 Explain how a work of investigative journalism complies with industry-standard codes, conventions and practices</td><td>M3 Evaluate a work of investigative journalism, to highlight issues of non-compliance with codes, conventions and practices</td></tr>
<tr><td colspan="2">LO4 Evaluate a work of investigative journalism, based on editorial comment and audience feedback</td><td rowspan="2">D3 Develop a social media strategy to engage in public discourse around issues raised in a work of investigative journalism</td></tr>
<tr><td>P7 Present a work of investigative journalism to a diverse audience
P8 Assess professional and non-professional feedback</td><td>M4 Analyse editorial comment and audience feedback to identify the need for editing or re-writing</td></tr>
</table>

Recommended resources

Textbooks

DE BURGH, H. (2008) *Investigative Journalism*. 2nd ed. London: Routledge.

EDWARDS, V. (2016) *Research Skills for Journalists*. London: Routledge.

GRAZIA BUSA, M. (2014) *Introducing the Language of the News: A Student's Guide.* London: Routledge.

HANNA, M. & DODD, M. (2016) *McNae's Essential Law for Journalists.* Oxford: Oxford University Press.

HERBERT, J. (2001) *Practicing Global Journalism: Exploring Reporting Issues Worldwide.* New York: Focal Press.

SMITH, J. (2010) *Essential Reporting: The NCTJ Guide for Trainee Journalists.* New York: Sage.

SPARK, D. (1999) *Investigative Reporting: A study in technique.* New York: Focal Press.

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

Unit code	**J/616/1737**
Unit Level	**4**
Credit value	**15**

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.

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the contexts in which the use of shorthand may be required</td><td rowspan="2">D1 Evaluate contemporary legal statutes in relation to recording of official events</td></tr>
<tr><td>P1 Discuss situations in which the use of digital/analogue recording devices may be restricted

P2 Assess the way that shorthand provides an alternative method of accurate recording of the spoken word</td><td>M1 Assess the legal issues associated with different forms of recording in given contexts</td></tr>
<tr><td colspan="2">LO2 Apply shorthand skills in the accurate recording of live speech</td><td rowspan="2">D2 Evaluate accuracy of shorthand notes to identify areas for further development and strategies for increased speed of recording</td></tr>
<tr><td>P3 Discuss the symbols used in shorthand to accurately record speech at speed

P4 Record passages of speech accurately using shorthand</td><td>M2 Compare shorthand recording with digital recording to evaluate accuracy</td></tr>
<tr><td colspan="2">LO3 Undertake transcription of shorthand notes to provide the basic content for further development</td><td rowspan="4">LO3 LO4

D3 Critically evaluate a completed journalistic work, based on shorthand notes and transcription, that communicates an accurate reflection of an event</td></tr>
<tr><td>P5 Transcribe shorthand notes into clear passages of text

P6 Compile transcribed notes into structured bodies of written work</td><td>M3 Prepare outlines and drafts of journalistic work, based on transcribed shorthand notes</td></tr>
<tr><td colspan="2">LO4 Evaluate a journalistic work, based on transcribed shorthand notes, in relation to completeness and accuracy</td></tr>
<tr><td>P7 Present a journalistic work, based on shorthand recording and transcription of speech

P8 Discuss how shorthand notes have influenced the production of a journalistic work for a given media</td><td>M4 Compare how different media reflect alternative views of the same event, based on shorthand notes and transcription</td></tr>
</table>

Recommended resources

Textbooks

HANNA, M. & DODD, M. (2016) *McNae's Essential Law for Journalists.* Oxford University Press.

HILL, I.C. (1989) *Teeline Word List.* Heinemann.

HUDSON, G. & ROWLANDS, S. (2007) *The Broadcast Journalism Handbook.* Pearson Longman.

JOHNSTON, D. (2006) *Teeline for Journalists.* 2nd ed. Portsmouth, NH: Heinemann.

SMITH, J. (2010) *Essential Reporting: The NCTJ Guide for Trainee Journalists.* London: Sage.

WARD, M. (2002) *Journalism Online*. New York: Focal Press.

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

Unit code	**L/616/1738**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the principles and practices of animation</td><td rowspan="4">LO1 LO2

D1 Analyse test animations, based on the application of principles of animation, identifying areas for further development</td></tr>
<tr><td>P1 Discuss the 12 principles of animation and their application within creative media production

P2 Explain the different types of animation and the software that may be used in their production</td><td>M1 Evaluate different types of animation in relation to their application in specific media contexts</td></tr>
<tr><td colspan="2">LO2 Create animations, using industry-standard tools and techniques, in response to a given brief</td></tr>
<tr><td>P3 Evaluate a given brief to determine the requirements for an animation sequence

P4 Develop test animations using industry-standard tools and techniques</td><td>M2 Evaluate animations, through iterative testing, to refine and develop in relation to a given brief</td></tr>
<tr><td colspan="2">LO3 Present a finished animation, within a defined media product, in response to a brief</td><td rowspan="4">LO3 LO4

D2 Critically evaluate animation output and audience feedback, to highlight how an animated sequence enhances a defined media product</td></tr>
<tr><td>P5 Analyse media product requirements to define the parameters for final animations

P6 Present finished animations, in a format suitable for the intended media product</td><td>M3 Justify the animation approach, with regard to its suitability for integration into a defined media product</td></tr>
<tr><td colspan="2">LO4 Evaluate audience feedback, based on presentation of an animation within a defined media product</td></tr>
<tr><td>P7 Use industry-standard methods to gather audience feedback, following a presentation

P8 Analyse audience feedback to the presentation of a media product with animation</td><td>M4 Reflect on issues from audience feedback to identify areas of good practice and areas for improvement</td></tr>
</table>

Recommended resources

Textbooks

BEIMAN, N. & JOHNSTON, L. (2010) *Animated Performance: Bringing Imaginary Animal, Human and Fantasy Characters to Life*. London: AVA publishing.

BLAZER, L. (2015) *Animated Storytelling: Simple Steps for Creating Animation and Motion Graphics.* Berkeley: Peachpit Press.

LORD, P. & SIBLEY, B. (2004) *Cracking Animation: The Aardman Book of 3-D Animation*. 2nd ed. London: Thames & Hudson.

MITCHELL, B. (2016) *Independent Animation: Developing, Producing and Distributing your animated films.* Boca Raton, FL: CRC Press.

STANCHFIELD, W. & HAHN, D. (2009) *Drawn to Life: 20 Golden Years of Disney Master Classes: The Walk Stanchfield Lectures – Volume 1.* Boca Raton, FL: QMP/CRC Press.

WHITTAKER, H. & HALAS, J. (2009) *Timing for Animation.* 2nd ed. New York: Focal Press.

WILLIAMS, R. (2009) *The Animators Survival Kit*. London: Faber & Faber

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

Unit code	**R/616/1739**
Unit Level	**4**
Credit value	**15**

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explore art development practices and processes through research and analysis</td><td rowspan="4">LO1 LO2

D1 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>P1 Discuss the different types of artworks used in different genres

P2 Explain the processes of developing art and their application within different media production contexts</td><td>M1 Compare different artwork types and processes used within a specific field of media production</td></tr>
<tr><td colspan="2">LO2 Develop preliminary artwork, using industry-standard tools and techniques, in response to a brief</td></tr>
<tr><td>P3 Evaluate a given brief to define the parameters for art development

P4 Create preliminary artwork, using industry-standard tools and techniques, in response to a given brief</td><td>M2 Evaluate the production benefits and challenges of digital and traditional approaches to artwork development</td></tr>
<tr><td colspan="2">LO3 Produce final artworks, for a given media production product, based on application of an iterative creative process</td><td rowspan="4">LO3 LO4

D2 Critically evaluate final artwork, in relation to its application to a specific media production, based on audience feedback and personal reflection</td></tr>
<tr><td>P5 Create artwork for a media product, iteratively refining to meet the requirements of a brief

P6 Develop final artwork for a defined media production context</td><td>M3 Justify the types of artwork developed, in relation to their use in a specific media production context</td></tr>
<tr><td colspan="2">LO4 Present final artworks, in a format suitable for a given media production output</td></tr>
<tr><td>P7 Present finished art development work, in response to a brief

P8 Discuss how finished artwork meets the requirement of a client</td><td>M4 Evaluate the way that final artwork responds to the relationship between client requirements and audience expectations</td></tr>
</table>

Recommended resources

Textbooks

3DTOTAL PUBLISHING (2016) *Beyond art Fundamentals.* Worcester: 3DTotal Publishing.

AMBROSE, G. (2015) *Design Thinking for Visual Communication.* 2nd ed. London: Bloomsbury Academic.

BARRETT, E. (2007) *Practice as Research: Approaches to Creative Arts Inquiry.* London: IB Tauris & Co Ltd.

BIRN, J. (2013) *Digital Lighting and Rendering (voices that matter).* Berkeley: New Riders.

KARJALUOTO, E. (2013) *The Design Method: A Philosophy and Process for Functional Visual Communication.* London: Pearson Peachpit/New Riders.

MORIOKA, A. (2008) *Color Design Workbook: A Real World Guide to Using Color in Graphic Design.* Beverley, MA: Rockport Publishers Inc.

NORLING, E. (1999) *Perspective Made Easy (Dover Art Instruction).* Mineola, NY: Dover Publications Inc.

SOLARSKI, C. (2012) *Drawing Basics and Video Game Art.* New York: Watson-Guptill.

WILSON, K. (2015) *Drawing & Painting: Materials and Techniques for Contemporary Artists.* London: Thames & Hudson Ltd.

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)

polycount.com	Polycount (General Reference)
3dtotal.com	3D Total All sections (General Reference)
80.lv	80 Level All sections (Tutorials/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

Unit code	**J/616/1740**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the key features and purpose of interviews and presentations</td><td rowspan="4">LO1 LO2

D1 Analyse the technical requirements necessary to achieve the key features of interviews and presentations for different media</td></tr>
<tr><td>P1 Discuss the key features of interviews for different media

P2 Explain the key features of presentations for different media</td><td>M1 Compare the features of interviews and presentations for different media</td></tr>
<tr><td colspan="2">LO2 Illustrate the technical requirements for the set-up and recording of interviews and presentations for different media</td></tr>
<tr><td>P3 Explain the technical requirements for recording interviews in different media

P4 Discuss the technical requirements for the delivery and recording of presentations in different media</td><td>M2 Evaluate the potential problems of conducting interviews or presentations in different environments</td></tr>
<tr><td colspan="2">LO3 Carry out and record an interview, based on research, in response to an identified topic</td><td rowspan="4">LO3 LO4

D2 Analyse the way that research informs interview preparation and presentation</td></tr>
<tr><td>P5 Prepare questions, based on research and analysis of an identified topic, to support an interview

P6 Conduct and record an interview, related to an identified topic</td><td>M3 Evaluate interview questions, highlighting areas for potential divergence or expansion during the interview</td></tr>
<tr><td colspan="2">LO4 Present excerpts from an interview, and related research, to explain an identified topic</td></tr>
<tr><td>P7 Identify key excerpts from an interview that support points for presentation

P8 Present excerpts from an interview, and related research</td><td>M4 Respond to audience questions, using evidence from interview and research</td></tr>
</table>

Recommended resources

Textbooks

LEE-POTTER, E. (2017) *Interviewing for Journalists (Media Skills).* 3rd ed. London: Routledge.

SABIN, A. (2009) *'You're On!' How to develop great media skills for TV, radio and the internet.* Oxford: How To Books.

SEDORKIN, G. (2011) *Interviewing: A Guide for Journalists and Writers.* 2nd ed. London: Allen & Unwin.

STEWART, P. (2008) *Broadcast Journalism: Techniques of Radio and Television News*. 6th ed. New York: Focal Press.

TREWIN, J. (2003) *Presenting on TV & Radio.* Oxford: New York: Focal Press.

WOLFE, K. (2014) *The TV Presenter's Career Handbook: How to Market Yourself in TV Presenting.* New York: Focal Press.

Websites

bbc.co.uk	BBC Academy Journalism (General Reference)
bjtc.org.uk	Broadcast Journalism Training Council All sections (General Reference)
journalism.co.uk	Journalism Magazine All sections (General Reference)
mediahelpingmedia.org	Media Helping Media Training section (Training)
nctj.com	National Council for the Training of Journalists All sections (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 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

Unit code	**L/616/1741**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the professional responsibilities associated with the gathering and presentation of news content for different media formats</td><td rowspan="5">LO1 LO2
D1 Critically analyse the ethical issues associated with the use of language in reportage</td></tr>
<tr><td>P1 Investigate the professional responsibilities associated with reportage
P2 Outline the ethical considerations of reportage for different media formats</td><td>M1 Compare the professional responsibilities and ethics related to specific media formats</td></tr>
<tr><td colspan="2">LO2 Evaluate the use of language in reportage, and how it may change the understanding of a news story</td></tr>
<tr><td>P3 Investigate the use of written and spoken language in reportage
P4 Evaluate the ways in which written and spoken language may communicate different meanings of the same information</td><td>M2 Demonstrate how different approaches to language may impact on the understanding of factual information</td></tr>
<tr><td colspan="2">LO3 Present reportage content, in a given media format, based on research and analysis of sources</td></tr>
<tr><td>P5 Use primary and secondary research sources to gather information related to a given topic
P6 Present news content in a given media format, including reference to sources and analysis</td><td>M3 Present different forms of information to explain a news story</td><td>LO3 LO4
D2 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>
</table>

Pass	Merit	Distinction
LO4 Analyse a work of reportage, highlighting the processes used to ensure accuracy and fairness, in a given media format		
P7 Asses research sources and analysis through cross-checking and the use of alternative sources	**M4** Compare the results of multiple sources of information to validate the results of research and analysis	

Recommended resources

Textbooks

BENDER, R. & DAVENPORT, J. (2009) *Reporting for The Media.* 9th ed. Oxford: Oxford University Press.

BLY, R.W. (2006) *The Copywriter's Handbook: A Step-By-Step Guide to Writing Copy That Sells.* 3rd ed. New York: Holt Paperbacks.

FROST, C. (2010) *Reporting for Journalists (Volume 1)*. 2nd ed. London: Routledge.

ITULE, B. (2006) *News Writing and Reporting for Today's Media.* 7th ed. Columbus, OH: McGraw Hill Higher Education.

KOLODZY, J. (2012) *Practicing Convergence Journalism: An Introduction to Cross-Media Storytelling.* London: Routledge.

MASLEN, A. (2007) *Write to Sell: The Ultimate Guide to Great Copywriting.* London: Marshall Cavendish.

SUGARMAN, J. (2006) *The Adweek Copywriting Handbook.* Hoboken, NJ: Wiley.

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

Unit code	**R/616/1742**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the use of photography in support of creative media production</td><td rowspan="2">D1 Analyse the relationship between photographic processes and creative media production processes</td></tr>
<tr><td>P1 Explain the role that photography may play in different creative media production contexts

P2 Evaluate the use of photography in creative media practice, through precedent research</td><td>M1 Compare the role of photography across different creative media production contexts</td></tr>
<tr><td colspan="2">LO2 Explore the equipment, techniques and processes required to realise photographs in support of creative media production</td><td rowspan="4">LO2 LO3

D2 Produce photographic images, reflecting principles of composition, balance and cohesion, and using industry-standard equipment and techniques to inform creative media production</td></tr>
<tr><td>P3 Discuss the equipment, techniques and processes of photography

P4 Evaluate a creative media context, to specify the photographic equipment required to produce work</td><td>M2 Assess the relationship between different equipment, processes and techniques used to obtain specific photographic results</td></tr>
<tr><td colspan="2">LO3 Analyse the characteristics of photographic images in supporting an approach to a creative media production brief</td></tr>
<tr><td>P5 Produce photographic images that inform a creative media production process, through the application of photographic principles

P6 Analyse photographic images that support the development of a specific creative media production</td><td>M3 Justify the use of selected photographic images, in relation to their application of photographic principles and context in supporting a creative media production</td></tr>
</table>

Pass	Merit	Distinction
LO4 Evaluate the use of photographic principles and processes in support of a creative media production brief		**D3** Critically analyse photographic images, based on technical execution and composition, to provide support for creative media production
P7 Discuss the visual and compositional characteristics of selected photographic images **P8** Evaluate the techniques and processes used to produce selected photographic images	**M4** Analyse the ways in which a given set of photographic images may provide support for creative media production	

Recommended Resources

Textbooks

ANGIER, R. (2015) *Train Your Gaze: A Practical and Theoretical Introduction to Portrait Photography.* 2nd ed. London: Bloomsbury.

BALDWIN, G. & JURGEND, M. (2009) *Looking at Photographs: A Guide to Technical Terms.* 2nd ed. Los Angeles: J Paul Getty Museum.

FANCHER, N. (2015) *Studio Anywhere: A Photographer's Guide to Shooting in Unconventional Locations.* London: Peachpit Press.

GREY, C. (2010) *Studio Lighting: Techniques for Photography.* Buffalo, NY: Amherst media.

HICKS, R. & SCHULTZ, F. (1994) *The lens book: choosing and using lenses for your SLR.* Newton Abbot, UK: David & Charles.

HUNTER, F. (2007) *Light-Science and Magic: An Introduction to Photographic Lighting.* 3rd ed. Oxford: Focal Press.

LAWRENCE, J. (2012) *Photographing Shadow and Light.* New York: Amphoto.

MALPAS, P. (2007) *Capturing Colour.* Lausanne: AVA Publishing.

WESTON, C. (2006) *Exposure.* Lausanne: AVA Publishing.

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

Unit code	**Y/616/1743**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Analyse the features and functions of user interfaces through research and experimentation</td><td rowspan="5">LO1 LO2

D1 Develop a UX strategy that meets user and client needs, and reflects usability and accessibility requirements</td></tr>
<tr><td>P1 Explore the functions of user interfaces, through research and experimentation

P2 Discuss the relationship between specific UI features and media types</td><td>M1 Evaluate UI and UX design for different platforms, in relation to accessibility and usability</td></tr>
<tr><td colspan="2">LO2 Develop a user experience strategy for a media interface, in response to a brief</td></tr>
<tr><td>P3 Evaluate a brief in order to define client and user needs

P4 Produce a UX strategy for a media product, based on client and user needs</td><td>M2 Justify a UX strategy, in relation to constraints and opportunities, to meet user and client needs</td></tr>
<tr><td colspan="2">LO3 Use industry-standard tools and techniques to create a user interface, in support of a user experience strategy</td></tr>
<tr><td colspan="3"></td></tr>
<tr><td>P5 Design a functional multi-stage user interface in response to a brief

P6 Use wireframing and prototyping to test interface designs</td><td>M3 Use industry-standard quality control measures and usability testing to refine an interface design</td><td>LO3 LO4

D2 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 colspan="2">LO4 Critically analyse the outcomes of user-testing and evaluation to inform future development</td></tr>
<tr><td>P7 Evaluate user testing to identify areas for future development

P8 Assess how changes to an interface design, in response to user experience testing, addresses user needs</td><td>M4 Critically analyse the results of systematic testing to show how an interface meets user needs for a diverse audience</td></tr>
</table>

Recommended resources

Textbooks

ANDERSON, S.P. (2011) *Seductive interaction design: Creating playful, fun, and effective user experiences.* Berkeley, CA: New Riders Publishing.

EVANS, D. (2017) *Bottlenecks: Aligning UX Design with User Psychology.* New York: Apress.

GREEVER, T. (2015) *Articulating design decisions: Communicate with Stakeholders, keep your sanity, and deliver the best user experience.* Sebastopol, CA: O'Reilly Media, Inc.

HOWELL, E. (2017) *Researching UX: User Research.* Collingwood, AU: SitePoint.

LEVY, J. (2015) *UX strategy: How to devise innovative digital products that people want.* Sebastopol, CA: O'Reilly Media.

PARK, C. (2017) *Designing Across Senses: A Multimodal Approach to Product Design.* Sebastopol, CA: O'Reilly Media.

PATTON, J. (2014) *User Story Mapping: Discover the Whole Story, Build the Right Product.* Sebastopol, CA: O'Reilly Media.

PORTIGAL, S. (2013) *Interviewing Users: How to Uncover Compelling Insights.* New York: Rosenfeld Media.

ROBIER, J. (2017) *UX Redefined: Winning and Keeping Customers with Enhanced Usability and User Experience.* London: Springer.

SHARON, T. (2016) *Validating Product Ideas: Through Lean User Research.* New York: Rosenfeld Media.

SENDPOINTS (ed.) (2015) *GUI: Graphical user interface design.* Berkeley, CA: Gingko Press.

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)

uxapprentice.com	UX Apprentice Discovery, Strategy, Design (Training)

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)

Unit code	**D/616/1744**
Unit type	**Core**
Unit level	**5**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the importance of collaboration as part of creative media production</td><td rowspan="5">LO1 LO2

D1 Critically evaluate a defined theme in support of a collaborative strategy and plan for creative media production</td></tr>
<tr><td>P1 Discuss the roles and responsibilities of members of a collaborative team in creative media production

P2 Identify the collaborative workflows associated with a specific type of creative media production</td><td>M1 Compare the potential benefits of studio-based or remote collaboration</td></tr>
<tr><td colspan="2">LO2 Plan and manage a collaborative project, based on a defined theme</td></tr>
<tr><td>P3 Undertake individual and collaborative research to define the scope of a project

P4 Develop a collaborative project brief based on a defined theme</td><td>M2 Use industry-standard project management to record and report on project progress</td></tr>
<tr><td colspan="2">LO3 Develop a finished creative media production, through collaborative working practices</td></tr>
<tr><td>P5 Produce creative media production deliverables, in response to a brief, to meet deadlines

P6 Present a finished creative media production project, highlighting the collaborative process</td><td>M3 Outline a marketing/promotion strategy in support of a creative media production</td><td>D2 Critically analyse the relationship between creative media production output and marketing, to meet the expectations of a defined audience</td></tr>
<tr><td colspan="2">LO4 Analyse the results of a collaborative process, highlighting the challenges and benefits in relation to project outcomes</td><td rowspan="2">D3 Use audience feedback, personal reflection, and 360-degree feedback in examining the effectiveness of collaborative process</td></tr>
<tr><td>P7 Evaluate audience feedback, in response to a creative media production

P8 Discuss examples of good practice and areas for improvement in a collaborative creative media production</td><td>M4 Critically evaluate 360-degree feedback of own and collaborator performance</td></tr>
</table>

Recommended resources

Textbooks

BANFIELD, R. (2017) *Product Leadership: How Top Product Managers Launch Awesome Products and Build Successful Teams*. Sebastopol, CA: O'Reilly Media.

FREEMAN, M. (2016) *Industrial Approaches to Media: A Methodological Gateway to Industry Studies.* London: Palgrave Macmillan.

HARRIN, E. (2016) *Collaboration Tools for Project Managers: How to Choose, Get Started and Collaborate with Technology.* Newton Square, PA: Project Management Institute.

LÖWGREN, J. (2013) *Collaborative Media: Production, Consumption, and Design Interventions.* Cambridge, MA: The MIT Press.

TRAVIS, L. (2017) *Customer-driven Playbook.* Sebastopol, CA: O'Reilly Media.

Websites

basecamp.com	Basecamp All sections (Development Tool)
slack.com	Slack All sections (Development Tool)
trello.com	Trello All sections (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 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

Unit code	**H/616/1745**
Unit Level	**5**
Credit value	**15**

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

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Evaluate own skills and abilities in support of future employment or self-employment in creative media production</td><td rowspan="5">LO1 LO2
D1 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>P1 Evaluate own skills and knowledge in relation to creative media production
P2 Describe career opportunities related to own skills and knowledge in creative media production</td><td>M1 Compare own development needs for employment against those required for self-employment</td></tr>
<tr><td colspan="2">LO2 Develop material to support future employment or self-employment</td></tr>
<tr><td>P3 Evaluate own work to inform the selection of material for a portfolio/showreel, curriculum vitae and cover letter
P4 Prepare a portfolio of material to be used in seeking employment</td><td>M2 Justify the selection of material for a portfolio/showreel and curriculum vitae, in relation to how they will support future employment prospects</td></tr>
<tr><td colspan="2">LO3 Prepare a business plan, reflecting business structure, legal frameworks and legislation related to creative media production</td><td rowspan="2">D2 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>P5 Discuss the business structures, legal frameworks and legislation associated with creative media production
P6 Develop a business plan for a small creative media production company</td><td>M3 Integrate market research and industry trends into a business plan</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present own skills, abilities and work to a potential employer or client		**D3** Critically evaluate comments from a potential employer or client, to improve presentation techniques and materials
P7 Reflect on own skills and work, to prepare a presentation to a potential employer or client **P8** Present own work, skills and abilities to a potential employer or client	**M4** Justify the selection of work for presentation to a potential employer or client, in regard to their ability to show own skills and abilities	

Recommended resources

Textbooks

COTTRELL, S. (2015) *Skills for Success: Personal Development and Employability.* 3rd ed. London: Palgrave.

GREGORY, G. (2008) *Careers in Media and Film: The Essential Guide.* London: SAGE Publications Ltd.

HESMONDHALGH, D. (2012) *The Cultural Industries.* 3rd ed. London: SAGE Publications Ltd.

HOPE, S. (2015) *Media Career Guide: Preparing for Jobs in the 21st Century.* 10th ed. Boston: Bedford/St. Martin's.

HOWKINS, J. (2013) *The Creative Economy: How People Make Money from Ideas* 2nd ed. London: Penguin.

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

Unit code	**K/616/1746**
Unit Level	**5**
Credit value	**30**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss contexts and formats of audio production for different media</td><td rowspan="5">LO1 LO2

D1 Critically evaluate the different project management requirements of audio production for different media contexts and formats</td></tr>
<tr><td>P1 Discuss the audio practices associated with different contexts and media

P2 Assess the different audio formats utilised in different contexts</td><td>M1 Evaluate the similarities and differences in audio formats and practices across different media contexts</td></tr>
<tr><td colspan="2">LO2 Plan and manage an audio production, for a specific media, using industry-standard project management practices, in response to a brief</td></tr>
<tr><td>P3 Determine project priorities based on research and analysis of a given brief

P4 Use project management techniques and processes to meet the requirements of a given brief</td><td>M2 Analyse audio management processes, resources, equipment and facilities to inform project development</td></tr>
<tr><td colspan="2">LO3 Evaluate pre-production work, in response to audience and client feedback</td><td rowspan="5">LO3 LO4

D2 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>P5 Present different proposals and treatments in response to a brief

P6 Evaluate client and audience feedback</td><td>M3 Justify refinements to audio productions in response to client and audience feedback</td></tr>
<tr><td colspan="2">LO4 Present a finished audio product, in a specific media, based on the use of industry-standard tools and techniques</td></tr>
<tr><td>P7 Apply post-production processes to produce a finished audio product for a defined media context and format

P8 Present a finished audio product to a defined audience</td><td>M4 Justify the approach to production and post-production in developing audio for a defined audience and media format</td></tr>
</table>

Recommended resources

Textbooks

BEAUCHAMP, R. (2005) *Designing Sound for Animation.* A K Peters/CRC Press.

BECK, J. & GRAJEDA, T. (eds.) (2008) ***Lowering the Boom: Critical Studies in Film Sound.*** University of Illinois Press.

FARNELL, A. (2008) *Designing Sound.* Applied Scientific Press Limited.

GIBBS, T. (2007) *The Fundamentals of Sonic Art and Sound Design*. London: Fairchild Books.

GRAY, C. (2013) *How to Podcast: The Equipment, Strategy & Podcasting Skills You Need to Reach Your Audience*. 1st ed. Dundee: Wild Trails Media.

MCLEISH, R. & LINK, J. (2015) *Radio Production*. 6th ed. London: Routledge.

NEWTON, R. (2016) *Project management step by step: How to plan and manage a highly successful project*. London: Pearson.

ROSE, J. (2008) *Audio Postproduction for Film and Video: After-the-Shoot solutions, Professional Techniques, and Cookbook Recipes to Make Your Project Sound Better.* 2nd ed. New York: Focal Press.

VIERS, R. (2012) *The Location Sound Bible: How to Record Professional Dialog for Film and TV*. Studio City, CA: Michael Wiese Productions.

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

Unit code	**M/616/1747**
Unit Level	**5**
Credit value	**30**

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

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Pitch an idea for a television production, based on research and analysis</td><td rowspan="4">LO1 LO2

D1 Critically evaluate own production plan, for a short television production, that meets the aims of a concept and treatment</td></tr>
<tr><td>P1 Develop a concept and treatment, based on research and analysis of a given brief, for a short television production

P2 Pitch an idea for a television production, through the presentation of a developed treatment</td><td>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</td></tr>
<tr><td colspan="2">LO2 Develop a production plan, including specification of equipment, based on a television concept and treatment</td></tr>
<tr><td>P3 Review a concept and treatment to identify equipment required for production

P4 Prepare a plan for a television production, including information for the different stages of production and equipment required</td><td>M2 Select camera, lighting and sound equipment with regard to their suitability for use in supporting a concept in a television production</td></tr>
<tr><td colspan="2">LO3 Use industry-standard equipment, tools and techniques to shoot and edit a short television production</td><td rowspan="2">LO3 LO4

D2 Critically analyse audience feedback on own short film to identify areas of good practice in television production, and areas for future development</td></tr>
<tr><td>P5 Carry out the set-up, filming and editing of material for short television production

P6 Use industry-standard tools and techniques to complete post-production and editing of a short television production</td><td>M3 Assess rough cut, first cut and fine cut to refine a short work of television production</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present a short television production, gathering audience feedback		
P7 Create final output for a short television production for presentation in a specific format **P8** Present a short television production, in a specific format, and respond to audience feedback	**M4** Evaluate an approach to short television production, responding to audience feedback	

Recommended resources

Textbooks

BENSHOFF, H. (2015) *Film and Television Analysis*. London: Routledge.

BORDWELL, D. (2016) *Film Art.* New York: McGraw-Hill Education.

BROWN, L. (2016) *The TV Studio Production Handbook.* London: I.B.Tauris.

COOK, P. (2007) *The Cinema Book.* London: BFI.

MILLER, T., CREEBER, G. & TULLOCH, J. (2008) *The Television Genre Book*. London: BFI.

OWENS, J. (2015) *Television Production.* 16th ed. New York: Focal Press.

PATZ, D. (2011) *Film Production Management 101, 2nd Edition: Management and Coordination in a Digital Age.* 2nd ed. Studio City, CA: Michael Wiese Productions.

WALES, L. (2017) *The Complete Guide to Film and Digital Production: The People and The Process.* 3rd ed. New York: Focal Press.

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)

videos.pexels.com	Pexels Video (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 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

Unit code	**T/616/1748**
Unit Level	**5**
Credit value	**30**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain how developments in digital technology have impacted on the methods by which journalism works across different media platforms</td><td rowspan="4">LO1 LO2

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>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</td><td>M1 Analyse the benefits and challenges for journalists that derive from technological change</td></tr>
<tr><td colspan="2">LO2 Evaluate the changes in media law and journalism ethics with regard to the internet and social media</td></tr>
<tr><td>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</td><td>M2 Assess the impact of legislation related to the internet, social media and journalism</td></tr>
<tr><td colspan="2">LO3 Develop a news story or feature proposal, for an identified topic, with outputs that are suitable for different media platforms</td><td rowspan="2">LO3 LO4

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>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</td><td>M3 Analyse a draft version of a news story or feature to highlight the requirements for delivery across multiple media platforms</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present a finished work of journalism production, for a given media, that conforms to industry-standard codes and conventions		
P7 Produce a finished work of journalism production, based on research and analysis, for multiple media platforms **P8** Present a news story or feature that reflects industry-standard codes and conventions	**M4** Critically analyse a news story or feature, highlighting the additional work and changes required to present the material via different media platforms	

Recommended resources

Textbooks

CURRAN, J. & SEATON, J. (2005) *Power Without Responsibility: The Press, Broadcasting And New Media In Britain.* London: Routledge.

HERBERT, J. (2001) *Practicing Global Journalism: exploring reporting issues worldwide.* New York: Focal Press.

HERBERT, J. (2000) *Journalism in the Digital Age: Theory and Practice for Broadcast, Print and On-line Media.* New York: Focal Press.

MEDOFF, N.J. & KAYE, B.K. (2017) *Electronic Media Then, Now, and Later.* New York: Focal Press.

TURNER, B. & ORANGE, R. (2013) *Specialist Journalism.* London: Routledge.

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

Unit code	**A/616/1749**
Unit Level	**5**
Credit value	**30**

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 unimagined.

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Analyse a client brief to inform the development of a digital design and content strategy</td><td rowspan="2">D1 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>P1 Analyse a client brief to define goals and objectives for a website or app

P2 Identify the target audience for a web or app development proposal</td><td>M1 Critically analyse competing companies' website or app, to define market position for a design and content strategy</td></tr>
<tr><td colspan="2">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</td><td rowspan="4">LO2 LO3

D2 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>P3 Develop prototypes for user interface and data-interaction using industry-standard tools and techniques

P4 Discuss the benefits and drawbacks of data-driven content, in relation to a client brief</td><td>M2 Undertake user- and functionality-testing, as part of an iterative development process</td></tr>
<tr><td colspan="2">LO3 Evaluate user-testing and market research, to refine a website or app</td></tr>
<tr><td>P5 Undertake different forms of user and market testing of prototype web/app development proposals

P6 Evaluate testing results to define changes to a digital design product</td><td>M3 Refine and redeploy a digital design product in response to analysis of testing</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present a functional website or app, justifying the aesthetic and technical strategies		**D3** Present a digital design strategy and functional website/app that reflect a synthesis of aesthetic and technical requirements
P7 Evaluate the way in which user and client feedback has informed the development of a digital design product **P8** Present a functional website/app that meets client needs through creative application of technology and assets	**M4** 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	

Recommended resources

Textbooks

AMBLER, T. & CLOUD, N. (2015) *JavaScript Frameworks for modern web Dev*. New York: Apress.

DUCKETT, J. (2014) *JavaScript & JQuery: Interactive front-end web development*. Indianapolis, IN: John Wiley.

ESPOSITO, D. (2016) *Modern Web Development.* Redmond, WA: Microsoft Press.

FRAIN, B. (2015) *Responsive web design with HTML5 and CSS3*. 2nd ed. Birmingham: Packt Publishing.

FRAIN, B. (2013) *Sass and compass for designers (community experience distilled).* Birmingham: Packt Publishing.

GORHAM, D. (2017) *The App Factory Playbook: How You Can Develop Your App Idea Without Learning to Code and Without a Technical Co-Founder.* Lioncrest Publishing.

KRAMER, J. (2017) *Planning Successful Websites and Apps.* Sebastopol, CA: O'Reilly Media.

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)

python.org	Python Programming Language All sections (General Reference)
sass-lang.com	Syntactically Awesome Style Sheets All sections (General Reference)
w3schools.com	HTML 5 All sections (General Reference)
w3schools.com	Cascading Style Sheets 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

Unit code	**M/616/1750**
Unit Level	**5**
Credit value	**30**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Illustrate the connections between the parameters of a brief, client need and motion graphics opportunities</td><td rowspan="4">LO1 LO2
D1 Justify a motion graphics communication strategy based on research and testing of concepts</td></tr>
<tr><td>P1 Interpret the project parameters and client need through an initial briefing
P2 Explain motion graphics communication constraints and opportunities, responding to an initial briefing</td><td>M1 Evaluate project requirements, as defined through the brief, in response to research into motion graphics styles and methods</td></tr>
<tr><td colspan="2">LO2 Present a proposal for a motion graphics solution, with proof of concept, in response to a brief</td></tr>
<tr><td>P3 Present a proposal for a motion graphics product
P4 Use visual materials to test and demonstrate a proof of concept</td><td>M2 Define a motion graphics communication strategy, based on client need and concept development</td></tr>
<tr><td colspan="2">LO3 Develop and test potential motion graphics solutions, using industry-standard tools and techniques</td><td rowspan="4">LO3 LO4
D2 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>P5 Create potential motion graphics solutions, using industry-standard tools and techniques, in support of a communication strategy
P6 Evaluate workflows, asset management and project scheduling in a motion graphics production process</td><td>M3 Iteratively apply industry-standard testing and production techniques to ensure quality control in potential solutions</td></tr>
<tr><td colspan="2">LO4 Evaluate a finished motion graphics solution and production portfolio in response to a brief</td></tr>
<tr><td>P7 Present a finished motion graphics product and development work
P8 Evaluate audience response to highlight areas of good practice</td><td>M4 Analyse a motion graphics product, in relation to project needs and production values</td></tr>
</table>

Recommended resources

Textbooks

BETANCOURT, M. (2017) *Semiotics and Title Sequences: Text-Image Composites in Motion Graphics* (Routledge Studies in Media Theory and Practice). New York: Focal Press.

BLAZER, L. (2015) *Animated Storytelling: Simple Steps For Creating Animation and Motion Graphics.* Berkeley, CA: Peachpit Press.

CROOK, I. (2016) *Motion Graphics: Principles and Practices from the Ground Up (Required Reading Range).* London: Fairchild Books.

MACDONALD, I. (2016) *Hybrid Practices in Moving Image Design: Methods of Heritage and Digital Production in Motion Graphics.* London: Palgrave Macmillan.

MEYER, C. (2016) *After Effects Apprentice: Real-World Skills for the Aspiring Motion Graphics Artist (Apprentice Series).* 4th ed. New York: Focal Press.

LANIER, L. (2017) *Advanced Visual Effects Compositing: Techniques for Working with Problematic Footage.* New York: Focal Press.

SHAW, A. & SHAW, D. (2016) *Design for Motion: Motion Design Techniques & Fundamentals.* New York: New York: Focal Press.

WRIGHT, S. (2013) *Digital Compositing for Film and Video.* 3rd ed. New York: Focal Press.

Websites

artofthetitle.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)

titledesignproject.com	Title Design Project All sections (Research)
underconsideration.com	Under Consideration Brand New (Research)

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

Unit code	**T/616/1751**
Unit Level	**5**
Credit value	**30**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the roles and responsibilities associated with collaborative production of VFX</td><td rowspan="3">D1 Critically analyse the requirements of a collaborative VFX process, highlighting how team dynamics may affect production</td></tr>
<tr><td>P1 Explain the roles within a collaborative VFX production team

P2 Evaluate the relationship between roles and responsibilities within a VFX production team</td><td>M1 Assess the ways that different roles work together at stages of the VFX production pipeline</td></tr>
<tr><td colspan="2">LO2 Analyse a brief to define aims and objectives, shots, assets, and production pipeline required to deliver a completed VFX sequence</td></tr>
<tr><td>P3 Analyse a given brief to determine the aims and objectives of a required VFX sequence

P4 Develop a production plan, highlighting the required shots, assets and scheduling required</td><td>M2 Asses the shots required and schedule to prepare a risk assessment for a VFX production process</td><td rowspan="4">LO2 LO3

D2 Critically evaluate the requirements of a given brief, to define a collaborative production pipeline for a VFX sequence</td></tr>
<tr><td colspan="2">LO3 Use industry-standard tools and processes to manage the collaborative production pipeline for a VFX sequence</td></tr>
<tr><td>P5 Develop a VFX sequence using industry-standard tools and techniques

P6 Manage a collaborative VFX development process, applying standard project management systems</td><td>M3 Evaluate the collaborative development process through time and budget tracking</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present a completed VFX sequence developed through a collaborative production process, responding to audience feedback		**D3** Critically evaluate how changes to the development team and pipeline would improve the development process
P7 Present a final VFX sequence, gathering audience feedback **P8** Analyse audience feedback, highlighting areas of good practice and for future improvement	**M4** Evaluate the collaborative development process used in VFX production	

Recommended resources

Textbooks

BRINKMAN, R. (2008) *The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics*. Burlington, MA: Morgan Kaufman Publishing.

FINANCE, C. & ZWERMAN, S. (2009) *The Visual Effects Producer: Understanding the Art and Business of VFX.* New York: Focal Press.

McCLEAN, S. (2008) *Digital Storytelling: The Narrative Power of Visual Effects.* Cambridge, MA: MIT Press.

MITCHELL, M. (2004) *Visual Effects for Film and Television.* New York: Focal Press.

PRINCE, S. (2011) *Digital Visual Effects in Cinema: The Seduction of Reality.* New Brunswick, NJ: Rutgers University Press.

ZWERMAN, S. & OKUN, J. (2014) *The VES Handbook of Visual Effects: Industry-standard VFX Practices and Procedures.* New York: Focal Press.

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

Unit code	**A/616/1752**
Unit Level	**5**
Credit value	**30**

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. It 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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Evaluate an identified market, to define the concept for a video game, based on research and analysis</td><td rowspan="2">D1 Justify the features of a game design, based on their application to an identified market and audience</td></tr>
<tr><td>P1 Analyse market information to define the audience for a video game

P2 Produce a game design document and technical specification for a proposed video game</td><td>M1 Compare the viability of a game design idea in relation to different markets</td></tr>
<tr><td colspan="2">LO2 Plan and manage a game development process, applying industry-standard systems and practices for project planning and management</td><td rowspan="2">D2 Critically analyse a video game development plan to highlight changes that may reduce costs and/or shorten development time</td></tr>
<tr><td>P3 Produce a game development plan, identifying the requirements and constraints associated with each stage of the development process

P4 Use industry-standard project management systems to plan and manage a video game development process</td><td>M2 Evaluate the legal requirements of licensing and copyrights associated with video game development</td></tr>
<tr><td colspan="2">LO3 Develop a video game, using industry-standard tools and techniques, based on a defined project development plan</td><td rowspan="2">LO3 LO4

D3 Present finished video game for intended market using identified marketing and promotional strategy</td></tr>
<tr><td>P5 Use industry-standard tools and techniques to produce a video game

P6 Discuss the different approaches to asset development and sourcing to be used in a game development process</td><td>M3 Refine a video game through the application of quality control methods, usability testing and revision</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present the marketing and promotion strategies for a video game for a specific market		
P7 Develop strategies for promotion and marketing of a video game **P8** Present a marketing and promotion strategy, highlighting the way in which it addresses a specific audience and market	**M4** Compare the potential benefits of different marketing and promotion strategies	

Recommended resources

Textbooks

ADAMS, E. (2012) *Game Mechanics: Advanced Game Design.* Berkeley: New Riders.

FULLERTON, T. (2014) *Game Design Workshop: A Playcentric Approach to Creating Innovative Games.* 3rd ed. London: CRC Press.

GIBSON, J. (2014) *Introduction to Game Design, Prototyping, and Development.* Boston: Addison Wesley.

HIWILLER, Z. (2015) *Players Making Decisions: Game Design Essentials and the Art of Understanding Your Players.* Berkeley: New Riders.

JANER et al. (2002) *Lessons Learned in Software Testing: A Context Driven Approach.* Hoboken, NJ: John Wiley & Sons.

KOSTER, R. (2013) *Theory of Fun for Games Design*. 2nd ed. Sebastopol, CA: O'Reilly Media.

KEITH, C. & SHONKWILER, G. (2017) *Gear Up!: Advanced Game Development Practices.* CreateSpace Independent Publishing Platform.

MACKLIN, C. & SHARP, J. (2016) *Games, Design and Play: A Detailed Approach to Iterative Game Design.* Boston: Addison Wesley.

MADIGAN, J. (2015) *Getting Gamers: The Psychology of Video Games and Their Impact on the People Who Play Them.* London: Rowman & Littlefield.

NORMAN, A.D. (2002) *The Design of Every Day Things*. New York: Basic Books.

NYSTROM, R. (2014) *Game Programming Patterns.* Genever Benning.

ROGERS, S. (2014) *Level Up!: The Guide to Great Video Game Design*. 2nd ed. Hoboken, NJ: John Wiley & Sons.

SCHELL, J. (2014) *The Art of Game Design: A Book of Lenses*. 2nd ed. London: A K Peters/CRC.

SCHULTZ, C.P. & BRYANT, J. (2016) *Game Testing All in One.* Herndon, VA: Mercury Learning & Information.

VAN VERTH, J.M. & BISHOP, L.M. (2015) *Essential Mathematics for Games and Interactive Applications.* 3rd ed. London: A K Peters/CRC Press.

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

Unit code	**A/616/1752**
Unit Level	**5**
Credit value	**15**

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

Pass	Merit	Distinction
LO1 Explain different types of radio stations and how they are managed		**D1** Examine how different management strategies may be used to achieve targets in different types of radio stations
P1 Describe the different types of radio stations in a chosen market **P2** Discuss the responsibilities of different management roles within radio	**M1** Explain the ways in which managers influence the performance of radio stations	
LO2 Evaluate the relationships between individual roles and teams within radio management		**D2** Critically evaluate the way that management relationships may enable programme production
P3 Discuss the roles and responsibilities of individuals and teams in radio stations **P4** Evaluate how the relationship between roles in a radio station contribute to the management and production of broadcasts	**M2** Analyse management roles in the production and broadcast process of radio stations	
LO3 Assess the impact of legislation, regulation and compliance on radio management strategies and operations		**LO3 LO4** **D3** Critically analyse market data, to make recommendations for radio programming in compliance with legislation and regulation
P5 Describe the legal requirements associated with radio stations **P6** Explain the regulatory and compliance requirements associated with radio management	**M3** Discuss the way that legislation and regulation may be applied to different types of radio station	
LO4 Analyse market data and audience response, to inform radio management decision-making		
P7 Explain the types of market data available and their use in radio station management **P8** Analyse the role of audience feedback in radio station management	**M4** Evaluate the use of market data and audience feedback in making radio programming decisions	

Recommended resources

Textbooks

BEAMAN, J. (2006) *Programme Making for Radio*. Abingdon: Routledge.

BEGIN, G. (2015) *Radio Programming and Branding: The Ultimate Podcasting and Radio Branding Guide.* New York: Library Tales Publishing.

FLEMING, C. (2009) *The Radio Handbook*. Abingdon: Routledge.

LISTER, B., MITCHELL, C. & O'SHEA, T. (2010) *Managing Radio*. Sedgfield: Sound Concepts.

MCLEISH, R. & LINK, J. (2015) *Radio Production*. 6th ed. New York: Focal Press.

STARKEY, G. (2013) *Radio in Context*. London: Palgrave Macmillan.

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

Unit code	**J/616/1754**
Unit Level	**5**
Credit value	**15**

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Evaluate a brief to establish the parameters for a rendering and visualisation project, in a defined media type</td><td rowspan="2">D1 Justify the parameters for a visualisation project, based on their application to a specific media type</td></tr>
<tr><td>P1 Analyse a brief to determine the parameters for rendering and visualisation

P2 Evaluate project parameters to identify the media type and requirements for visualisation</td><td>M1 Compare the rendering and visualisation requirements for different media types, related to a given brief</td></tr>
<tr><td colspan="2">LO2 Develop and manage assets for rendering and visualisation</td><td rowspan="5">LO2 LO3

D2 Use industry-standard software and tools, to produce finial visualisation materials that can be utilised for different media types through post-processing</td></tr>
<tr><td>P3 Identify the assets required for a rendering and visualisation project, in response to a given brief

P4 Create and compile assets required for a visualisation</td><td>M2 Evaluate the need for different assets required to meet the needs of different media types</td></tr>
<tr><td colspan="2">LO3 Apply industry-standard digital lighting and rendering techniques, for a defined media type</td></tr>
<tr><td>P5 Deploy assets in preparation for lighting set-up and rendering

P6 Use industry-standard software and techniques to carry out multi-pass renderings</td><td>M3 Iteratively refine visualisations through adjustments to lighting and render set-ups</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present final visualisations, and development work, for a defined media type		**D3** Critically evaluate final visualisations, assets and processes to identify necessary changes to generate output for alternative media types
P7 Carry out post-processing on final visualisations, to prepare them for final output **P8** Present final visualisations, and development work, in response to a brief for a defined media type	**M4** Analyse the rendering and visualisation workflow in producing output-ready materials required for a defined media type	

Recommended resources

Textbooks

AHEARN, L. (2017) *3D Game Environments: Create Professional 3D Game Worlds.* 2nd ed. Boca Raton, FL: CRC Press.

BIRN, J. (2014) *Digital Lighting and Rendering.* 3rd ed. Indianapolis, IN: New Riders.

GALUZIN, A. (2016) *Preproduction Blueprint: How to Plan Game Environments and Level Designs.* World of Level Design, LLC.

GRESS, J. (2015) *Visual Effects and Compositing.* Indianapolis, IN: New Riders.

KENNEDY, S. (2013). *How to Become a Video Game Artist: The Insider's Guide to Landing a Job in the Gaming World.* New York: Watson-Guptill Publications.

PHARR, M. & JAKOB, W. (2016) *Physically Based Rendering: From Theory to Implementation.* Cambridge, MA: Morgan Kaufman.

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

Unit code	**L/616/1755**
Unit Level	**5**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss emerging technologies within a defined media sector</td><td rowspan="2">D1 Critically analyse emerging technologies in a defined media sector, to highlight the areas of practice that may be affected</td></tr>
<tr><td>P1 Explore emerging technologies within a defined media sector

P2 Explain the features of emerging technologies, highlighting the ways in which they may shape or disrupt existing working practices</td><td>M1 Compare emerging technologies in a defined media sector with existing technologies</td></tr>
<tr><td colspan="2">LO2 Evaluate the potential impact of a selected technology on future working practices within creative media production</td><td rowspan="5">LO2 LO3

D2 Critically evaluate the relationship between new practices and commercial opportunities of a selected emerging technology</td></tr>
<tr><td>P3 Analyse the workflow, or working practice, associated with an emerging technology

P4 Discuss how a future working practice, based on an emerging technology, differs from the existing for a given media sector</td><td>M2 Assess the potential impacts of an emerging technology on specific working practices in a selected media</td></tr>
<tr><td colspan="2">LO3 Assess the commercial opportunities associated with a selected emerging technology</td></tr>
<tr><td>P5 Evaluate the commercial potential of a selected emerging technology

P6 Explain the commercial benefits and challenges of a selected emerging technology</td><td>M3 Analyse the ways that an emerging technology may require other forms of investment</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present findings in regard to commercial opportunities and changes to working practices in the adoption of an emerging technology		**D3** Critically analyse research material to defend a position in regard to emerging technology, in response to audience questions and feedback
P7 Prepare a presentation, based on research and analysis of an emerging technology, for a defined audience **P8** Present research, analysis and conclusions about a selected emerging technology to a defined audience	**M4** Justify the form of presentation in relation to audience and type of content presented	

Recommended resources

Textbooks

ARMSTRONG, P. (2017) *Disruptive Technologies: Understand, Evaluate, Respond.* London: Kogan Page.

CHRISTENSEN, C. (2016) *The Innovator's Dilemma (Management of Innovation and Change).* Cambridge, MA: Harvard Business Review Press.

DRUSHEL, B. & GERMAN, K. (2011) *The Ethics of Emerging Media: Information, Social Norms and New Media Technology.* New York: Continuum International Publishing Group.

GREENGARD, S. (2015) *The Internet of Things.* Cambridge, MA: MIT Press.

PEDDLE, J. (2017) *Augmented Reality: Where We Will All Live.* Berlin: Springer.

SATELL, G. (2017) *Mapping Innovation: A Playbook for Navigating a Disruptive Age*. New York: McGraw-Hill Education.

SCHWAB, K. (2015) *The Fourth Industrial Revolution.* London: Portfolio Penguin.

STEINECKE, F. (2016) *Being Really Virtual: Immersive Natives and the Future of Virtual Reality.* Berlin: Springer.

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

Unit code	**R/616/1756**
Unit Level	**5**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the key features and development processes of mobile games</td><td rowspan="3">D1 Critically analyse the key features and development processes of different types of mobile games</td></tr>
<tr><td>P1 Explore the key features and development considerations of mobile games

P2 Explain the underlying technologies and development approaches used to create mobile games</td><td>M1 Assess the opportunities and constraints associated with mobile games</td></tr>
<tr><td colspan="2">LO2 Present a concept for a mobile game, based on a given brief</td></tr>
<tr><td>P3 Outline hardware and technical approaches for a mobile game concept, based on a given brief

P4 Present a concept for a mobile platform, based on a given brief</td><td>M2 Define a monetisation strategy for a proposed mobile game</td><td>D2 Justify the concept for a mobile game, based on the technical approach and monetisation strategy</td></tr>
<tr><td colspan="2">LO3 Plan and manage the development of a functional mobile game prototype using industry-standard tools and techniques</td><td rowspan="2">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</td></tr>
<tr><td>P5 Devise and implement a production schedule to support the development of a functional mobile game prototype

P6 Create a functional game prototype for a mobile game using industry-standard tools and techniques</td><td>M3 Illustrate how testing data and feedback have informed the development and refinement of a mobile game prototype</td></tr>
</table>

Pass	Merit	Distinction
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

FIELDS, T. (2014) *Mobile & Social Game Design: Monetization Methods and Mechanics.* 2nd ed. London: A K Peters/CRC Press.

FULLERTON, T. (2014) *Game Design Workshop: A Playcentric Approach to Creating Innovative Games.* 3rd ed. London: A K Peters/CRC Press.

GIBSON, J. (2014) *Introduction to Game Design, Prototyping, and Development.* Boston: Addison Wesley.

HIWILLER, Z. (2015) *Players Making Decisions: Game Design Essentials and the Art of Understanding Your Players.* Berkeley, CA: New Riders.

JANER et al. (2002) *Lessons Learned in Software Testing: A Context Driven Approach.* Hoboken, NJ: John Wiley & Sons.

KEITH, C. & SHONKWILER, G. (2017) *Gear Up!: Advanced Game Development Practices.* CreateSpace Independent Publishing Platform.

KOSTER, R. (2014) *Theory of Fun for Game Design.* Sebastopol, CA: O'Reilly Media.

MADIGAN, J. (2015) *Getting Gamers: The Psychology of Video Games and Their Impact on the People Who Play Them.* London: Rowman & Littlefield.

NOVAK, J. & UNGER, K. (2011) *Game Development Essentials: Mobile Game Development, International Edition.* Independence, KY: CENGAGE Delmar Learning.

ROGERS, S. (2014) *Level Up!: The Guide to Great Video Game Design.* Hoboken, NJ: John Wiley & Sons.

SCHULTZ, C.P. & BRYANT, J. (2016) *Game Testing All in One.* Herndon, VA: Mercury Learning & Information.

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)

gamesauce.biz	Game Sauce All sections (General Reference)
gamesindustry.biz	Games Industry.biz All sections (General Reference/Research)
pixelprospector.com	Pixel Prospector All sections (General Reference)
pocketgamer.biz	Pocket Gamer All sections (General Reference/Research)

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

Unit code	**Y/616/1757**
Unit Level	**5**
Credit value	**15**

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the features of app development frameworks, and their use in the development process</td><td rowspan="2">D1 Critically evaluate the benefits of different app development frameworks for projects on different mobile platforms</td></tr>
<tr><td>P1 Discuss the function and use of app development frameworks
P2 Explain the relationship between app development frameworks and programming languages for different mobile platforms</td><td>M1 Compare the features and functions of native and hybrid app development frameworks</td></tr>
<tr><td colspan="2">LO2 Select an app development framework, based on the needs and requirements of a given brief</td><td rowspan="4">LO2 LO3
D2 Produce a functional app prototype, using a selected app development framework, based on research and analysis of the potential benefits of the framework</td></tr>
<tr><td>P3 Evaluate a brief to establish project aims and objectives
P4 Test app development frameworks, to identify the system to be used to meet requirements of a brief</td><td>M2 Justify the selection of an app development framework based on technical features, design features and long-term code maintenance and updating</td></tr>
<tr><td colspan="2">LO3 Develop a functional app prototype, for a defined mobile platform, using industry-standard tools and techniques</td></tr>
<tr><td>P5 Use a selected app development framework, wireframing and testing to develop an app prototype
P6 Compile and debug app development code, to support a functional app prototype</td><td>M3 Use version control systems to manage code development and plan for future updates</td></tr>
</table>

Pass	Merit	Distinction
LO4 Analyse the development process and result of using a selected app development framework		**D3** Critically analyse the development processes, highlighting potential strategies for improving future development projects
P7 Review the code and interface development process, in relation to meeting milestones and deadlines **P8** Analyse the way that the selected app development framework has enabled an effective development process	**M4** Critically evaluate the use of an alternative app development framework and how this would impact on future development projects	

Recommended resources

Textbooks

GRIFFIN, C. (2017) *Mobile App Development with Ionic 2: Cross-platform Apps with Ionic, Angular and Cordova.* Sebastapol, CA: O'Reilly Media.

KNEEN, J. (2015) *Appcelerator Titanium Smartphone App Development Cookbook.* 2nd ed. Birmingham: Packt.

LASSOFF, M. & STACHOWITZ, T. (2015) *Mobile App Development with HTML5.* Vernon, CT: Learntoprogram, Inc.

MASKREY, M. (2016) *App Development Recipes for iOS and watchOS: A Problem-solution Approach.* New York: Apress.

NAHAVANDIPOOR, V. (2016) *iOS 10 Swift programming Cookbook: Solutions and Examples for iOS Apps.* Sebastapol, CA: O'Reilly Media.

PHILLIPS, B. & STEWART, C. (2017) *Android Programming: The Big Nerd Ranch Guide.* Atlanta, GA: Big Nerd Ranch LLC.

WOOLDRIDGE, D. & PIERCE, T. (2014) *The Business of iOS App Development: For iPhone, iPad and iPod touch.* New York: Apress.

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

Unit code	**D/616/1758**
Unit Level	**5**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the use of audio in different creative media contexts</td><td rowspan="3">D1 Critically evaluate a selected example of audio used in a creative media product, to highlight best practices</td></tr>
<tr><td>P1 Explore the way that audio is used in different creative media contexts, through precedent research

P2 Evaluate the way that sound may be used to enhance different creative media output</td><td>M1 Compare the use of audio in different creative media contexts, highlighting those where sound plays a key role</td></tr>
<tr><td colspan="2">LO2 Record location sound for a media product using industry-standard tools and techniques</td></tr>
<tr><td>P3 Analyse a given brief, to define the requirements for location audio

P4 Use industry-standard tools and techniques to record location sound</td><td>M2 Justify the tools, techniques, and approach to location audio recording, in relation to meeting client needs</td><td rowspan="4">LO2 LO3

D2 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 colspan="2">LO3 Record and tracklay sound elements in the studio, maintaining audio quality</td></tr>
<tr><td>P5 Evaluate different equipment for the recording of sound in the studio

P6 Use industry-standard tools and techniques to record and tracklay sound elements in the studio</td><td>M3 Justify choice of tools and techniques used to record and tracklay sound elements, based on the intended use of audio</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present finished audio output for a media product, in response to a brief		**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
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	**M4** Critically evaluate comments and feedback from audience, highlighting areas for further development in own final sound output	

Recommended resources

Textbooks

AMENT, V.T. (2014) *The Foley Grail: The Art of Performing Sound for Film, Games, and Animation.* 2nd ed. London: Routledge.

BEAUCHAMP, R. (2005) *Designing Sound for Animation*. London: A K Peters/CRC Press.

BECK, J. & GRAJEDA, T. (eds.) (2008) ***Lowering the Boom: Critical Studies in Film Sound*. Champaign, IL:** University of Illinois Press.

FARNELL, A. (2008) *Designing Sound. Applied Scientific Press Limited.*

GIANLUCA, S. (2004) *Dolby Era: Film Sound in Contemporary Hollywood (Inside Popular Film)*. Manchester: Manchester University Press.

ROSE, J. (2008) *Audio Postproduction for Film and Video: After-the-Shoot solutions, Professional Techniques, and Cookbook Recipes to Make Your Project Sound Better*. 2nd ed. New York: Focal Press.

VIERS, R. (2008) *The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects*. Studio City, CA: Michael Wiese Productions.

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

Unit code	**H/616/1759**
Unit Level	**5**
Credit value	**15**

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss how the formats of magazine and feature are presented in different media</td><td rowspan="2">D1 Critically evaluate the differences in audience and content for magazine and feature productions in different media formats</td></tr>
<tr><td>P1 Describe the key features of the magazine and feature formats

P2 Explain how the magazine and feature format are presented in different media</td><td>M1 Compare magazine and feature formats, highlighting the differences that arise through their application in different media</td></tr>
<tr><td colspan="2">LO2 Develop a magazine and feature, in response to a given brief, through research and analysis</td><td rowspan="5">LO2 LO3

D2 Present magazine and feature productions, based on critical evaluation of content, sources and audience for a specific media format</td></tr>
<tr><td>P3 Evaluate a given topic to develop a magazine and feature approach for a given media

P4 Develop content for a magazine and feature, based on research and analysis, for a given media</td><td>M2 Use a range of primary and secondary sources to research a topic for magazine and feature production</td></tr>
<tr><td colspan="2">LO3 Present a magazine and feature, in defined media format. employing industry-standard tools, techniques, codes and conventions</td></tr>
<tr><td>P5 Create content for magazine and feature production in a given media format, using industry-standard tools and techniques

P6 Present magazine and feature productions, in a specific media format, to a defined audience</td><td>M3 Justify the approach to magazine and feature production, for a specific media format, based on compliance with legal and ethical frameworks</td></tr>
</table>

Pass	Merit	Distinction
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		
P7 Evaluate the sources and content, for a given media format, of magazine and feature productions, and their applicability to other media formats **P8** 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	**M4** Analyse the changes in content and/or sources required to address a change of audience, related to a different media format	**D3** Critically evaluate the content of magazine and feature productions in relation to the legal and ethical implications of presenting through different media formats

Recommended resources

Textbooks

APPLEN, J.D. (2013) *Writing for the Web: composing, coding, and constructing web sites.* London: Routledge.

COULTER, J. et al (1996) *Media: Communication and Production Advanced Level.* London: Longman.

FRIEDLANDER, J. & LEE, J. (2011). *Feature Writing: The Pursuit of Excellence.* 7th ed. London: Pearson.

GRAZIA BUSA, M. (2014*) Introducing the Language of the News: A Student's Guide.* London: Routledge.

HENNESSY, B. (1994) *Writing Feature Articles: A practical guide to methods and markets.* New York: Focal Press.

HERBERT, J. (2001) *Practicing Global Journalism: exploring reporting issues worldwide.* New York: Focal Press.

MEDOFF, N.J. & KAYE, B.K. (2017) *Electronic Media Then, Now, and Later.* New York: Focal Press.

SPARK, D. (1999) *Investigative Reporting: A study in technique.* New York: Focal Press.

SUMMER, D. & MILLER, H. (2012) *Feature and Magazine Writing: Action, Angle and Anecdotes.* Hoboken, NJ: Wiley-Blackwell.

Websites

Journalism.co.uk	Journalism.co.uk Online feature writing: tips and advice from NewsUK (General Reference)
Journalistsresource.org	Journalist's Resource 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

Unit code	**Y/616/1760**
Unit Level	**5**
Credit value	**15**

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.

Assets:

Images

Graphics

Copy

Patterns

Audio

Video.

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Evaluate web development frameworks, to select a system that meets the requirements of a given brief</td><td rowspan="2">D1 Critically analyse web development frameworks, in relation to a given brief, highlighting ways that the framework will support the goals of the brief</td></tr>
<tr><td>P1 Evaluate the key features and functions of web development frameworks

P2 Select a web development framework, based on analysis of a given brief</td><td>M1 Justify the selection of a web development framework, based on meeting client and user needs</td></tr>
<tr><td colspan="2">LO2 Create wireframes and prototypes, as part of an iterative development process, using industry-standard tools and techniques</td><td rowspan="4">LO2 LO3

D2 Critically evaluate the deployment of a working website, with version control and code repository set-up, to enable future updates</td></tr>
<tr><td>P3 Use an iterative development process to design and test potential web interfaces and user interaction models

P4 Create wireframes and prototypes to evaluate the user interface designs for a web development project</td><td>M2 Compare interface and interaction prototypes, in relation to their implementation in a selected web development framework</td></tr>
<tr><td colspan="2">LO3 Deploy a working website or web service, based on a selected web development framework</td></tr>
<tr><td>P5 Set up and commission a web server and related systems to deploy a web development project

P6 Test and debug front-end and server-side code to ensure functionality under standard user loads for a website or web service</td><td>M3 Set up web monitoring or analytics, to gather data for testing and analysis</td></tr>
</table>

Pass	Merit	Distinction
LO4 Evaluate a web development project, based on user feedback and analytics.		
P7 Analyse user feedback to identify areas of good practice in a web development project **P8** Use data, from analytics and testing, to determine functionality and responsiveness of a web development project	**M4** Discuss the relationship between interface design and web development frameworks in creating user experience	**D3** Critically evaluate web analytics and user feedback to identify areas for further development and update

Recommended resources

Textbooks

ESPOSITO, D. (2016) *Modern Web Development: Understanding domains, technologies, and user experience (Developer Reference).* Redmond, WA: Microsoft Press.

FORCIER, J. (2008) *Python Web Development with Django (Developer's Library).* London: Pearson.

FLANAGAN, D. (2011) *Javascript: The Definitive Guide.* Sebastapol, CA: O'Reilly Media.

FRAIN, B. (2015) *Responsive Web Design with HTML5 CSS3.* 2nd ed. Birmingham: Packt Publishing.

FRAIN, B. (2013) *Sass and Compass for Designers.* Birmingham: Packt Publishing.

GOODRICH, G. (2015) *Rails: Novice to Ninja.* Collingwood, Australia: Sitepoint Pty Ltd.

POWERS, S. (2016) *Learning Node: Moving to the Server-Side.* Sebastapol, CA: O'Reilly Media.

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)

Rubyonrails.org	Rails (Ruby) All sections (General Reference)
Sass-lang.com	SASS – CSS with superpowers All sections (General Reference)
Symfony.com	Symfony (PHP) All sections (General Reference)
W3.org	W3C Developers (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

Unit code	**D/616/1761**
Unit Level	**5**
Credit value	**15**

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 scéne

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the development of drama through historical and contemporary precedent</td><td rowspan="4">LO1 LO2

D1 Critically analyse a narrative approach, in relation to its application to a specific creative media format, based on a given brief</td></tr>
<tr><td>P1 Explain the use of narrative structures within creative media products

P2 Explore drama techniques applied to creative media products</td><td>M1 Compare different forms of drama and their use in different creative media formats</td></tr>
<tr><td colspan="2">LO2 Develop a treatment for a dramatic work, for a specific media format, in response to a brief</td></tr>
<tr><td>P3 Analyse a given brief to define the context and format for a work of drama

P4 Develop a treatment that outlines the structure and character arc for a dramatic work</td><td>M2 Justify the narrative approach in relation to its application to a specific creative media format</td></tr>
<tr><td colspan="2">LO3 Produce a script/screenplay for a short dramatic work, applying codes and conventions of the media industries</td><td rowspan="4">LO3 LO4

D2 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></tr>
<tr><td>P5 Produce a short work of written drama for a specific creative media format

P6 Prepare a script/screenplay for a dramatic work to be produced in a specific creative media format</td><td>M3 Apply industry-standard script development and revision techniques</td></tr>
<tr><td colspan="2">LO4 Evaluate a work of drama, for a specific creative media format, based on a read-through and feedback</td></tr>
<tr><td>P7 Perform a read-through of a dramatic work, for a specific media format

P8 Discuss the way that a dramatic work may be applied to a specific creative media format</td><td>M4 Use industry-standard conventions to annotate a script for drama, in response to feedback</td></tr>
</table>

Recommended resources

Textbooks

DAVIS, R. (2003) *Writing Dialogue for Scripts (Writing Handbooks)*. London: A & C Black.

DENTON, R. (2015) *Slay the Dragon: Writing Great Video Games*. Studio City, CA: Michael Wiese Productions.

FIELD, S. (2007) *The Screenwriter's Workbook: Exercises and Step-by-Step Instructions for Creating a Successful Screenplay*. New York: Delta.

GROVE, C. (2014) *So You Want to Write Radio Drama?* London: Nick Hern Books.

GROVE, E. (2014) *Raindance Writers' Lab: Write + Sell the Hot Screenplay*. New York: Focal Press.

HEUSSNER, T. (2015) *The Game Narrative Toolbox (Focal Press Game Design Workshops)*. London: Routledge.

HILLARD, L.R. (2014) *Writing for Television, Radio, and New Media. Independence, KY: CENGAGE Learning.*

INCE, S. (2006) *Writing for Video Games (Professional Media Practice)*. Slingsby, NY: Methuen Publishing Ltd.

MCINERNEY, V. (2001) *Writing For Radio*. Manchester: Manchester University Press.

MCKEE, R. (2016) *Dialogue*. Slingsby, NY: Methuen Publishing Ltd.

PARKER, P. (2006) *The Art and Science of Screenwriting: Second Edition*. Champaign, IL: University of Chicago Press.

PROFERES, N. (2012) *Film Directing Fundamentals: See Your Film Before Shooting*. 3rd ed. New York: Focal Press.

SMETHURST, W. (2016) *How to Write for Television: A Guide to Writing and Selling TV and Radio Scripts*. 7th revised ed. London: Robinson.

WILLIAM, C. (2015) *Writing for Radio (Writing Handbooks)*. London: Bloomsbury Academic.

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

Unit code	**H/616/1762**
Unit Level	**5**
Credit value	**15**

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.

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the principles and methods employed in multi-camera productions</td><td rowspan="5">LO1 LO2

D1 Critically evaluate pre-production materials and planning for a multi-camera production, in relation to historic and contemporary precedents</td></tr>
<tr><td>P1 Discuss the principles and methods used in multi-camera productions, through historical and contemporary precedent research

P2 Evaluate methods of multi-camera production for different contexts</td><td>M1 Compare different methods of multi-camera production, based on their application and outcome</td></tr>
<tr><td colspan="2">LO2 Analyse a brief, to prepare pre-production materials and specify equipment necessary for a multi-camera production</td></tr>
<tr><td>P3 Analyse a given brief, to determine audience and client communication needs

P4 Prepare pre-production materials for a multi-camera production shoot</td><td>M2 Implement contingency plans and resources for redundancy within a multi-camera production</td></tr>
<tr><td colspan="2">LO3 Use industry-standard equipment and methods to undertake a multi-camera production</td></tr>
<tr><td>P5 Set-up and test equipment, sets and props for a multi-camera production

P6 Undertake a multi-camera production using industry-standard equipment and methods, in accordance with Health & Safety regulations</td><td>M3 Adjust camera, equipment and production methods to ensure quality of resulting multi-camera production</td><td>LO3 LO4

D2 Critically analyse the outcomes of own multi-camera production, based on set-up and operation of the shoot</td></tr>
</table>

Pass	Merit	Distinction
LO4 Evaluate a finished multi-camera production, considering audience response and personal reflection		
P7 Present a finished multi-camera production to an audience **P8** Assess own contribution to multi-camera production, through reflection and audience feedback	**M4** Critically evaluate the application of industry-standards in relation to the quality of the outcome and multi-camera production	

Recommended resources

Textbooks

BROWN, L. (2016) *The TV Studio Production Handbook*. London: I.B.Tauris.

LEES, N. (2010) *Greenlit: Developing Factual / Reality TV Ideas from Concept to Pitch (Professional Media Practice)*. Slingsby, NY: Methuen Publishing Ltd.

MANRIQUEZ, A. (2014) *Video Production 101: Delivering the Message*. 1st ed. Berkeley, CA: Peachpit Press.

OWENS, J. (2017) *Video Production Handbook*. 6th ed. New York: Focal Press.

OWENS, J. (2015) *Television Production*. 16th ed. New York: Focal Press.

PIERSON, J. (2015) *Digital Broadcasting: An Introduction to New Media (Berg New Media Series)*. London: Bloomsbury Academic.

SINGLETON-TURNER, R. (2011) *Cue & Cut: A practical approach to working in multi-camera studios*. Manchester: Manchester University Press.

UTTERBACK, A. (2015) *Studio Television Production and Directing: Concepts, Equipment and Procedures*. New York: Focal Press.

ZETTL, H. (2014) *Television Production Handbook*. 12th ed. Independence, KY: Cengage Learning.

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)

videomaker.com	Video Maker How To (Tutorials)

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

Unit code	**K/616/1763**
Unit Level	**5**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Evaluate project management methodologies, based on their application to a creative media production brief</td><td rowspan="4">LO1 LO2
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>P1 Explain the principles of project management
P2 Examine project management methodologies in relation to creative media production</td><td>M1 Compare project management methodologies, based on their application to creative media production</td></tr>
<tr><td colspan="2">LO2 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>P3 Analyse a given brief to define project parameters and constraints
P4 Prepare a project strategy plan for a creative media production</td><td>M2 Apply risk analysis and contingency planning to a project management strategy</td></tr>
<tr><td colspan="2">LO3 Manage the needs of stakeholders in a creative media production, applying attributes and competencies of a project manager</td><td rowspan="2">LO3 LO4
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>P5 Implement a project management system that meets the needs of the project
P6 Demonstrate leadership in managing the achievement of project objectives</td><td>M3 Iteratively apply project management tools to monitor, revise and communicate with stakeholders</td></tr>
</table>

Pass	Merit	Distinction
LO4 Assess the effectiveness of the project management strategy, in meeting needs of stakeholders and a brief		
P7 Analyse feedback from stakeholders on project management strategy effectiveness **P8** Review own project management performance and implementation of strategy	**M4** Analyse the relationship between project outcome and own performance as a project manager with plans for future development	

Recommended resources

Textbooks

BRECHNER, E. (2015) *Agile project management with Kanban (developer best practices).* Redmond, WA: Microsoft Press.

KERZNER, H.R (2013) *Project management: A systems approach to planning, scheduling, and controlling.* 11th ed. Hoboken, NJ: Wiley.

LOCK, D. (2013) *Project management.* 10th ed. Farnham: Gower.

NEWTON, R. (2016) *Project management step by step: How to plan and manage a highly successful project.* London: Pearson.

PROJECT MANAGEMENT INSTITUTE (2013) *A Guide to the Project Management Body of Knowledge.* 5th ed. Newton Square, PA: Project Management Institute.

SIMS, C. & JOHNSON, H.L. (2011) *The Elements of Scrum.* Foster City, CA: Dymaxicon.

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

Unit code	**M/616/1764**
Unit Level	**5**
Credit value	**15**

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.

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the features of documentary form through research into historical and contemporary precedent</td><td rowspan="4">LO1 LO2

D1 Critically evaluate a documentary concept proposal, in relation to its application of documentary principles and how it addresses the requirements of a specific media distribution format</td></tr>
<tr><td>P1 Explain the development of the documentary format through precedent research

P2 Discuss the features of different genres of documentary production</td><td>M1 Compare documentary genres in relation to their application in different media formats</td></tr>
<tr><td colspan="2">LO2 Develop documentary pre-production materials and plan, for a specific media format, based on research</td></tr>
<tr><td>P3 Create a concept and outline for a documentary production for an identified audience

P4 Develop a production plan, including schedule and budget information, for a documentary work</td><td>M2 Assess the way that budget and schedule affect the planning for a documentary production</td></tr>
<tr><td colspan="2">LO3 Produce a documentary work, in a specific media format, using industry-standard tools and techniques</td><td rowspan="4">LO3 LO4

D2 Present a finished documentary production, highlighting the way that the final outcome addresses the identified audience through a planned production process</td></tr>
<tr><td>P5 Use industry-standard tools and techniques to undertake production processes for a documentary production

P6 Produce a finished documentary work through post-production processes</td><td>M3 Evaluate the legal issues of permission and copyright associated with material used in a documentary work</td></tr>
<tr><td colspan="2">LO4 Present a documentary work to an audience, responding to commentary and feedback</td></tr>
<tr><td>P7 Present a documentary production to an audience, in a format that aligns with the aims of the documentary

P8 Analyse audience feedback and commentary</td><td>M4 Critically evaluate audience feedback and commentary, to highlight areas for future development</td></tr>
</table>

Recommended resources

Textbooks

BRUZZI, S. (2006) *New Documentary*. 2nd ed. London: Routledge.

HAMPE, B. (2007) *Making Documentary Films and Videos*. 2nd ed. New York: Henry Holt & Company.

LINDEMUTH, K. (2010) *The Documentary Moviemaking Course: The Starter Guide to Documentary Filmmaking*. Slingsby, NY: Methuen Publishing Inc.

NICHOLS, B. (2010) *Introduction to Documentary*. 2nd ed. Indianapolis, IN: Indiana University Press.

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

Unit code	**T/616/1765**
Unit Level	**5**
Credit value	**15**

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss areas of specialist journalism, and their specific requirements for research</td><td rowspan="5">LO1 LO2

D1 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>P1 Explain the concept of specialist journalism and how it differs from other forms

P2 Assess the forms of research required for different types of specialist journalism</td><td>M1 Compare different forms of specialist journalism, in relation to their research requirements</td></tr>
<tr><td colspan="2">LO2 Evaluate media formats used to communicate specialist journalism output</td></tr>
<tr><td>P3 Discuss the media formats associated with different areas of specialist journalism

P4 Evaluate the role that a media format plays in addressing a specific audience for an area of specialist journalism</td><td>M2 Assess the way that differences in journalistic intent may lead to different writing styles</td></tr>
<tr><td colspan="2">LO3 Produce a work of specialist journalism, based on research and analysis, using industry-standard codes and conventions</td></tr>
<tr><td>P5 Use research and analysis to develop a work of specialist journalism for a specific media format

P6 Evaluate research material and sources to ensure accuracy and validity</td><td>M3 Assess the relationship between the proposed media format and subject of specialist media production</td><td>LO3 LO4

D2 Critically analyse audience response to own work of specialist journalism, to highlight areas of good practice and areas for future development</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present a work of specialist journalism, through a media format that addresses the primary audience of the specialist subject		
P7 Prepare final media output for a specialist journalism production **P8** Present a work of specialist journalism to a defined audience, via a specific media format	**M4** Justify the media format in relation to how it addresses the primary audience for a specialist journalism subject	

Recommended resources

Textbooks

BRIGGS, M. (2013) *Journalism Next: A Practical Guide to Digital Reporting and Publishing.* 2nd ed. Thousand Oaks, CA: CQ Publishing.

STEEN, R. (2014) *Sports Journalism*. London: Routledge.

STROUD, N. (2011) *Niche News: The Politics of News Choice*. Oxford: Oxford University Press.

TURNER, B. (2012) *Specialist Journalism.* London: Routledge.

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

Unit code	**A/616/1766**
Unit Level	**5**
Credit value	**15**

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the key concepts of recording audio produced by different and simultaneous sources</td><td rowspan="2">D1 Critically analyse the issues that may affect multi-source audio recording, to make recommendations on how to overcome problems</td></tr>
<tr><td>P1 Explain the issues associated with recording in different room acoustics

P2 Discuss the different requirements for recording groups of speakers or musicians</td><td>M1 Evaluate the types of room treatment that may be required for different recording environments</td></tr>
<tr><td colspan="2">LO2 Prepare a recording plan, with microphone selection and positioning, for a multi-source recording</td><td rowspan="4">LO2 LO3

D2 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>P3 Analyse a brief to define a recording plan with requirements for seating and positioning during a multi-source recording

P4 Assess different microphone types and their suitability for a multi-source recording, in response to a brief</td><td>M2 Evaluate different microphone and source positioning arrangements to determine best options for a multi-source recording</td></tr>
<tr><td colspan="2">LO3 Use industry-standard tools and techniques to record and mix studio live audio</td></tr>
<tr><td>P5 Set up a studio environment and equipment to record and mix live audio

P6 Record and mix a studio live recording, using industry-standard tools</td><td>M3 Justify the set-up, selection and arrangement of equipment to record and mix live audio</td></tr>
</table>

Pass	Merit	Distinction
LO4 Evaluate multi-source recordings, based on audience feedback and analysis, to determine areas for improvement		**D3** 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
P7 Present a range of recordings for audience feedback and comment **P8** Evaluate feedback, highlighting areas for improvement	**M4** Outline potential changes to recording set-up, equipment selection and room arrangement to improve audio recording, based on analysis of audience feedback	

Recommended resources

Textbooks

ALTEN, S. (2010) *Audio in Media, International Edition*. 9th ed. Belmont, CA: Wadworth.

AMENT, V. (2014) *The Foley Grail: The Art of Performing Sound for Film, Games, and Animation*. 2nd ed. London: Routledge.

FARNELL, A. (2010) *Designing Sound*. Cambridge, MA: MIT Press.

HUBER, D. (2013) *Modern Recording Techniques*. 9th ed. New York: Focal Press.

KATZ, B. (2014) *Mastering Audio, The Art and* Science. 3rd ed. New York: Focal Press.

OWSINSKI, B. (2017) *The Mixing Engineer's Handbook*. 4th ed. Burbank, CA: Bobby Owsinski Media Group.

RUMSAY, F. (2017) *Sound and Recording*. London: Routledge.

SENIOR, M. (2014) *Recording Secrets for the Small Studio*. New York: Focal Press.

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

Unit code	**F/616/1767**
Unit Level	**5**
Credit value	**15**

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the development of podcasting, the technologies involved and the genres that it supports</td><td rowspan="4">LO1 LO2

D1 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>P1 Explain the development of podcasting, using examples and precedents

P2 Discuss the new and existing audio genres that are present in podcasting</td><td>M1 Assess the ways in which podcasting supports different genres and programme formats</td></tr>
<tr><td colspan="2">LO2 Identify the tools and techniques required for podcast recording and production</td></tr>
<tr><td>P3 Evaluate competitor analysis to develop podcast programme ideas

P4 Specify the equipment and software required for the recording of a podcast</td><td>M2 Justify the selection of equipment and software to be used for recording a podcast</td></tr>
<tr><td colspan="2">LO3 Record and edit a podcast, with audio from multiple sources, using industry-standard tools and techniques</td><td rowspan="4">LO3 LO4

D3 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>P5 Record a multi-source podcast, using industry-standard tools and techniques

P6 Master a set of audio sources, to produce a podcast with consistent sound levels</td><td>M3 Refine audio output and editing approach to develop a narrative structure that supports and enhances the content and aims of the podcast</td></tr>
<tr><td colspan="2">LO4 Distribute a finished podcast episode via an online hosting platform</td></tr>
<tr><td>P7 Discuss the different types of podcast hosting available in the market

P8 Prepare a podcast episode for distribution via a hosting service</td><td>M4 Evaluate different podcast hosting solutions, highlighting their benefits and challenges</td></tr>
</table>

Recommended resources

Textbooks

ABEL, J. (2015) *Out on the Wire: The Storytelling Secrets of the New Masters of Radio.* New York: Broadway Books.

COCHRANE, T. (2005) *Podcasting: The Do-it-Yourself Guide.* Hoboken, NJ: John Wiley & Sons.

GREEN, B. (2005) *Podcast Master.* Beaconsfield, UK: Canelo Digital Publishing.

McELHEARN, K. (2005) *Podcasting Pocket Guide.* Sebastopol, CA: O'Reilly Media.

O'CONNELL, M. (2017) *Turn up the Volume: A Down and Dirty Guide to Podcasting.* London: Routledge.

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

Unit code	**J/616/1768**
Unit Level	**5**
Credit value	**15**

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.

Rotoscoping:

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.

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Analyse a client brief to define an animation strategy for a given media format</td><td rowspan="2">D1 Critically evaluate a client brief to develop an animation strategy that addresses client needs through a proposed animation for a target audience</td></tr>
<tr><td>P1 Analyse a brief to establish project parameters for an animation

P2 Define an animation strategy, recognising development phases, resources and client requirements</td><td>M1 Critically analyse animation strategy requirements for different media types, related to a given brief</td></tr>
<tr><td colspan="2">LO2 Use industry-standard tools and techniques to develop animation-ready characters in support of an animation strategy</td><td rowspan="5">LO2 LO3

D2 Develop animations that reflect a critical analysis of human or animal body mechanics and facial expression, to create emotion through rigged characters</td></tr>
<tr><td>P3 Compile assets required to develop animations, in response to a brief

P4 Rig characters and apply assets for an animation, based on the requirements of an animation strategy</td><td>M2 Critically evaluate own animation-ready characters through an iterative process of testing and revision</td></tr>
<tr><td colspan="2">LO3 Create animated characters that express emotion through facial expression and body language, in support of an animation strategy</td></tr>
<tr><td>P5 Evaluate facial expressions and body language to refine animated characters

P6 Produce animated characters that express emotion</td><td>M3 Evaluate animated characters to modify rigs and poses to enhance an animated character's ability to express emotion</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present finished animations, for a specific media production, gathering audience feedback and comment		**D3** Justify own finished animation output, based on critical evaluation of the way that the final media production meets client needs for a target audience
P7 Apply post-production techniques to integrate finished animations with a specific media production **P8** Present finished animations for a specific media production and gather audience feedback	**M4** Analyse audience feedback to identify areas of good practice and areas for further development	

Recommended resources

Textbooks

BLAIR, P. (1989) *Cartooning Animation 1 with Preston Blair: Learn How to Draw Animated Cartoons.* London: Walter Foster Publishing.

LAYBOURNE, K. (1998) *The Animation Book.* New York: Crown.

MAESTRI, G. (1999) *Digital Character Animation.* New Providence, NJ: N.R.P. Publishing.

SIBLEY, B. & LORD, P. (1999) *Cracking Animation: The Aardman Book of 3D Animation.* London: Thames and Hudson Ltd.

SUPPA, R. (2007) *Thinking Animation: Bridging the Gap between 2D and CG.* Independence, KY: Cengage Learning.

THOMAS, F. & JOHNSTON, O. (1997*) The Illusion of Life.* New York: Disney Editions.

WHITAKER, H. & HALAS, J. (2000) *Timing for Animation.* New York: Focal Press.

WILLIAMS, R. (2013) *The Animator's Survival Kit.* New York: Faber & Faber

WINDER, C. & DOWLATABADI, Z. (2011) *Producing Animation.* New York: Focal Press.

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

Unit code	**L/616/1769**
Unit Level	**5**
Credit value	**15**

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

Alpha

Resolution

Projection textures

Texture painting

Tile Textures

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)

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the characteristics of assets, human and animal forms and how they are modelled in 3D software</td><td rowspan="3">D1 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>P1 Explain the features and characteristics associated with human and creature forms, required for 3D modelling

P2 Discuss the physical characteristics of buildings and other assets that may be used in 3D models for creative media productions</td><td>M1 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 colspan="2">LO2 Use industry-standard tools and techniques to model assets and characters for use in creative media productions, in response to a given brief</td></tr>
<tr><td>P3 Evaluate a given brief to determine the assets and characters required for a creative media production

P4 Create 3D modelled assets and characters, using industry-standard tools and techniques</td><td>M2 Justify the modelling approach used to generate 3D assets and characters, based on their use in a specific creative media production</td><td rowspan="3">LO2 LO3

D2 Critically analyse a given brief to define the modelling approach, materials and lighting required for a defined media production output</td></tr>
<tr><td colspan="2">LO3 Apply lighting, materials, textures and shaders to 3D models in preparation for rendering, in response to a given brief</td></tr>
<tr><td>P5 Apply UV mapping techniques and develop model projections to extract bitmaps for characters and assets

P6 Develop lighting set-ups for 3D modelled assets and characters</td><td>M3 Evaluate 3D models, through test renderings, to iteratively refine models, textures, shaders and lighting</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present 3D modelled assets and characters, output in a format suitable to a final media production, based on a given brief		**D3** 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
P7 Evaluate media production requirements to define output parameters for 3D models and assets **P8** Present 3D modelled assets and characters for a defined media production	**M4** Justify the final output of 3D modelled assets and characters, based on how they meet the requirements of a given brief	

Recommended resources

Textbooks

JONES, P. (2016) *The Anatomy of Style: Figure Drawing Methods.* London: Korero Press.

LEGASPI, C. (2015) *Anatomy for 3D Artists: The Essential Guide for CG Professionals.* London: 3dTotal Publishing.

OSIPA, J. (2010) *Stop Staring: Facial Modelling and Animation Done Right.* Indianapolis, IN: Wiley Publishing, Inc.

PAQUETTE, A. (2009) *Computer Graphics for Artists II: Environments and Characters.* Berlin: Springer.

RATNER, P. (2009) *3-D Human Modelling and Animation.* 3rd ed. Hoboken, NJ: John Wiley & Sons.

VAUGHAN, W. (2011) *Digital Modelling.* Berkeley, CA: New Riders.

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

Unit code	**F/616/1770**
Unit Level	**5**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the features of freelance employment in creative media production</td><td rowspan="5">LO1 LO2

D1 Critically evaluate the benefits and challenges associated with freelance employment with regard to financial and personal management</td></tr>
<tr><td>P1 Explain the opportunities for freelance practice in creative media production

P2 Discuss the legal and contractual issues associated with freelance employment</td><td>M1 Assess the need for personal management in freelance employment</td></tr>
<tr><td colspan="2">LO2 Evaluate the financial practices of small businesses in creative media production</td></tr>
<tr><td>P3 Discuss the different sources of finance for small businesses

P4 Evaluate the relationship between managing finances and managing resources in a small business</td><td>M2 Analyse the methods small businesses use to manage the financial cycle, resources and finances</td></tr>
<tr><td colspan="2">LO3 Explain the organisational practices of small companies in creative media production</td></tr>
<tr><td>P5 Explain the different types of company structure that are available

P6 Compare different forms of company structure, based on their suitability for small businesses</td><td>M3 Evaluate the selection of a company type for a small creative media business, highlighting the benefits of the selected company type</td><td>LO3 LO4

D2 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>
</table>

Pass	Merit	Distinction
LO4 Develop a business plan, for a product or service, in creative media production		
P7 Propose a business or service in creative media production, based on research and analysis of the market **P8** Produce a business plan for a small company to provide a product or service in creative media production	**M4** Justify the approach to a business plan through explanation of how the product or service addresses market need and offers competitive advantage	

Recommended resources

Textbooks

BATEMAN, D. (2017) *Business Plans That Get Investment: A Real-World Guide on How to Write a Business Plan*. London: Legend Times Group.

BAXTER, L. (2017) *Running a Creative Company in the Digital Age*. Harpendon, UK: Oldcastle Books.

CUNNINGHAM, S. (2015) *Media Economics (Key Concerns in Media Studies)*. New York: Palgrave.

DEANGDEELERT, J. (2010) *Creative, Inc.: The Ultimate Guide to Running a Successful Freelance Business*. San Francisco: Chronicle Books LLC.

DOYLE, G. (2013) *Understanding Media Economics*. 2nd ed. London: SAGE Publications Ltd.

EVANS, V. (2015) *The FT Essential Guide to Writing a Business Plan: How to win backing to start up or grow your business. 2nd Edition*. London: FT Press.

KENDALL, L. (2011) *Brilliant Freelancer: Discover the power of your own success (Freelance/Freelancing)*. Prentice Hall.

PICARD, G.R. (2011) *The Economics and Financing of Media Companies*. 2nd ed. New York: Fordham University Press.

TENNENT, J. (2011) *Guide to Business Modelling. John Tennent and Graham Friend*. 3rd revised ed. London: Economist Books.

VAUSE, B. (2014) *Economist Guide to Analysing Companies*. 6th ed. London: Profile Books Ltd.

WYATT, N. (2012) *The Financial Times Essential Guide to Budgeting and Forecasting: How to Deliver Accurate Numbers (The FT Guides)*. London: FT Press.

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)

startups.co.uk	Startups All sections (Research)
tandfonline.com	Taylor and Francis Online Journal of Media Business (E-Journal)

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 66: Branding & Identity

Unit 73: The Web & App Economy

Unit 63: Market Research

Unit code	**J/616/1771**
Unit Level	**5**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the research methodologies that may be used in market and trend research in creative media production</td><td rowspan="4">LO1 LO2

D1 Critically evaluate the benefits and challenges of user-related market research, associated with creative media production</td></tr>
<tr><td>P1 Discuss the role of market research in creative media production

P2 Evaluate market research sources that may be relevant to creative media production</td><td>M1 Critically analyse research sources to determine those which provide valid information for creative media production</td></tr>
<tr><td colspan="2">LO2 Evaluate a client brief in order to establish the parameters for market research</td></tr>
<tr><td>P3 Evaluate a client brief to establish aims and objectives for market research

P4 Select sources and research methodologies that will provide material for market research, based on a given brief</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 colspan="2">LO3 Undertake market research, for a specific area of creative media production, with emphasis on the trends that may influence the sector</td><td rowspan="4">LO3 LO4

D2 Critically analyse research material to develop market information and trends in support of a creative media production brief</td></tr>
<tr><td>P5 Use industry-standard research methodologies to develop market research

P6 Evaluate market research to identify potential future trends</td><td>M3 Analyse how market factors or forces, developed through research, may influence the creative media sector</td></tr>
<tr><td colspan="2">LO4 Present a market research report, highlighting future trends in a specific area of creative media production</td></tr>
<tr><td>P7 Prepare a report on market research and trends for a specific area of creative media production

P8 Present market research for a specific area of creative media production</td><td>M4 Justify the results of market research, in relation to the aims and objectives of a client</td></tr>
</table>

Recommended resources

Textbooks

BIRN, R. (2002) *International Handbook of Market Research Techniques.* London: Kogan Page.

BRACE, I. (2013) *Questionnaire Design: How to Plan, Structure and Write Survey Material for Effective Market Research (Market Research in Practice).* London: Kogan Page.

BRADLEY, N. (2013) *Marketing Research: Tools and Techniques.* 3rd ed. Oxford: Oxford University Press.

HAGUE, P. (2016) *Market Research in Practice: An Introduction to Gaining Greater Market Insight.* London: Kogan Page.

MCGIVERN, Y. (2013) *The Practice of Market Research: An Introduction.* London: Pearson.

SMITH, D. & FLETCHER, J. (2007) *The Art and Science of Interpreting Market Research Evidence.* Hoboken, NJ: Wiley.

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

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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

Unit code	**L/616/1772**
Unit Level	**5**
Credit value	**15**

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 composited 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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the compositing techniques involved in producing high-end VFX shots</td><td rowspan="4">LO1 LO2

D1 Critically analyse a given brief, using precedents to support the approach to compositing of a VFX sequence</td></tr>
<tr><td>P1 Evaluate the colour space of a VFX shot

P2 Explain the compositing techniques used in a given VFX shot</td><td>M1 Compare the use of different techniques to achieve similar results in VFX shots</td></tr>
<tr><td colspan="2">LO2 Analyse a given brief, to define a compositing strategy that ensures visual consistency across a shot-sequence</td></tr>
<tr><td>P3 Analyse a given brief to identify potential risks that may impact on the compositing pipeline

P4 Show how colour correction ensures consistency in style across sequential shots</td><td>M2 Compare sequential shots to show how visual consistency may be achieved through a compositing strategy</td></tr>
<tr><td colspan="2">LO3 Use industry-standard tools and techniques to edit a composited VFX sequence</td><td rowspan="4">LO3 LO4

D2 Critically evaluate the impact of compositing and editing decisions on audience perception and reaction to a VFX sequence</td></tr>
<tr><td>P5 Analyse shots and assets to carry out compositing of a VFX sequence

P6 Use industry-standard tools and techniques to edit a composited VFX sequence</td><td>M3 Evaluate rushes and tests of a composited VFX sequence, to refine output for editing</td></tr>
<tr><td colspan="2">LO4 Evaluate a composited and edited VFX sequence, following presentation to a defined audience</td></tr>
<tr><td>P7 Present a composited and edited VFX sequence to a defined audience

P8 Review the technical execution and interpretation in a presented VFX sequence</td><td>M4 Analyse audience response to highlight areas for further development in a VFX sequence</td></tr>
</table>

Recommended resources

CABRERA, U. (2014) *Digital Painting Techniques: Volume 6*. Worcester: 3Dtotal Publishing.

FINANCE, C. (2015) *The Visual Effects Producer: Understanding the Art and Business of VFX*. New York: Focal Press.

GRESS, J. (2014) [Digital] *Visual Effects and Compositing*. Berkeley, CA: New Riders.

LANIER, L. (2017) *Advanced Visual Effects Compositing: Techniques for Working with Problematic Footage*. New York: Focal Press.

MATTINGLEY, D. (2011) *The Digital Matte Painting Handbook*. Indianapolis, IN: John Wiley & Sons.

WRIGHT, S. (2017) *Digital Compositing for Film and Video*. London: Routledge.

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

Unit code	**R/616/1773**
Unit Level	**5**
Credit value	**15**

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

PEST Analysis: Political, Economic, Social, Technical.

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the key concepts of marketing, advertising and communication in relation to creative media production</td><td rowspan="5">LO1 LO2

D1 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>P1 Identify the key concepts, functions and responsibilities of marketing, advertising and communication

P2 Discuss the ethical and legal issues associated with the use of marketing, advertising and communication in relation to creative media production</td><td>M1 Evaluate the position that marketing occupies in the organisational structure of a creative media organisation</td></tr>
<tr><td colspan="2">LO2 Develop a marketing strategy for a creative media production company, based on research and analysis</td></tr>
<tr><td>P3 Undertake situation analysis to establish awareness of current market position, trends and opportunities

P4 Define a marketing strategy for a creative media production organisation, based on research and analysis of market</td><td>M2 Evaluate the factors in a situation analysis that may differ between local and global organisations</td></tr>
<tr><td colspan="2">LO3 Create and test materials required to support a promotional plan, based on a defined strategy</td></tr>
<tr><td>P5 Assess the potential for different forms of promotional activity that may contribute to a marketing strategy

P6 Create and test promotional material for different contexts, in support of a marketing strategy</td><td>M3 Justify the selection of material for a promotional plan, based on how they address a target audience for a creative media production organisation</td><td>LO3 LO4

D2 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></tr>
</table>

Pass	Merit	Distinction
LO4 Present a marketing strategy and promotional material for a creative media production organisation		
P7 Present a marketing strategy for a creative media production organisation **P8** Use promotional material to illustrate the implementation of a marketing strategy	**M4** Critically analyse a marketing strategy and promotional material in relation to how it addresses a target market and audience	

Recommended resources

Textbooks

BARRY, P. (2016) *The Advertising Concept Book: Think Now, Design Later.* London: Thames & Hudson.

KOTLER, P. & KARTAJAYA, H. (2017) *Marketing 4.0: Moving from Traditional to Digital*. Hoboken, NJ: Wiley John & Sons.

KOTLER, P. & KELLER, K.L. (2015) *Marketing Management, Global Edition.* London: Pearson.

KOTLER, P.Y. & KARTAJAYA, H. (2010) *Marketing 3.0: From Products to Customers to the Human Spirit.* Hoboken, NJ: John Wiley & Sons Ltd.

TRACY, B. (2003) *Goals!: How to Get Everything You Want Faster Than You Ever Thought Possible*. Oakland, CA: Berrett-Koehler Publishers.

WARREN, K. & MARK, G. (2016) *Global Marketing.* London: Financial Times Prentice Hall.

WEST, Y.D. & FORD, J. (2015) *Strategic Marketing: Creating Competitive Advantage.* Oxford: Oxford University Press.

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)

mmaglobal.com	MMA | Mobile Marketing Association All sections (General Reference)
thedma.org	DMA | Data & 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

Unit code	**Y/616/1774**
Unit Level	**5**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the role of branding and identity through historical and contemporary contextual research</td><td rowspan="5">LO1 LO2

D1 Critically analyse how branding and identity respond to commercial and social contexts</td></tr>
<tr><td>P1 Explore the development of branding through historical and contemporary examples

P2 Illustrate the ways that core values and mission are expressed through the visual identity of an organisation</td><td>M1 Evaluate the way that the branding and visual identity of an organisation may change in response to different social or cultural contexts</td></tr>
<tr><td colspan="2">LO2 Develop branding guidelines and visual identity for a creative media production organisation</td></tr>
<tr><td>P3 Define the usage parameters for style and branding, identifying media, context and format

P4 Produce usage guidelines showing consistency of branding and identity, in context</td><td>M2 Justify usage guidelines in relation to clarity of communication and client needs</td></tr>
<tr><td colspan="2">LO3 Produce visual material, based on branding guidelines and visual identity strategy, for a creative media production organisation</td></tr>
<tr><td>P5 Produce visual material that communicates brand identity and core values of a creative media organisation, based on guidelines

P6 Test visual material, in support of a branding and identity strategy, through customer and stakeholder engagement</td><td>M3 Analyse the results of testing and stakeholder engagement to iteratively refine visual material for a branding and identity strategy</td><td>LO3 LO4

D2 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></tr>
</table>

Pass	Merit	Distinction
LO4 Present a branding and identity strategy and respond to client/audience feedback		
P7 Present a branding and identity strategy to a defined audience **P8** Review the implementation of a branding and identity strategy, based on how it addresses a target market	**M4** Critically evaluate the visual communication of brand and identity with regard to the clarity of message and consistency	

Recommended resources

Textbooks

HOLT, D. (2004) *How Brands Become Icons*. Boston: Harvard Business School Press.

HYLAND, A. & KING, E. (2006) *C/ID: Visual Identity and Branding for the Arts*. London: Laurence King Publishing.

MILLMAN, D. (ed.) (2012) *Brand Bible: The Complete Guide to Building, Designing and Sustaining Brands.* Beverly, MA: Rockport Publishers.

MILLMAN, D. (2011) *Brand Thinking and Other Noble Pursuits*. New York: Allworth Press.

OLINS, W. (1995) *The new guide to identity. How to create and sustain change through managing identity.* Aldershot: Gower Pub.

SANDU CULTURAL MEDIA. (2013) *Branding Typography.* Berkeley, CA: Gingko Press.

VAN DER VLUGT, R. (2012) *Logo Life: Life Histories of 100 Famous Logos.* Amsterdam: BIS Publishers.

WHEELER, A. (2006) *Designing brand identity. A complete guide to creating, building, and maintaining strong brands.* 2nd ed. New York: Wiley.

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

Unit code	**D/616/1775**
Unit Level	**5**
Credit value	**15**

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

Narrative and plot: Single strand/multi-strand, linear/nonlinear, closed/open, act structure, cause and effect, conflict and resolution, subplots.

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.

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Investigate the roles and practices involved in script development for film and television</td><td rowspan="3">D1 Critically analyse the different working relationships between the scriptwriter and national, commercial and independent film/television companies</td></tr>
<tr><td>P1 Explain the script development process, and the roles involved at different stages

P2 Discuss the relationship between writers and different types of commissioning organisation</td><td>M1 Evaluate the legal and financial aspects of the commissioning process for a film or television script</td></tr>
<tr><td colspan="2">LO2 Develop a concept for a film or television script</td></tr>
<tr><td>P3 Use research and ideation to develop a concept and treatment for a script, in an industry-standard format

P4 Pitch a script concept and treatment to a defined audience</td><td>M2 Justify the approach to narrative and plot in a film or television script treatment, in relation to the concept and structure</td><td rowspan="3">LO2 LO3

D2 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></tr>
<tr><td colspan="2">LO3 Produce a script for a film or television programme, using industry-standard tools and practices</td></tr>
<tr><td>P5 Develop a script for a short film or television programme, in an industry-standard format and layout

P6 Integrate character, action, dialogue and stage direction/camera direction within a script for a short film or television programme</td><td>M3 Critically evaluate a draft script, via read-through and proofreading, to identify the need for rewrites</td></tr>
</table>

Pass	Merit	Distinction
LO4 Evaluate the market and opportunities for film and television scriptwriters		**D3** Critically evaluate the opportunities of writing scripts for film and television, highlighting where changes in the markets have created new opportunities
P7 Review the market for film and television concepts **P8** Analyse opportunities for new writers of both film and television scripts	**M4** Compare the opportunities available in different media formats for scriptwriters	

Recommended resources

DETHRIDGE, L. (2003) *Writing Your Screenplay*. Sydney, AU: Allen and Unwin.

FIELD, S. (2007) *The Screenwriter's Workbook: Exercises and Step-by-step Instructions for Creating a Successful Screenplay.* Guildford: Delta.

FIELD, S. (2005) *Screenplay: The Foundations of Screenwriting: A Step-by-Step Guide from Concept to Finished Script*. Guildford: Delta.

GRACE, Y. (2014) *Writing for Television: Series, Serials, and Soaps*. London: Creative Essentials.

GULINO, P. (2004) *Screenwriting: The Sequence Approach*. London: Continuum.

HARRIS, C. (2016) *Jaws in Space: Powerful Pitching for Film & TV Screenwriters*. London: Creative Essentials.

JOHNSON, C. H. (2009) *Crafting Short Screenplays That Connect.* 3rd ed. New York: Focal Press.

MCKEE, R. (1997) *Story: Style, Structure, Substance, and the Principles of Screenwriting*. London: Harper Collins.

SELBY, J. (2007) *Gardner's Guide to Screenwriting: From Idea to Successful Script*. Washington: Garth Gardner.

SILVER-LASKY, P. (2004) *Screenwriting for the 21st century*. London: Batsford.

WALDEBACK, Z. & BATTY, C. (2012) *The Creative Screenwriter: Exercises to Expand Your Craft.* London: Bloomsbury.

Websites

bbc.co.uk	BBC Writer's Room, Opportunities (General Reference)
screenplay.com	Screen Play Learn Writing (Tutorials)
simplyscripts.com	Simply Scripts Main Page (Research)
writersstore.com	Writer's Store Courses (Tutorials)

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

Unit code	**H/616/1776**
Unit Level	**5**
Credit value	**15**

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, 360º 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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the theory and practice of narrative, and how it is expressed through media</td><td rowspan="4">LO1 LO2

D1 Critically analyse a narrative approach, highlighting the theories and narrative elements applied</td></tr>
<tr><td>P1 Explain the role of narrative elements in the creation of stories

P2 Discuss narrative theories and how they may be expressed in contemporary cultures</td><td>M1 Evaluate the way that narrative is expressed in different media contexts</td></tr>
<tr><td colspan="2">LO2 Define a narrative approach for a specific media product, based on analysis of a given brief</td></tr>
<tr><td>P3 Analyse a given brief to identify key features to inform a narrative approach

P4 Develop a narrative approach, through research and ideation, for a specific media product</td><td>M2 Justify a narrative approach, in relation to how it communicates meaning to the audience of a specific media product</td></tr>
<tr><td colspan="2">LO3 Develop materials to illustrate and communicate narrative for a specific media product in response to a brief</td><td rowspan="2">LO3 LO4

D2 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></tr>
<tr><td>P5 Produce a treatment to communicate the narrative for a specific media product

P6 Create audio/visual materials to support the presentation of a treatment</td><td>M3 Assess the way that the understanding of a narrative is affected by the relationship between visual and written material</td></tr>
</table>

Pass	Merit	Distinction
LO4 Evaluate the use of narrative in a specific media product, highlighting the way it communicates a story or defines a user experience		
P7 Present materials to communicate the narrative for a specific media product **P8** Assess the way that the narrative communicates a story or defines a user experience	**M4** Analyse feedback to assess the effectiveness of a narrative to inform or communicate meaning to an audience	

Recommended resources

ABEL, J. (2015) *Out on the Wire: The Storytelling Secrets of the New Masters of Radio.* New York: Broadway Books

BAL, M. (2009) *Narratology: Introduction to the Theory of Narrative.* Toronto: University of Toronto Press.

BLAZER, L. (2015) *Animated Storytelling: Simple Steps for Creating Animation and Motion Graphics.* Cambridge, MA: MIT Press.

BLOCK, B. (2007) *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media.* New York: Focal Press.

BUCHER, J. (2017) *Storytelling for Virtual Reality: Methods and Principles for Crafting Immersive Narratives.* New York: Focal Press.

CAMPBELL, J. (2012) *The Hero with A Thousand Faces (Collected Works of Joseph Campbell)*. 3rd ed. Novato, CA: New World Library.

DAHLSTROM, A. (2017) *Storytelling in Design: Principles and Tools for Defining, Designing, and Selling Multi-Device Design Projects.* Sebastopol, CA: O'Reilly.

LANGFORD, J. & MCDONAGH, D. (2002) *Focus Groups: Supporting Effective Product Development.* Boca Raton, FL: CRC Press.

MCCLEAN, S. (2008) *Digital Storytelling: The Narrative Power of Visual Effects in Film.* Cambridge, MA: MIT Press.

RUBIN et al. (2002) *Handbook of Usability Testing: How to Plan, Design, and Conduct Effective Tests.* Hoboken, NJ: John Wiley & Sons.

RYAN, M. (ed.) (2004) *Narrative Across Media: The Languages of Storytelling.* Lincoln, NE: University of Nebraska.

SKOLNICK, E. (2015) *Video Game Storytelling: What Every Developer Needs to Know About Narrative Techniques.* New York: Watson-Guptill.

YORKE, J. (2014) *Into The Woods: How Stories Work and Why We Tell Them.* London: Penguin.

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

Unit code	**K/616/1777**
Unit Level	**5**
Credit value	**15**

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.

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the key concepts and features of social media in different creative media practices</td><td rowspan="5">LO1 LO2

D1 Critically analyse how social media is used by organisations to develop and promote business aims</td></tr>
<tr><td>P1 Explain the key concepts of social media for businesses

P2 Discuss the influence of business and cultural factors on the development of social media</td><td>M1 Evaluate the use of social media, in the relationship between businesses and consumers</td></tr>
<tr><td colspan="2">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

P4 Discuss the impact of different forms of social media on brand awareness and consumer engagement</td><td>M2 Critically evaluate different social media platforms to identify their areas of greatest influence</td></tr>
<tr><td colspan="2">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

P6 Create a social media strategy to address client needs and meet customer expectations</td><td>M3 Justify the selection of technology platforms and tools for use in a social media strategy</td><td>LO3 LO4

D2 Critically evaluate own social media strategy and plan, highlighting the way it will support the aims and objectives of a social media strategy</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present a social media plan for a creative media production organisation		
P7 Develop a social media plan, including content creation, scheduling and monitoring **P8** Present a social media plan that communicates the way in which it meets customer and client needs	**M4** Critically analyse a social media strategy and define the metrics required for social media analytics	

Recommended resources

CHANDLER, D. (2014) *A dictionary of social media.* Oxford: Oxford University Press.

EISENLAUE, V. (2013) *A Critical Hypertext Analysis of Social Media. The True Colours of Facebook*. London: Bloomsbury Academic.

GROVE, A. & BERG, G.A. (2014) *Social Business: Theory, Practice, and Critical Perspectives*. Berlin: Springer.

HINCHCLIFFE, D. (2012) *Social Business By Design: Transformative Social Media Strategies for the Connected Company Hardcover.* New York: Jossey-Bass.

KAWASAKI, G. & FITZPATRICK, P. (2014) *The Art of Social Media: Power Tips for Power Users*. London: Penguin.

LARDI, K. (2013) *Social Media Strategy: A Step-by-Step Guide to Building Your Social Business.* Zurich: Vdf Hochschulverlag Ag.

NEWMAN, D. & BLANCHARD, O. (2016) *Building Dragons: Digital Transformation in the Experience Economy.* Broadsuite, Inc.

TURNER, J. & SHAH, R. (2014) *How to Make Money with Social Media: An Insider's Guide to Using New and Emerging Media to Grow Your Business.* London: Pearson FT Press.

TUTEN, T. & SOLOMON, M.R. (2013) *Social Media Marketing*. London: Pearson.

Websites

i-socialmarketing.org	International Social Marketing Association Professional Association (General Reference)
socialmediaassoc.com	Social Media Association Professional Association (General Reference)
socialmediaclub.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

Unit code	**M/616/1778**
Unit Level	**5**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explore the principles and processes of video game scripting through research and experimentation</td><td rowspan="2">D1 Critically evaluate different scripting languages, highlighting the features that make them best-fit for different types of video games</td></tr>
<tr><td>P1 Discuss the principles and practices of scripting versus programming in video game development

P2 Discuss examples of best practice in coding conventions and structure in the use of common scripting languages</td><td>M1 Compare functional programming with object-oriented programming in video game development</td></tr>
<tr><td colspan="2">LO2 Create a functional specification and project management plan to support the development of scripted game logic, in response to a given brief</td><td rowspan="5">LO2 LO3

D2 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></tr>
<tr><td>P3 Prepare a functional specification for the scripted logic of a video game, in response to a given brief

P4 Produce a project management plan, specifying the project management methodology, related to a functional specification for scripted logic in a video game</td><td>M2 Justify the project management methodology, in relation to how it will support the delivery of the requirements of a functional specification</td></tr>
<tr><td colspan="2">LO3 Develop functioning game scripts using industry-standard quality assurance and testing methodologies</td></tr>
<tr><td>P5 Create functioning game scripts using coding standards and formats associated with best practice for a selected scripting language

P6 Manage the revision and refinement of game scripts using industry-standard quality assurance and testing methodologies</td><td>M3 Evaluate how test data and feedback have informed changes and modifications to game scripts</td></tr>
</table>

Pass	Merit	Distinction
LO4 Evaluate game scripts and development process, based on user testing and feedback, highlighting areas for future development		**D3** Critically evaluate completed game scripts and development process through testing and reflection, identifying areas for future development
P7 Evaluate user feedback, based on different testing methodologies **P8** Analyse completed game scripts against intended outcomes and constraints of the brief	**M4** Justify selected forms of testing, based on the applicability of the qualitative and quantitative data, to help improve game scripts and development process	

Recommended resources

ADAMS, E. & DORMANS, J. (2012) *Game Mechanics: Advanced Game Design (Voices That Matter).* Berkeley, CA: New Riders.

GREGORY, J. (2014) *Game Engine Architecture.* 2nd ed. London: A K Peters/CRC Press.

JANER et al. (2002) *Lessons Learned in Software Testing: A Context Driven Approach.* Hoboken, NJ: John Wiley & Sons.

KEITH, C. & SHONKWILER, G. (2017) *Gear Up!: Advanced Game Development Practices.* CreateSpace Independent Publishing Platform.

KEITH, C. (2010) *Agile Game Development with SCRUM.* Boston: Addison Wesley.

MACKLIN, C. & SHARP, J. (2016) *Games, Design and Play: A Detailed Approach to Iterative Game Design.* Boston: Addison Wesley.

MADHAV, S. (2014) *Game Programming Algorithms and Techniques: A Platform-Agnostic Approach.* Boston: Addison Wesley.

NYSTROM, R. (2014) *Game Programming Patterns.* Genever Benning.

SALEN, K. & ZIMMERMAN, E. (2006) *Game Design Reader: A Rules of Play Anthology.* Cambridge, MA: MIT Press.

SCHULTZ, C.P. & BRYANT, J. (2016) *Game Testing All in One.* Herndon, VA: Mercury Learning & Information.

VAN VERTH, J.M. & BISHOP, L.M. (2015) *Essential Mathematics for Games and Interactive Applications.* 3rd ed. London: A K Peters/CRC Press.

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

Unit code	**T/616/1779**
Unit Level	**5**
Credit value	**15**

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.

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Investigate working practices within the creative media industries, related to own plans for progression</td><td rowspan="5">LO1 LO2

D1 Justify the selection of a work-based learning opportunity in terms of the skills and knowledge to be gained, and how this contributes to future goals</td></tr>
<tr><td>P1 Discuss work cultures within creative media production

P2 Profile creative media production careers based on own plans for progression</td><td>M1 Evaluate professional conduct and employer expectations of employees</td></tr>
<tr><td colspan="2">LO2 Prepare a work-based learning and development strategy that enables monitoring and reflection</td></tr>
<tr><td>P3 Plan a work-based learning strategy based on own learning needs, including methods for review

P4 Devise developmental goals in relation to work-based learning</td><td>M2 Evaluate how work-based learning will contribute to own development and career goals</td></tr>
<tr><td colspan="2">LO3 Review work-based learning and development through consultation with employer/client and tutor</td></tr>
<tr><td>P5 Undertake work-based learning that develops both subject-specific and transferable skills

P6 Implement review and performance monitoring methods during work-based learning</td><td>M3 Evaluate the skills and knowledge developed through different duties undertaken in work-based learning</td><td>LO3 LO4

D2 Critically analyse own learning and development through consultation and reflection, identifying areas for future development in support of own future plans</td></tr>
</table>

Pass	Merit	Distinction
LO4 Evaluate own skills and knowledge developed through work-based learning experience and plan for the future		
P7 Compare employer and tutor feedback to identify areas of good practice and areas for improvement **P8** Assess own development of transferable and employability skills through work-based learning	**M4** Critically evaluate own development through reflection and feedback	

Recommended resources

Textbooks

BOLTON, G. (2014) *Reflective practice: Practice: Writing and Professional Development.* New York: Sage Publications Ltd.

COTTRELL, S. (2015) *Skills for Success: The Personal Development Planning Handbook.* New York: Palgrave Macmillan.

HELYER, R. (2015) *The Work-based Learning Student Handbook.* New York: Palgrave Macmillan.

MOON, J.A. (2006) *Learning Journals: A Handbook for Reflective Practice and Professional Development.* London: Routledge.

PRITCHARD, A. (2014) *Ways of Learning: Learning Theories and Learning Styles in the Classroom.* London: Routledge.

TARRANT, P. (2013) *Reflective Practice and Professional Development.* New York: SAGE.

THOMPSON, S. & THOMPSON, N. (2008) *The Critically Reflective Practitioner.* New York: Palgrave Macmillan.

Websites

Businessballs.com	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

Unit code	**K/616/1780**
Unit Level	**5**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the practical, theoretical and ethical differences between news and editorial content, through historic and contemporary precedent research</td><td rowspan="4">LO1 LO2
D1 Critically analyse the impact of technology on news and editorial production, highlighting the legal and ethical implications of technology and news gathering</td></tr>
<tr><td>P1 Discuss the differences between news and editorial content
P2 Use historic and contemporary precedent to articulate the key features of news and editorial formats</td><td>M1 Compare the presentation of news and editorial content across different media formats</td></tr>
<tr><td colspan="2">LO2 Discuss how developments in technology have influenced the processes of news gathering and editorial production</td></tr>
<tr><td>P3 Discuss the impact of digital technologies on the news gathering process
P4 Evaluate the role of citizen journalism in news and editorial production</td><td>M2 Analyse the relationship between traditional and digital news and editorial sources</td></tr>
<tr><td colspan="2">LO3 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 rowspan="2">LO3 LO4
D2 Critically evaluate audience feedback to identify areas of future development for own news and editorial content</td></tr>
<tr><td>P5 Use diverse sources to develop news and editorial content on a given topic
P6 Produce finished news and editorial content that complies with industry-standard codes and conventions</td><td>M3 Evaluate news and editorial sources, to identify areas for follow-up to generate greater depth</td></tr>
</table>

Pass	Merit	Distinction
LO4 Evaluate news and editorial content, for a defined media format, and respond to audience feedback through social media		
P7 Review news and editorial content, for a defined media format, to develop an audience feedback strategy **P8** Evaluate audience feedback and respond through identified channels	**M4** Justify the form of audience feedback used, in relation to the type of feedback to be gathered	

Recommended resources

APPLEN, J.D. (2013) *Writing for the Web: Composing, Coding, and Constructing Web Sites.* London: Routledge.

COULTER, J. et al. (1996) *Media: Communication and Production Advanced Level.* London: Longman.

GRAZIA BUSA, M. (2014) *Introducing the Language of the News: A Student's Guide.* London: Routledge.

HANNA, M. & DODD, M. (2016) *McNae's Essential Law for Journalists.* Oxford: Oxford University Press.

MACHIN, D. & NIBLOCK, S. (2006) *News Production: Theory and Practice.* London: Routledge.

SHOEMAKER, P.J. & COHEN, A.A. (2006) *News Around the World.* London: Routledge.

STARKEY, G. (2007) *Balance and Bias in Journalism.* New York: Palgrave Macmillan.

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

Unit code	**M/616/1781**
Unit Level	**5**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the web and app economy, within the context of the digital economy</td><td rowspan="4">LO1 LO2

D1 Critically analyse a selected website, web service or app, in relation to its business proposition within the broader digital economy</td></tr>
<tr><td>P1 Explain the characteristics of the digital economy

P2 Discuss the web and app economy as it relates to the digital economy</td><td>M1 Compare the web and app economies, highlighting similarities and differences</td></tr>
<tr><td colspan="2">LO2 Analyse the commercial approach of a selected website, web service or app</td></tr>
<tr><td>P3 Identify a website, web service or app, that is successful within the web and app economy

P4 Evaluate the commercial approach of a website, web service or app, and how it succeeds in the economy</td><td>M2 Assess the relationship between business model, structure and revenue strategy, in creating a successful website, web service or app</td></tr>
<tr><td colspan="2">LO3 Present a business strategy for a website, web service or app that addresses specific challenges of the sector</td><td rowspan="2">LO3 LO4

D2 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></tr>
<tr><td>P5 Develop a business strategy for a website, web service or app.

P6 Present a business strategy that shows an awareness of the challenges of the web and app economy</td><td>M3 Evaluate how combinations of business models, revenue models and structure address different challenges in the web and app economy</td></tr>
</table>

Pass	Merit	Distinction
LO4 Evaluate how a business strategy for a website, web service or app addresses commercial opportunities		
P7 Discuss how a business strategy recognises and responds to commercial opportunities **P8** Analyse the approach to long-term development, for a website, web service or app, based on a business strategy	**M4** Appraise the way that a business strategy differentiates a website, web service or app from its competition	

Recommended resources

Textbooks

BRYNJOLFSSON, E. (2013) *Wired for Innovation: How Information Technology Is Reshaping the Economy.* Cambridge, MA: MIT Press.

CASTELLS, M. (1996) *The Rise of the Network Society (Information Age) (Vol 1).* Oxford: Blackwell Pub.

PARKER, G., VAN ALSYTNE, M. & CHOUDARY, S. (2016) *Platform Revolution: How Networked Markets Are Transforming the Economy--And How to Make Them Work for You.* New York: W. W. Norton & Company.

SHAPIRO, C. & VARIAN, H. (1998) *Information Rules: A Strategic Guide to the Networked Economy.* Boston: Harvard Business School Press.

WINSECK, D. & JIN, D. (2012) *The Political Economies of Media.* London: Bloomsbury Academic.

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)
oecdobserver.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

Unit code	**T/616/1782**
Unit Level	**5**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Analyse a given brief, to define the asset requirements for a VFX production pipeline</td><td rowspan="2">D1 Critically evaluate the use of different operating systems in the set-up and operation of a VFX pipeline</td></tr>
<tr><td>P1 Analyse a given brief, identifying the requirements for file management and network

P2 Develop a set of file management protocols for asset storage</td><td>M1 Justify the specification of hardware for asset storage and management in a VFX pipeline</td></tr>
<tr><td colspan="2">LO2 Manage the capture of assets for a VFX sequence</td><td rowspan="2">D2 Critically analyse the technical requirements necessary to ensure accurate capture of digital assets</td></tr>
<tr><td>P3 Plan and manage the capture of assets for use in a VFX sequence

P4 Explain different methods of motion capture and their technical requirements</td><td>M2 Evaluate the different requirements for storage of diverse digital assets during capture</td></tr>
<tr><td colspan="2">LO3 Illustrate the storage, management and distribution of assets for a VFX production pipeline</td><td rowspan="2">LO3 LO4

D3 Critically evaluate need for data replication and back-up within a system for storage and distribution of digital assets in a VFX pipeline</td></tr>
<tr><td>P5 Specify the hardware and software requirements for the secure storage and management of digital assets

P6 Evaluate asset sharing/distribution systems, highlighting their use in transferring large assets</td><td>M3 Deploy a version control system to manage asset versioning</td></tr>
</table>

Pass	Merit	Distinction
LO4 Evaluate an asset capture and management pipeline, highlighting areas where contingency is required to avoid storage or distribution issues		
P7 Discuss the potential points of failure in an asset storage and management solution **P8** Outline ways in which points of failure in an asset storage and management solution can be avoided or mitigated	**M4** Analyse different forms of data back-up, highlighting their use in different contexts	

Recommended resources

Textbooks

DINUR, E. (2017) *The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers.* New York: Focal Press.

FARHAN, M. (2013) *VFX and CG Survival Guide for Producers and Filmmakers (VFX and CG Survival Guides).* 1st ed. Lavergne, TN: CreateSpace Independent Publishing Platform.

GRAGE, P. (2014) *Inside VFX: An Insider's View Into The Visual Effects And Film Business.* 2nd ed. CreateSpace Independent Publishing Platform.

JACOBSEN, J. (2005) *Implementing a Digital Asset Management System: For Animation, Computer Games, and Web Development.* New York: Focal Press.

MAUTHE, A. (2008) *Professional Content Management Systems: Handling Digital Media Assets.* Hoboken, NJ: Wiley.

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

Unit code	**A/616/1783**
Unit Level	**5**
Credit value	**15**

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the key principles and practices that inform level design</td><td rowspan="2">D1 Critically analyse different game genres to identify their requirements for level designs</td></tr>
<tr><td>P1 Discuss level design practices and their impact on a player's experience
P2 Explain the way that aesthetic considerations inform level design</td><td>M1 Evaluate the relationship between level design and gameplay, based on precedent research</td></tr>
<tr><td colspan="2">LO2 Design game levels, through an iterative design process, in response to a given brief</td><td rowspan="5">LO2 LO3
D2 Critically evaluate results of playtests to identify areas for improvement and optimisation of level design, assets, materials and lighting</td></tr>
<tr><td>P3 Analyse a given brief, to define requirements for game levels
P4 Develop game levels, through an iterative process of experimentation and testing</td><td>M2 Justify proposed game levels in relation to gameplay and user experience</td></tr>
<tr><td colspan="2">LO3 Utilise assets, materials and lighting in the development of a functioning level design prototype</td></tr>
<tr><td>P5 Identify assets for chosen level design to meet the requirements of a given brief
P6 Apply assets, lighting and material in a game level, using industry-standard tools and techniques</td><td>M3 Compare the aesthetic quality of a game level and gameplay, in relation to the impact of adding assets, materials and lighting</td></tr>
<tr><td colspan="2">LO4 Evaluate final level design, in support of a functioning prototype, based on testing and review</td></tr>
<tr><td>P7 Undertake different forms of testing to gather feedback on level designs
P8 Analyse feedback from testing, to identify areas for further development</td><td>M4 Justify selected forms of testing, in relation to how the feedback gathered informs future development of game levels</td><td>D3 Critically evaluate own proposed level design prototype in relation to a target market and existing competition</td></tr>
</table>

Recommended resources

Textbooks

AHEARN, L. (2017) *3D Game Environments: Create Professional 3D Game Worlds.* 2nd ed. London: CRC Press.

BYRNE, E. (2005) *Game Level Design (Charles River Media Game Development).* Newton: Massachusetts: Charles River Media.

FO RSEY, J. (2013) *Aesthetics of Design*. Oxford: Oxford University Press.

KREMERS, R. (2009*) Level Design: Concept, Theory, and Practice.* 1st ed. London: A K Peters/CRC Press.

LIDWELL, W. (2010) *Universal Principles of Design, Revised and Updated: 115 Ways to Enhance Usability, Influence Perception, Increase Appeal, Make Better Design Decisions and Teach Through Design.* Beverly, MA: Rockport.

NORMAN, A.D. (2002) *The Design of Every Day Things*. New York: Basic Books.

ROGERS, S. (2014) *Level Up!: The Guide to Great Video Game Design.* 2nd ed. Hoboken, NJ: John Wiley & Sons.

TOTTEN, W. (2014) *An Architectural Approach to Level Design.* 1st ed. London: CRC Press.

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

Unit code	**F/616/1784**
Unit Level	**5**
Credit value	**15**

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

Tourist guide: Audio book, standalone device, downloadable guide.

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss audiences and listening contexts for audio books and audio guides</td><td rowspan="4">LO1 LO2

D1 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>P1 Assess the market for audio books and audio guides

P2 Describe how audio books and audio guides address the needs of different audiences</td><td>M1 Evaluate the existing audio book and audio guide market to identify trends in audience and listening format</td></tr>
<tr><td colspan="2">LO2 Analyse a given brief to define content and technical needs for production of an audio guide or audio book</td></tr>
<tr><td>P3 Analyse a given brief, to identify client and audience requirements.

P4 Define the technical requirements needed to support production of an audio guide or audio book, based on a given brief</td><td>M2 Justify content and technical specifications for an audio book or an audio guide for a target audience</td></tr>
<tr><td colspan="2">LO3 Develop an audio guide or audio book, following industry-standard practices and protocols, for a specific audience</td><td rowspan="2">LO3 LO4

D2 Critically evaluate the production and distribution of an audio guide or audio book that meets client and audience needs</td></tr>
<tr><td>P5 Plan the production of audio guide or audio book content, to meet audience requirements

P6 Produce an audio guide or audio book using industry-standard practices and protocols</td><td>M3 Justify audio guide or audio book content and production in relation to an identified market</td></tr>
</table>

Pass	Merit	Distinction
LO4 Evaluate distribution methods for audio books and audio guides for producer and end user		
P7 Explain distribution methods for audio books and audio guides **P8** Define a distribution strategy for an audio guide to address an identified market	**M4** Assess potential distribution challenges and risks for audio books and audio guides	

Recommended resources

Textbooks

CAULTON, T. (1998) *Hands-On Exhibitions: Managing Interactive Museums and Science Centres*. London: Routledge.

HAVE, I. (2017) *Digital Audiobooks: New Media, Users, and Experiences (Routledge Studies in New Media and Cyberculture).* London: Routledge.

MCLEISH, R. & LINK, J. (2015) *Radio Production.* 6th ed. London: Routledge.

ROPPOLA, T. (2015) *Designing for the Museum Visitor Experience*. London: Routledge.

WALLACE, M. (2014) *Writing for Museums.* London: Rowman & Littlefield Publishers.

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

Unit code	**F/617/0825**
Unit Level	**4**
Credit value	**15**

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

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the principles of camera and lens use in cinematography</td><td rowspan="5">LO1 LO2

D1 Critically evaluate cinematography equipment selection and setup, to meet the needs of a motion picture shoot</td></tr>
<tr><td>P1 Explain the different features of film and digital cameras

P2 Discuss the principles of different forms of lenses used with motion picture cameras</td><td>M1 Compare the benefits and challenges of the use film and digital cameras</td></tr>
<tr><td colspan="2">LO2 Demonstrate the safe setup, operation and control of a range of motion picture cameras and lenses</td></tr>
<tr><td>P3 Setup, operate and control motion picture equipment for a motion picture shoot

P4 Prepare a health and safety risk assessment for a motion picture shoot</td><td>M2 Evaluate camera and lens setups in achieving expected results in a motion picture shoot</td></tr>
<tr><td colspan="2">LO3 Undertake the activities and responsibilities associated with different roles within a motion picture camera department, in the process of filming</td><td rowspan="5">LO3 LO4

D2 Reflect on the setup, operation and output of a motion picture shoot, identifying areas of good practice and planning for future cinematography work</td></tr>
<tr><td>P5 Prepare pre-production information and setup for a motion picture shoot

P6 Undertake the activities associated with Director of Photography, camera operator and key grip in a motion picture shoot</td><td>M3 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 colspan="2">LO4 Present a range of dailies/rushes, demonstrating the use of different camera and lens combinations</td></tr>
<tr><td>P7 Use industry-standard motion picture cameras and lenses in a motion picture shoot

P8 Present dailies/rushes that make use of different camera and lens combinations</td><td>M4 Evaluate audience feedback to identify areas for improvement in cinematography processes</td></tr>
</table>

Recommended resources

Textbooks

BROWN, BLAIN (2016) *Cinematography Theory and Practice*. 2nd ed. Abingdon: Focal Press.

ELKINS, DAVID E. (2013) *The Camera Assistant's Manual . 6th ed. Abingdon:* Focal Press

MALKIEWICZ, K., MULLEN, M. (2009) *Cinematography. 3rd ed. London: Simon & Schuster.*

MERCADO, G. (2010) *The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition.* Abingdon: Routledge.

STUP, DAVID (2014) *Digital Cinematography: Fundamentals, Tools, Techniques, And Workflows.* Abingdon: Focal Press.

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

Unit code	**J/617/0826**
Unit Level	**4**
Credit value	**15**

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explain the features of lighting in cinematography in creating a visual language.</td><td rowspan="4">LO1 LO2

D1 Critically evaluate lighting equipment selection and setup, to meet the needs of a motion picture shoot</td></tr>
<tr><td>P1 Discuss the visual language of cinematography

P2 Explain the use of lighting in cinematography</td><td>M1 Evaluate the relationship between the use of lighting and the visual language in cinematography</td></tr>
<tr><td colspan="2">LO2 Demonstrate the safe setup, operation and control of lighting equipment for motion picture filming</td></tr>
<tr><td>P3 Prepare a health & safety risk assessment for lighting setup in a motion picture motion picture shoot

P4 Demonstrate the operation and control of lighting and grip equipment</td><td>M2 Evaluate lighting and grip setup in relation to achieving expected results in a motion picture shoot</td></tr>
<tr><td colspan="2">LO3 Undertake the activities and responsibilities associated with different roles in the motion picture lighting department</td><td rowspan="2">LO3 LO4

D2 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>P5 Prepare pre-production information related to lighting for motion picture shoot

P6 Undertake the activities associated with Director of Photography, gaffer and grip in a motion picture shoot</td><td>M3 Review own work and the work of others in the activities associated with different roles in a motion picture lighting department</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present dailies/rushes of a motion picture shoot, that show different approaches to lighting and cinematography		
P7 Use industry-standard motion picture lighting and related equipment in a motion picture shoot **P8** Present dailies/rushes that make use of different lighting setups	**M4** Evaluate audience feedback to identify areas for improvement in cinematography lighting processes	

Recommended resources

Textbooks

BROWN, B. (2016) *Cinematography Theory and Practice*. 2nd ed. Abingdon: Focal Press.

BROWN, B. (2018) *Motion Picture and Video Lighting*. 2nd ed. Abingdon: Focal Press.

ELKINS, D. (2013) *The Camera Assistant's Manual. 6th ed. Abingdon:* Focal Press.

LANDAU, D. (2014) *Lighting for Cinematography (The CineTech Guides to the Film Crafts)*. Bloomsbury Academic.

MALKIEWICZ, K. (2012) *Film Lighting: Talking with Hollywood's Cinematographers and Gaffers*. Touchstone Books.

STUP, D. (2014) *Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows*. Focal Press.

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

Unit code	**L/617/0827**
Unit Level	**4**
Credit value	**15**

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.
3. Produce a television production plan in support of a treatment.
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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Develop a proposal and treatment for a television production in response to a brief</td><td rowspan="5">LO1 LO2

D1 Produce a final treatment for a television production in response to critical evaluation of audience feedback and reflection</td></tr>
<tr><td>P1 Research primary and secondary sources to identify a subject for concept development

P2 Produce a proposal, pitch and treatment for a television project in response to a brief</td><td>M1 Evaluate the concept, theme, content and approach to refine a treatment</td></tr>
<tr><td colspan="2">LO2 Evaluate a developed treatment against an appropriate television strand and slot through audience feedback and personal reflection</td></tr>
<tr><td>P3 Determine an appropriate television transmission strand and slot for a production based on a developed treatment

P4 Present the pitch and treatment to a defined audience, and record feedback</td><td>M2 Analyse audience feedback to determine the need for further development of treatment</td></tr>
<tr><td colspan="2">LO3 Produce a production plan for a television production in response to a brief</td></tr>
<tr><td>P5 Use industry-standard tools and techniques to prepare a production plan for a television production based on a treatment

P6 Demonstrate understanding of the ethical and legal issues associated with television production</td><td>M3 Analyse the resources required for a television production, highlighting Health & Safety issues</td><td>LO3 LO4

D2 Integrate production planning and creation of delivery requirements for a television production</td></tr>
</table>

Pass	Merit	Distinction
LO4 Create delivery items for a television production in response to a brief		
P7 Manage the assembly of permissions including copyright associated with a television production **P8** Develop marketing material for a television production, recognising the requirements for a specific genre or market	**M4** Evaluate the legal issues of permission and copyright associated with material used in a television production	

Recommended resources

Textbooks

BERGER, A.A. (2000) *Media and Communication Research Methods*. New York: Sage.

BERTRAND, I. & HUGHRES, P. (2005) *Media Research Methods: Audiences, institutions, Texts*. London: Palgrave Macmillan.

BROWN, L. & DUTHIE, L. (2016) *The TV Studio Production Handbook*. London: I.B. Tauris.

CLARK, B. & SPOHR, S. (2002) *Guide to Postproduction for TV and Film: Managing the Process*. 2nd ed. New York: Focal Press.

HOLLAND, P. (2016) *The New Television Handbook* (Media Practice). Oxford: Routledge.

KERRIGAN, F. (2009) *Film Marketing*. London: Routledge.

LONG, B. & SCHENK, S. (2014) *The Digital Film Making Handbook*. 5th ed. Boston: Cengage Learning.

MILLERSON, G. (2015) *Television Production*. 16th ed. New York: Focal Press.

STRADLING, L. (2010) *Production Management for TV and Film (Professional Media Practice)*. London: Bloomsbury.

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

Unit code	**R/617/0828**
Unit Level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the development of the television industry, in relation to technical, social and cultural contexts, and factors effecting access to production and reception.</td><td rowspan="2">D1 Critically evaluate commercial and public service broadcast and their impact on access to television production</td></tr>
<tr><td>P1 Discuss the development of the televisions industry and technology
P2 Examine factors affecting access to television production and reception</td><td>M1 Analyse the relationship between models of television production ownership and distribution</td></tr>
<tr><td colspan="2">LO2 Evaluate theoretical approaches to the analysis of television productions</td><td rowspan="5">LO2 LO3
D2 Critically analyse the way in which different theoretical approaches may lead to alternative interpretations of meaning in a television production</td></tr>
<tr><td>P3 Evaluate different theoretical approaches to the analysis of television productions
P4 Employ a theoretical approach to analyse a television production</td><td>M2 Use different theoretical approaches to analyse a television production, to develop a coherent argument</td></tr>
<tr><td colspan="2">LO3 Analyse a selected television production and the way that theoretical frameworks are utilised within the work</td></tr>
<tr><td>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</td><td>M3 Evaluate the way that theoretical frameworks inform the way that we understand and discuss television</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present a critique of a television production, responding to feedback and comment		**D3** Critically evaluate the presentation of a television critique, in meeting the expectations of specialist and non-specialist audiences
P7 Present a critique of a television production, based on research and analysis **P8** Gather feedback, identifying areas to be addressed.	**M4** Defend a critical position through the use of reference to research and analysis	

Recommended resources

Textbooks

ALLEN, R. AND HILL, A (2004) *The Television Studies Reader*. London: Routledge.

BIGNELL, J. (2012*) An Introduction to Television Studies.* 3rd ed. London: Routledge.

CASEY, B. CASEY, N. CALVERT, B. FRENCH, L. & LEWIS, J. (2008) *Television Studies The Key Concepts.* 2nd ed. London: Routledge.

GRAY, J. AND LOTZ, A. (2012) *Television Studies.* Cambridge: Polity Press.

SELBY, K., AND COWDERY, R. 1995. *How to Study Television.* New York: Palgrave.

TURNER, G. AND TAY, J. (2009) *Television Studies After TV.* London: Routledge.

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

Unit code	**Y/617/0829**
Unit Level	**4**
Credit value	**15**

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 safely:

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explore the features and controls of industry-standard camera, lighting and audio equipment</td><td rowspan="5">LO1 LO2

D1 Analyse the impact on production workflow, cost and quality, of choices made in the selection of professional video, lighting and audio equipment</td></tr>
<tr><td>P1 Explain the function of the controls of an industry-standard video camera, lighting and audio equipment

P2 Discuss the features which differentiate professional video equipment from other forms of video capture devices</td><td>M1 Evaluate the additional features available in professional video equipment</td></tr>
<tr><td colspan="2">LO2 Evaluate a brief, to plan the use of a single camera to capture sequences for television</td></tr>
<tr><td>P3 Evaluate a brief to determine requirements for camera, lighting and audio

P4 Prepare industry-standard pre-production documentation necessary for television production</td><td>M2 Assess the requirements for a production team, based on pre-production documentation</td></tr>
<tr><td colspan="2">LO3 Set up and use industry-standard camera, lighting and audio equipment to meet the needs of a brief</td></tr>
<tr><td>P5 Set up and use camera, lighting and audio equipment in compliance with health and safety requirements

P6 Capture sequences using industry-standard camera, lighting and audio equipment in response to a brief</td><td>M3 Analyse captured sequences to inform an iterative shooting process, to enhance imagery for final captured sequence</td><td>LO3 LO4

D3 Critically evaluate captured sequences to identify relationship between audience experience and choices made during planning and capture</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present a range of recorded television sequences for feedback and comment		
P7 Present recorded television sequences, to gather feedback and comment **P8** Analyse feedback; in relation to the use of camera, lighting and audio, highlighting areas for improvement	**M4** Evaluate recorded television sequences in relation to composition, framing and their success in meeting the requirements of a brief	

Recommended Resources

Textbooks

BROWN, L. (2016) *The TV Studio Production Handbook*. London: I.B.Tauris.

LEES, N. (2010) *Greenlit: Developing Factual / Reality TV Ideas from Concept to Pitch (Professional Media Practice)*. Slingsby, NY: Methuen Publishing Ltd.

MANRIQUEZ, A. (2014) *Video Production 101: Delivering the Message*. 1st ed. Berkeley, CA: Peachpit Press.

OWENS, J. (2017) *Video Production Handbook*. 6th ed. New York: Focal Press.

OWENS, J. (2015) *Television Production*. 16th ed. New York: Focal Press.

PIERSON, J. (2015) *Digital Broadcasting: An Introduction to New Media* (Berg New Media Series). London: Bloomsbury Academic.

SINGLETON-TURNER, R. (2011) *Cue & Cut: Practical Approach to Working in Multi-camera Studios.* Manchester: Manchester University Press.

UTTERBACK, A. (2015) *Studio Television Production and Directing: Concepts, Equipment and Procedures*. New York: Focal Press.

ZETTL, H. (2014) *Television Production Handbook*. 12th ed. Independence, KY: Cengage Learning

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

Unit code	**L/617/0830**
Unit Level	**4**
Credit value	**15**

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 know ledge

Personal skills audit.

Reflections on experience.

Audience Feedback

Screening

Focus group

Survey/Questionnaire

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the roles and responsibilities of the main crew roles in studio-based television production, based on research and analysis</td><td rowspan="5">LO1 LO2

D1 Analyse the relationship between crew roles, equipment and operations in a typical studio-based television production</td></tr>
<tr><td>P1 Explain the different studio crew roles and responsibilities involved in studio-based television production

P2 Discuss how crew roles have evolved and developed in response to changes in television production</td><td>M1 Evaluate the relationships between crew roles and responsibilities in studio-based television production</td></tr>
<tr><td colspan="2">LO2 Explain the technical equipment and operation of a typical television studio</td></tr>
<tr><td>P3 Explain the technical equipment and operation of a typical television studio

P4 Illustrate the layout of equipment in a typical television studio</td><td>M2 Demonstrate the operation of key equipment used in studio-based television production</td></tr>
<tr><td colspan="2">LO3 Use industry-standard equipment and techniques to complete studio-based television productions</td></tr>
<tr><td>P5 Prepare pre-production information, including a risk assessment, for a studio-based television production

P6 Undertake studio-based television production, using industry standard equipment and techniques, through engagement with different crew roles</td><td>M3 Use production meetings and rehearsals to plan and enhance studio-based television production outcomes</td><td>LO2 LO3

D2 Critically evaluate audience feedback to a studio-based television production, with consideration of how planning and technical operation have affected the final outcome</td></tr>
</table>

Pass	Merit	Distinction
LO4 Evaluate finished studio-based television productions, based on audience reaction and personal and reflection		
P7 Present a finished studio-based television production to an audience, to gather response and critique **P8** Evaluate a studio-based television production through audience response and reflection	**M4** Analyse audience feedback to identify areas of good practice and areas for improvement	

Recommended resources

Textbooks

BAMFORD. N. (2012) *Directing Television: A Professional Survival Guide (Professional media Practice).* London: Bloomsbury.

BROWN, L. (2016) *The TV Studio Production Handbook*. London: I.B. Tauris.

LEES, N. (2010) *Greenlit: Developing Factual/Reality TV Ideas from Concept to Pitch (Professional Media Practice)*. Slingsby, NY: Methuen Publishing Ltd.

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PIERSON, J. (2015) *Digital Broadcasting: An Introduction to New Media*. London: Bloomsbury Academic.

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dvuser.co.uk	DVUSER General, review, techniques (General Reference)
mediacollege.com	Media College Production (General Reference)
nofilmschool.com	No Film School Topics (General Reference)
gtc.org.uk	Guild of Television Cameramen All sections (General Reference)

www.startintv.com	Start in TV All Sections (Research)

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 83: Advanced Film Production Studies

Unit code	**R/617/0831**
Unit Level	**5**
Credit value	**30**

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 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.
4. Present a short film production, gathering audience feedback.

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Pitch an idea for a film, based on research and analysis</td><td rowspan="5">LO1 LO2

D1 Critically evaluate a production plan, for a short film, that meets the aims of a concept and treatment</td></tr>
<tr><td>P1 Develop a concept and treatment, based on research and analysis of a given brief, for a short film

P2 Pitch an idea for a film, through the presentation of a developed treatment</td><td>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.</td></tr>
<tr><td colspan="2">LO2 Develop a production plan, including specification of equipment, based on a film concept and treatment</td></tr>
<tr><td>P3 Review a concept and treatment to identify equipment required for filming

P4 Prepare a plan for a film, including information for the different stages of production and equipment required</td><td>M2 Select camera, lighting and sound equipment with regard to their suitability for use in supporting a short film concept</td></tr>
<tr><td colspan="2">LO3 Use industry-standard equipment, tools and techniques to shoot and edit a short film</td></tr>
<tr><td rowspan="2">P5 Carry out the set-up, filming and editing of material for short film

P6 Use industry-standard tools and techniques to complete post-production and editing of a short film</td><td rowspan="2">M3 Assess rough cut, first cut and fine cut to refine a short film</td><td rowspan="4">LO3 LO4

D2 Critically analyse audience feedback on own short film to identify areas of good practice in film production, and areas for future development</td></tr>
<tr><td colspan="2">LO4 Present a short film, gathering audience feedback</td></tr>
<tr><td>P7 Create final output for a short film for presentation in a specific format

P8 Present a short film, in a specific format, and respond to audience feedback</td><td>M4 Evaluate an approach to short film production, responding to audience feedback</td></tr>
</table>

Recommended resources

Textbooks

BENSHOFF, H. (2015) *Film and Television Analysis*. London: Routledge.

BORDWELL, D. (2016) *Film Art.* New York: McGraw-Hill Education.

COOK, P. (2007) *The Cinema Book.* 3rd ed. London: British Film Institute.

PATZ, D. (2011) *Film Production Management 101: Management and Coordination in a Digital Age.* 2nd ed. Studio City, CA: Michael Wiese Productions.

WALES, L. (2017) *The Complete Guide to Film and Digital Production: The People and The Process.* 3rd ed. New York: Focal Press.

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

Unit code	**Y/617/0832**
Unit Level	**5**
Credit value	**15**

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:

1. Plan a multi-camera live studio production.
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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Plan a multi-camera live studio production</td><td rowspan="5">LO1 LO2

D1 Critically analyse production plans and studio setup, to prepare the studio environment for production of a specific programme format</td></tr>
<tr><td>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</td><td>M1 Analyse a production plan, in relation to a script and the need for redundancy planning</td></tr>
<tr><td colspan="2">LO2 Prepare a live studio environment, and equipment, for production</td></tr>
<tr><td>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</td><td>M2 Justify a studio set-up, with regard to suitability for a particular live programme format</td></tr>
<tr><td colspan="2">LO3 Undertake a live studio production, using industry-standard tools and techniques</td></tr>
<tr><td>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</td><td>M3 Evaluate live studio operations, making changes during the production process, to meet production intentions</td><td>LO3 LO4

D2 Critically evaluate audience feedback to identify areas of good practice and improvement in future live studio productions</td></tr>
<tr><td colspan="2">LO4 Evaluate a live studio programme in meeting production intentions; including technical and aesthetic qualities</td></tr>
<tr><td>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</td><td>M4 Analyse own work in relation to the work of others, of a similar production format</td></tr>
</table>

Recommended resources

Textbooks

BROWN, L. (2016) *The TV Studio Production Handbook*. London: I.B. Tauris.

LEES, N. (2010) *Greenlit: Developing Factual / Reality TV Ideas from Concept to Pitch (Professional Media Practice).* Slingsby, NY: Methuen Publishing Ltd.

MANRIQUEZ, A. (2014) *Video Production 101: Delivering the Message. 1st ed*. Berkeley, CA: Peachpit Press.

OWENS, J. (2017) *Video Production Handbook.* 6th ed. New York: Focal Press.

OWENS, J. (2015) *Television Production.* 16th ed. New York: Focal Press.

PIERSON, J. (2015) *Digital Broadcasting: An Introduction to New Media (Berg New Media Series)*. London: Bloomsbury Academic.

SINGLETON-TURNER, R. (2011) *Cue & Cut: A practical approach to working in multi-camera studios*. Manchester: Manchester University Press.

UTTERBACK, A. (2015) *Studio Television Production and Directing: Concepts, Equipment and Procedures*. New York: Focal Press.

ZETTL, H. (2014) *Television Production Handbook*. 12th ed. Independence, KY: Cengage Learning

Websites

bbc.co.uk	BBC Academy (General Reference)
mediacollege.com	Media College Production (General Reference)
nofilmschool.com	No Film School Topics (General Reference)
dvuser.co.uk	DVUSER General, review, techniques (General Reference)
videomaker.com	Video Maker How To (Tutorials)

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 Development

Unit 7: Film & Television Practices

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 87: Producer and Director for Television Production

Unit 88: Advanced Editing for Film and Television

Unit 85: Art Direction and Production Design

Unit code	**D/617/0833**
Unit Level	**5**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Explore the role of production designer and art director within the film and television industry</td><td rowspan="2">D1 Analyse the collaborative process between different roles within an art department</td></tr>
<tr><td>P1 Examine the development of production design and art direction through historic and contemporary examples

P2 Explore the functions and responsibilities of a production designer/art director within film and television production</td><td>M1 Discuss the relationship between production design and art direction within an art department</td></tr>
<tr><td colspan="2">LO2 Prepare design sketches for locations, sets, scenes and props, based on a given film/television treatment</td><td rowspan="4">LO2 LO3

D2 Critically evaluate the relationship between production design output and art direction activity in film/television production</td></tr>
<tr><td>P3 Review a film/television treatment brief; to identify genre and narrative structure, to inform a production design

P4 Prepare design sketches for locations, sets, scenes and props using industry-standard tools and techniques</td><td>M2 Evaluate the potential for constructed sets or visual effects in a production design, to support a film/television treatment</td></tr>
<tr><td colspan="2">LO3 Specify locations, props and visual effects required for the production of a short film or television production; monitoring budget throughout the process</td></tr>
<tr><td>P5 Specify locations and prop sources for shooting sequences for a short film or television production

P6 Monitor the budget for the activities of an art department in shooting a short film or television production</td><td>M3 Manage the operations of an art department in the production of a short film or television production</td></tr>
</table>

Pass	Merit	Distinction
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		
P7 Prepare the material required to present a production design/art direction strategy, in support of a film/television treatment **P8** Discuss the way that a production design/art direction strategy achieves a unified visual identity	**M4** Evaluate the different types of presentation required for different audiences within the production process	**D3** Critically analyse areas of good practice and areas for improvement in own role, within a collaborative team, as a production designer/art director

Recommended Resources

Textbooks

BROWER, S. (2015) *Becoming a Successful Art Director*. London: Bloomsbury.

FISCHER, L., (2015) *Art Direction and Production Design*. New Jersey: Rutgers University Press.

HANNIGAN, F. (2013) *Filmcraft: Production Design*. New York: Taylor & Francis.

LOBRUTTO, V. (2002) *The Filmmaker's Guide to Production Design*. New York: Allworth Press.

RIZZARO, M. (2005) *The Art Direction Handbook for Film*. Massachusetts: Focal Press.

VIENNE, V. and HELLER, S. (2009) *Art Direction Explained, At Last!* London: Laurence King.

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

Unit code	**H/617/0834**
Unit Level	**5**
Credit value	**15**

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the theoretical constructs and critical frameworks of film criticism</td><td rowspan="5">LO1 LO2

D1 Critically analyse films from a sociocultural and theoretical position</td></tr>
<tr><td>P1 Explore the theories and critical frameworks of film criticism through research

P2 Discuss the principles of film criticism through critical frameworks and theoretical constructs of the subject</td><td>M1 Compare theories and critical frameworks, highlighting the relationships and differences</td></tr>
<tr><td colspan="2">LO2 Evaluate films based on research and analysis of theoretical constructs and conceptual frameworks</td></tr>
<tr><td>P3 Examine films and the film-making process, by using the theories and frameworks explored and discussed

P4 Evaluate the meanings that might be developed through a theoretical examination of films</td><td>M2 Assess how the meanings identified by an examination and evaluation of film might influence the viewer’s experience</td></tr>
<tr><td colspan="2">LO3 Develop a film critique, through the application of theoretical constructs and conceptual frameworks</td><td rowspan="2">LO3 LO4

D2 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></tr>
<tr><td>P5 Identify a theoretical construct or conceptual framework, to apply in critiquing a specific film

P6 Develop a film critique based on research and analysis</td><td>M3 Use an identified theory or framework to develop a critical position</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present a film critique, reflecting upon research and the application of theoretical constructs and conceptual frameworks		
P7 Present a film critique, for a specific film(s), based on research and analysis **P8** Discuss a critical position through coherent argument, using references	**M4** Defend a critical position established by research into theoretical constructs and conceptual frameworks and supported by references.	

Recommended resources

Textbooks

BORDWELL, D. and THOMPSON, K. (2004) *Film Art.* 7th ed. New York: McGraw-Hill.

BUTLER, A. M. (2005) *The Pocket Essential: Film Studies.* 2nd ed. New York: University of California.

COOK, P. (2008) *The Cinema Book.* 3rd ed. London: BFI Publishing.

COUSINS, M. (2011) *The Story of Film.* 3rd ed. London: Pavilion Books.

DOUCHET, J. (1999) *French New Wave*. New York: Distributed Art Publishers.

GIANNETTI, L. (2010) *Understanding Movies.* 12th ed. New York: Pearson Education.

HAYWARD, S. (2000) *Cinema Studies, The Key Concepts.* 2nd ed. New York: Routledge.

HILL, J. and GIBSON, P. C. (1998) *The Oxford Guide to Film Studies.* Oxford: Oxford University Press.

KONIGSBERG. I. (1993) *The Complete Film Dictionary*. London: Bloomsbury.

MONACO, J. (2000) *How to Read a Film.* 3rd ed. New York: Oxford University Press.

NELMES, J. (1996) *An Introduction to Film Studies*. New York: Routledge.

NICHOLS, B. (1985) *Movies and Methods, Vols 1 & 2*. Berkeley: University of California Press.

ROSEN, P. (1986) *Narrative, Apparatus, Ideology*. New York: Columbia University Press.

STAM, R. (2000) *Film Theory: An Anthology*. New York: Wiley.

STAM, R. (2000) *Film Theory: An Introduction*. New York: Wiley.

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)
Jstor.org	Online repository for academic research

Links

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Unit 27: Storyboarding

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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

Unit code	**K/617/0835**
Unit Level	**5**
Credit value	**15**

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.

Learning Outcomes and Assessment Criteria

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Investigate the roles of Producer and Director in television and video production</td><td rowspan="4">LO1 LO2

D1 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>P1 Discuss the roles of Producer and Director in television and video production

P2 Discuss the key skills and responsibilities required of a Producer and Director in the television or video production industry</td><td>M1 Analyse the difference in the skills required of Producer and Director in television and video production</td></tr>
<tr><td colspan="2">LO2 Develop a television or video production concept and pitch</td></tr>
<tr><td>P3 Develop a concept for a television or video project, acting as Producer

P4 Present a pitch for a television or video project</td><td>M2 Justify a concept and pitch with regard meeting the needs of and identified audience or client</td></tr>
<tr><td colspan="2">LO3 Undertake a television or video production, based on a developed concept and pitch</td><td rowspan="2">LO3 LO4

D2 Critically analyse audience feedback to highlight areas of good practice and future development, with regard to producing and directing</td></tr>
<tr><td>P5 Prepare a plan for a television or video production; identifying equipment and resources required

P6 Manage a television or video production, as Producer

P7 Direct a television or video production, based on a developed concept and pitch</td><td>M3 Produce and direct a television or video project to meet the needs of an identified audience or client</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present a television or video production to an audience, responding to commentary and feedback		
P8 Present a television or video production to an identified audience **P9** Respond to audience feedback and comments, with regard to how a television or video production meets the needs of an identified audience or client	**M4** Produce a final cut of television or video work based on response to audience feedback.	

Recommended resources

Textbooks

BUTLER, J. (2012) *Television Critical Methods and Applications*. 4th ed. Abingdon: Routledge.

CURY, I. (2017) *Directing & Producing for Television*. 4th ed. Abingdon: Focal Press.

KELLISON, C. (2009) *Producing for TV ad New Media: A Real-world Approach for Producers.* 3rd edn. Abingdon: Focal Press.

RABINGER M. (2014) *Directing the Documentary*. 4th ed. Abingdon: Focal Press.

UTTERBACK, A. (2015) *Studio Television Production and Directing*. 2nd ed. Abingdon: Focal Press

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

Unit code	**M/617/0836**
Unit Level	**5**
Credit value	**15**

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

<table>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Create rhythm and pacing; using incidental music, within an edited work</td><td rowspan="5">LO1 LO2

D1 Critically analyse the outcomes of an editing process; with regard to pacing, narrative, and colour grading</td></tr>
<tr><td>P1 Select appropriate cutting points to create rhythm and pacing in a sequence during editing

P2 Select, import and organise suitable music files for a sequence</td><td>M1 Analyse feedback to inform an iterative editing process, to enhance a final edited sequence</td></tr>
<tr><td colspan="2">LO2 Apply colour grading of images, using industry-standard tools and techniques; in response to a brief</td></tr>
<tr><td>P3 Evaluate a client brief, to determine the need for colour grading of images, applying industry-standard software tools

P4 Apply colour grading to images for the purpose of colour correction and aesthetic direction</td><td>M2 Compare the results of colour grading, to select an approach that supports the aims of a brief</td></tr>
<tr><td colspan="2">LO3 Perform tracklaying, mixing of sound sources and setting levels for a final master sequence</td><td rowspan="2">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>P5 Discuss the properties of sound and how these are manipulated to enhance film/television production

P6 Produce a final master sequence that integrates tracks, effects and level-setting of audio sources</td><td>M3 Evaluate combinations of sound selection, placement and levels in relation to achieving the aims for a final master sequence</td></tr>
</table>

Pass	Merit	Distinction
LO4 Present an edited work for film/television that uses a variety of visual and motion effects		**D3** Analyse the impact of the visual effects on an audience's understanding and response to the narrative
P7 Create transitions, motion effects and a layered video effect within an edited sequence. **P8** Apply an illusion visual effect that can be animated through key-framing	**M4** Manage the visual effects using an effect editing software to manipulate variables for dramatic purpose	

Recommended resources

Textbooks

BILLINGE, E. (2017). *The Practical Guide to Documentary Editing: Techniques for TV and Film*. Abingdon: Routledge.

BOWEN, C.J. & THOMPSON, R. (2017) *Grammar of the Edit*. London: Focal Press.

CHANDLER, G. (2012) *Cut by Cut: Editing Your Film or Video*. 2nd ed. Studio City, CA: Michael Wiese Productions.

CRITTENDEN, R. (2003) *Film and Video Editing*. Abingdon: Routledge.

DANCYGER, K. (2013). *The Technique of Film and Video Editing*. New York: Focal Press.

HOCKROW, R. (2014) *Out of Order: Storytelling Techniques for Video and Cinema Editors*. Berkeley, CA: Peachpit Press.

KEAST, G. (2015) *The Art Of The Cut: Editing Concepts Every Filmmaker Should Know.* Createspace Independent Publishing.

MURCH, W. (2001) *In the Blink of an Eye: A Perspective on Film Editing*. 2nd ed. Hollywood, CA: Silman-James Press, Inc.

ONDAATJE, M. (2002) *The Conversations. Walter Murch and the Art of Editing Film*. London: Bloomsbury.

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)

youtube.com	YouTube Every Frame a Painting (Reference)
youtube.com	Indie Mogul A few simple tips for becoming a better editor – Friday 101 (Tutorials)

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

Unit code	**M/615/3521**
Unit level	**4**
Credit value	**15**

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 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 and 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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Apply research and planning techniques, to develop a photographic strategy, in relation to a given brief</td><td></td></tr>
<tr><td>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.</td><td>M1 Develop a photographic strategy that recognises the resources, equipment, location information, and documentation to support a photographic shoot.</td><td rowspan="4">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.</td></tr>
<tr><td colspan="2">LO2 Evaluate equipment, techniques and processes in order to realise a photographic product</td></tr>
<tr><td>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.</td><td>M2 Produce photographic experiments, utilising different lenses, cameras, lighting and processes, to evaluate their influence on outcome and quality.</td></tr>
</table>

Pass	Merit	Distinction
LO3 Analyse the characteristics of photographic images in meeting a brief		
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.	**M3** Evaluate the relationship between creative intention of photographic products, image characteristics and the requirements of a given brief.	**LO3 and LO4** **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.		
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.	**M4** Justify the selection of photographic images for presentation, with reference to context, technique and characteristics.	

Recommended Resources

Textbooks

ANG, T. (2000) *Picture editing. 2nd ed*. Oxford: Focal Press.

ANGIER, R. (2015) *Train your gaze: a practical and theoretical introduction to portrait photography.* 2nd ed. London: Bloomsbury.

ATHERTON, N. (2007) *The illustrated digital camera handbook: the ultimate guide to making great shots.* London: Flame tree.

BALDWIN, G. and JURGEND, M. (2009) *Looking at photographs: a guide to* technical *terms.* 2nd ed. Los Angeles: J Paul Getty Museum.

BAVISTER, S. (2007) *Lighting for portrait photography.* Mies: Rotovision.

EDWARDS, G. (2006) *100 ways to take better landscape photographs.* Cincinnati: David and Charles Ltd.

FANCHER, N. (2015) *Studio anywhere: a photographer's guide to shooting in unconventional locations.* London: Peachpit Press.

FREEMAN, J. (2007) *The photographer's manual: how to get the best picture every time, with any kind of camera.* London: Hermes House.

FROST, L. (2006) *Creative photography handbook.* Newton Abbot: David and Charles Ltd.

GEORGES, G. (2005) *Digital* photography*: top 100 simplified tips and tricks.* 2nd ed. New Jersey: Wiley Publishing. (Visual technology book)

GOCKEL, T. (2015) *One flash! great* photography *with just one light.* California: Rocky Nook.

GREY, C. (2010) *Studio lighting: techniques for photography.* Buffalo: Amherst media.

HALES-DUTTON, V. (ed.) (2007) *Collins complete* photography *manual: everything you need to know about* photography*, both digital and film.* London: Collins.

HEDGECOE, J. (2009) *The art of digital photography.* London: Dorling Kindersley.

HICKS, R. and SCHULTZ, F. (1994) *The lens book: choosing and using lenses for your SLR.* Newton Abbot: David & Charles.

HUNTER, F. (2007) Light-*science and magic: an introduction to photographic lighting.* 3rd ed. Oxford: Focal Press.

LAWRENCE, J. (2012) *Photographing shadow and light.* New York: Amphoto

MALPAS, P. (2007) *Capturing colour.* Lausanne: AVA Publishing. (Basics photography)

PRAKEL, D. (2009) *Working in black and white.* Lausanne: AVA Publishing. (Basics photography)

VAN NIEKERK, N. (2015) *Lighting and design for portrait* photography*: direction and quality of light.* New York: Amherst Media.

WESTON, C. (2006) *Exposure.* Lausanne: AVA. (Photography FAQs)

ZUROMSKIS, C. (2013) *Snapshot photography: the lives of images.* London: MIT Press Ltd.

Journals

British Journal of Photography

PDN (Photo District News)

Links

This unit links to the following related units:

Unit 90: Studio Photography

Unit code	**D/618/1170**
Unit level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the historical and contemporary development of studio photographic practices and techniques</td><td rowspan="5">LO1 LO2

D1 Evaluate historic and contemporary precedents to inform exploration of techniques and processes in realising photographic outputs.</td></tr>
<tr><td>P1 Discuss historical and contemporary genres in relation to studio photographic practice.

P2 Describe studio photographic lighting techniques in relation to different photographic products.</td><td>M1 Compare historical and contemporary genres, styles and techniques used in studio photographic practice.</td></tr>
<tr><td colspan="2">LO2 Explore studio practices and techniques to realise photographic outputs</td></tr>
<tr><td>P3 Use studio lighting, sets and equipment to capture a range of photographic subjects.

P4 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></tr>
<tr><td colspan="2">LO3 Produce a range of studio-photographic outputs to meet a given brief</td></tr>
<tr><td>P5 Select studio lighting, equipment and techniques to meet the requirements of a given brief.

P6 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 rowspan="3">LO3 LO4

D2 Justify a body of work that meets the requirements of a given brief through the application of studio photographic techniquest and processes.</td></tr>
<tr><td colspan="2">LO4 Present a body of studio-photographic outputs to an identified audience.</td></tr>
<tr><td>P7 Use post production techniques to finish photographic products.

P8 Present a body of studio photographic works to an identified audience and gather feedback.</td><td>M4 Evaluate the effectiveness of chosen studio-photographic practices and techniques in meeting a brief.</td></tr>
</table>

Recommended Resources

Textbooks

BAVISTER, S. (2007) *Lighting for portrait photography*. Mies: Rotovision.

GOCKEL, T. (2014) *Creative Flash Photography: Great Lighting with Small Flashes*: 40 Flash Workshops: Rocky Nook.

GREY, C. (2004) *Master Lighting Guide, for portrait photographers:* Amherst media.

GREY, C. (2010) *Studio lighting, techniques for photography*. Buffalo: Amherst media.

JADE, L. (2012) *Fashion Photography. A complete course for new fashion photographers*: ILEX

KELBY, S. (2011). *Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image.* US: Pearson Education, New Riders Publishing.

MOWBRAY, M. (2015). *The Speedlight Studio*. US: Amherst Media.

SIEGEL, E. (2012) *Photographing Models: 1,000 Poses:* Bloomsbury Publishing plc.

VAN NIEKERK, N. (2015) *Lighting and design for portrait photography: direction and quality of light.* New York: Amherst Media.

Websites

https://digital-photography-school.com/	Digital Photography School (General Reference)
https://expertphotography.com/articles/	Expert Photography (General Reference)
https://www.magnumphotos.com	Magnum Photos (General Reference)
https://photographylife.com	PhotographyLife (General Reference)

Unit 91: Image Management & Editing Techniques

Unit code	**J/650/0018**
Unit level	**4**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Define image editing and management requirements based on a given brief.</td><td rowspan="4">LO1 LO2
D1 Evaluate a digital workflow in managing image resources in response to a client brief</td></tr>
<tr><td>P1 Identify the aims and objectives of photographic brief
P2 Determine the technical requirements to fulfil a given brief</td><td>M1 Analyse alternative workflows to meet the requirements of a brief.</td></tr>
<tr><td colspan="2">LO2 Use industry standard software to prepare and manage RAW files for editing</td></tr>
<tr><td>P3 Develop a library structure to manage images for a given brief
P4 Use a file management and sharing structure to communicate stages of editing and development with the client</td><td>M2 Assess image management and client communication tools to ensure appropriate permissions and security</td></tr>
<tr><td colspan="2">LO3 Apply editing techniques to photographic images to meet the requirements of a given brief</td><td rowspan="4">LO3 LO4
D2 Evaluate a published photographic project to identify areas of good practice and areas for improvement</td></tr>
<tr><td>P5 Explore corrective and creative editing tools and techniques required to produce images
P6 Produce edited images using industry standard tools to meet a client brief</td><td>M3 Analyse edited images to identify further editing needs and improvements to meet a given brief</td></tr>
<tr><td colspan="2">LO4 Present a body of studio-photographic outputs to an identified audience.</td></tr>
<tr><td>P7 Prepare edited photographic images for a selected presentation medium
P8 Analyse feedback, from an identified audience, based on photographic images presented to an identified audience.</td><td>M4 Justify the techniques and processes used in developing edited and published photographic images to meet a given brief.</td></tr>
</table>

Recommended Resources

Websites

https://helpx.adobe.com/uk/photoshop/tutorials.html	Adobe Photoshop Tutorials
https://helpx.adobe.com/lightroom-cc/tutorials.html	Adobe Lightroom Tutorials
https://bit.ly/3EMUfyb	The Art Institutes General Reference
https://bit.ly/3EGFEV4	Reuters Institute Report
https://learn.captureone.com/webinars/	Capture One Tutorials
https://adobe.ly/3EDXbxf	Adobe Raw Tutorials

Unit 92: Advanced Media Photography Practice

Unit code	**K/650/0019**
Unit level	**5**
Credit value	**30**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Develop a proposal for a published photographic portfolio, in response to a given brief.</td><td rowspan="5">LO1 LO2

D1 Critically analyse the developed proposal and project plan in response to a client brief</td></tr>
<tr><td>P1 Analyse a brief to define the aims and objectives of photographic media assignment

P2 Research photographic concepts and practices appropriate to the client brief</td><td>M1 Evaluate alternative proposals to determine best approach in meeting client needs.</td></tr>
<tr><td colspan="2">LO2 Produce a project plan, including specification of equipment, techniques and publication format to meet the requirements of a given brief</td></tr>
<tr><td>P3 Define the technical resources and photographic processes required to meet a client brief

P4 Develop a project plan that includes processes, resources and timelines necessary to meet a client brief</td><td>M2 Analyse the range of resources that will best meet a client’s requirements</td></tr>
<tr><td colspan="2"></td></tr>
<tr><td colspan="2">LO3 Use industry-standard equipment, tools and techniques to publish a professional standard photographic portfolio</td><td rowspan="5">LO3 LO4

D2 Critically analyse a published photographic work to identify potential improvements to process and techniques for future work.</td></tr>
<tr><td>P5 Carry out the setup and processes of photoshoots to fulfil a client brief

P6 Produce and edit a portfolio of images using industry standard tools and techniques to meet a client brief</td><td>M3 Analyse photographic work to refine presented output for a client</td></tr>
<tr><td colspan="2">LO4 Evaluate audience feedback to identify areas of good practice and areas for improvement in media photographic work</td></tr>
<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></tr>
<tr><td colspan="2"></td></tr>
</table>

Pass	Merit	Distinction
P8 Analyse feedback in relation to the photographic tools and techniques utilised	and success in meeting the requirements of a brief	

Recommended Resources

Websites

https://rps.org/resources/	Royal Photographic Society General Reference
https://www.pixpa.com/blog/how-to-become-a-professional-photographer	PixPA General Reference
https://www.the-aop.org/information/the-industry	Association of Photographers General Reference
https://www.socialmediaweektoronto.com/2016/05/30/diversity-matters-social-media/	Social Media Week Online Magazine
https://www.slrlounge.com/photography-studio-management-software-guide/	SLR Lounge Online Magazine
https://www.shutterbug.com/content/project-management-photographers-organization-means-more-filing-photos	Shutterbug Blog
https://photographylife.com/the-importance-of-ethics-in-photography	Photography Life Online Magazine
https://www.photographerswithoutborders.org/code-of-ethics	Photographers Without Borders General Reference

Unit 93: Videography

Unit code	**R/650/0020**
Unit level	**5**
Credit value	**15**

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>
<tr><th>Pass</th><th>Merit</th><th>Distinction</th></tr>
<tr><td colspan="2">LO1 Discuss the processes and practices of videography through contemporary precedent</td><td rowspan="5">LO1 LO2
D1 Experiment with the practical application of videography techniques, on the basis of contextual research, to inform future practice</td></tr>
<tr><td>P1 Describe the features that differentiate videography from other creative media practices
P2 Explain the role of the videographer and their typical production workflow</td><td>M1 Evaluate the impact of audience demand and brand perception on creative video production</td></tr>
<tr><td colspan="2">LO2 Explore the iterative process and techniques of video production</td></tr>
<tr><td>P3 Practice the process of ideation and concept development for video projects
P4 Develop an industry-standard approach to the use of video production equipment, and of post-production software</td><td>M2 Research a range of video products to identify and analyse the techniques they utilise</td></tr>
<tr><td colspan="2">LO3 Use industry standard tools and techniques to develop a video product in response to a given brief</td></tr>
<tr><td>P5 Prepare technical requirements for a video production, based on a given brief
P6 Set up and use suitable production equipment to capture assets for a video product</td><td>M3 Undertake post-production processes for a video product, including editing, sound design and colour grading</td><td rowspan="3">LO3 LO4
D2 Critically analyse captured sequences to determine areas for improvement in relation to camerawork, lighting, audio and post-production.</td></tr>
<tr><td colspan="2">LO4 Present a videography product to a defined audience.</td></tr>
<tr><td>P7 Discuss the processes and techniques used in producing a video product for a given brief
P8 Analyse feedback in relation to the videography techniques utilised.</td><td>M4 Evaluate edited sequences in relation to production quality, creativity and success in meeting the requirements of a brief</td></tr>
</table>

Recommended Resources

Textbooks

BROWN, B. (2014). The Filmmaker's Guide to Digital Imaging: for Cinematographers, Digital Imaging Technicians, and Camera Assistants. London: Focal Press.

COMPESI, R.J (2019). Video Field Production and Editing. New York: Routledge

DIEFENBACH, D.L (2009). Video Production Techniques: Theory and Practice from Concept to Screen. New York: Routledge

DIZAZZO, R (2020). Corporate Media Production. New York: Routledge

FOUST, J.C, FOUST, J, FINK, E.J, GROSS, L (2017). Video Production: Disciples and Techniques. New York: Routledge

HUGHES, M (2012). Digital Filmmaking for Beginners A Practical Guide to Video Production. New York: McGraw Hill

LANCASTER, K (2019). Basic Cinematography: A Creative Guide to Visual Storytelling. New York: Routledge.

LANDAU, D (2014). Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image. London Bloomsbury Publishing PLC

SWEETOW, S (2016). Corporate Video Production: Beyond the Board Room (And Out of the Bored Room). New York: Routledge

TARRANT, J (2013). Digital Camera Techniques. New York: Focal Press

ZAFFUTO, J.S (2020). Essential Knowledge for the Aspiring Media Professional. New York: Taylor & Francis Group

11 Appendices

Appendix 1: Mapping of HND in Creative Media Production against FHEQ Level 5

Key	
KU	Knowledge and Understanding
CS	Cognitive Skills
AS	Applied Skills
TS	Transferable Skills

The qualification will be awarded to students who have demonstrated:

FHEQ Level 5 descriptor		Creative Media Production HND Programme Outcome
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.	KU1	Knowledge and understanding of the fundamental principles and practices of the contemporary global creative media production industry.
	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.
	KU3	Understanding and insight into different creative media production practices, their diverse nature, purposes, structures and operations and their influence upon the external environment.
	KU4	A critical understanding of the ethical, legal, professional, and operational frameworks within which the creative industries operate.
	KU5	A critical understanding of processes, procedures and practices for effective management of products, services and people.

FHEQ Level 5 descriptor		Creative Media Production HND Programme Outcome
	KU6	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.
	KU7	An ability to evaluate and analyse a range of concepts, theories and models to make appropriate creative media production decisions.
	KU8	An appreciation of the concepts and principles of CPD, staff development, leadership and reflective practice as methods and strategies for personal and people development.
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.	CS1	Apply knowledge and understanding of essential concepts, principles and models within the contemporary global creative industries.
	AS1	Evidence the ability to show client relationship management and develop appropriate policies and strategies to meet stakeholder expectations.
	AS2	Apply innovative creative media production ideas to develop and create new products or services that respond to the changing nature of the creative industries.
	AS3	Integrate theory and practice through the investigation and examination of practices in the workplace.
	AS4	Develop outcomes for clients/businesses using appropriate practices and data to make justified recommendations.
	CS2	Develop different strategies and methods to show how resources (human, financial and information) are integrated and effectively managed to successfully meet objectives.

FHEQ Level 5 descriptor		Creative Media Production HND Programme Outcome
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.	CS3	Critically evaluate current principles of the creative industries, and their application to problem-solving.
	CS4	Apply project management tools/techniques for reporting and planning, control and problem-solving.
	KU9	Knowledge and understanding of how the creative industries influence the development of people and businesses.
	CS5	Critique a range of creative media production technology systems and operations, and their application, to maximise and successfully meet strategic objectives.
	KU10	An understanding of the appropriate techniques and methodologies used to resolve real-life problems in the workplace.
An understanding of the limits of their knowledge, and how this influences analysis and interpretations based on that knowledge.	TS1	Develop a skill-set to enable the evaluation of appropriate actions taken for solving problems in a specific creative media production context.
	TS2	Self-reflection, including self-awareness; the ability to become an effective independent student and appreciate the value of the self-reflection process.

Typically, holders of the qualification will be able to:

FHEQ Level 5 descriptor		Creative Media Production HND Programme Outcome
Use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis.	TS3	Competently use digital literacy to access a broad range of research sources, data and information.
	CS6	Interpret, analyse and evaluate a range of data, sources and information to inform evidence-based decision-making.
	CS7	Synthesise knowledge and critically evaluate strategies and plans to understand the relationship between theory and real-world creative industry scenarios.
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.	TS4	Communicate confidently and effectively, both orally and in writing, internally and externally, with creative industry professionals and other stakeholders.
	TS5	Communicate ideas and arguments in an innovative manner using a range of digital media.
	AS5	Locate, receive and respond to a variety of information sources (e.g. textual, numerical, graphical and computer-based) in defined contexts.
	TS6	Demonstrate strong interpersonal skills, including effective listening and oral communication skills, as well as the associated ability to persuade, present, pitch and negotiate.

FHEQ Level 5 descriptor		Creative Media Production HND Programme Outcomes
Undertake further training, develop existing skills and acquire new competences that will enable them to assume significant responsibility within organisations.	TS7	Identify personal and professional goals for Continuing Professional Development to enhance competence to practise within a chosen creative industries field.
	TS8	Take advantage of available pathways for Continuing Professional Development through higher education and Professional Body Qualifications.

Holders will also have:

FHEQ Level 5 descriptor		Creative Media Production HND Programme Outcomes
The qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making.	TS9	Develop a range of skills to ensure effective team working, independent initiatives, organisational competence and problem-solving strategies.
	TS10	Reflect adaptability and flexibility in approach to creative media production, showing resilience under pressure and meeting challenging targets within given deadlines.
	TS11	Use quantitative skills to manipulate data, evaluate and verify existing theory.
	CS8	Evaluate the changing needs of the creative industries and have confidence to self-evaluate and undertake additional CPD as necessary.
	TS12	Emotional intelligence and sensitivity to diversity in relation to people and cultures.

Appendix 2: HNC/HND Creative Media Production Programme Outcomes for Students

	Knowledge and Understanding										Cognitive Skills								Applied Skills					Transferable Skills											
Unit	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	1	2	3	4	5	1	2	3	4	5	6	7	8	9	10	11	12
1	x		x	x		x	x	x	x	x	x	x	x	x	x		x		x	x		x	x	x	x	x	x			x		x		x
2	x	x	x	x		x			x		x		x				x						x			x						x	x	x	
3	x	x	x	x	x	x	x	x	x	x	x	x	x	x		x	x	x			x	x	x	x		x	x		x			x	x		x
4	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x		x	x	x				x		x
5	x		x			x	x		x	x	x		x			x	x						x			x		x				x		x
6	x		x			x	x			x	x		x			x	x		x	x		x	x	x		x	x					x		x
7	x		x			x	x			x	x		x	x		x	x		x	x	x	x	x	x		x	x					x		x
8	x		x			x	x		x		x		x				x						x			x						x		x
9	x		x			x	x			x	x		x	x	x	x	x		x	x		x	x	x		x	x	x				x		x
10	x		x			x	x			x	x		x			x	x		x	x	x	x	x	x		x	x	x				x		x
11	x		x			x	x				x		x			x	x						x			x						x		x
12	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x		x	x	x				x		x
13	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x		x	x	x				x		x
14	x		x			x	x		x	x	x	x	x	x	x	x	x		x	x		x	x			x	x	x				x		x
15	x		x			x	x			x	x		x	x	x	x	x		x	x		x	x	x		x	x	x				x		x
16	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x		x	x	x				x		x
17	x		x			x	x		x	x	x		x		x		x						x			x	x					x		x
18	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x		x	x	x				x		x
19	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x		x	x	x				x		x

	Knowledge and Understanding										Cognitive Skills								Applied Skills					Transferable Skills											
Unit	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	1	2	3	4	5	1	2	3	4	5	6	7	8	9	10	11	12
20	X		X			X	X			X	X		X	X	X	X	X		X	X		X	X	X		X	X	X					X		X
21	X		X	X		X	X			X	X		X		X	X	X		X	X	X	X	X	X		X	X	X					X		X
22	X		X			X	X		X		X		X		X		X		X				X			X							X		X
23	X		X			X	X			X	X		X	X	X	X	X		X	X		X	X	X		X	X	X					X		X
24	X		X			X	X			X	X		X		X	X	X		X	X		X	X	X		X	X	X					X		X
25	X		X			X	X			X	X		X		X	X	X		X	X		X	X	X		X	X	X					X		X
26	X		X			X	X			X	X		X			X	X		X	X		X	X	X		X	X	X					X		X
27	X		X			X	X			X	X		X			X	X		X	X		X	X	X		X							X		X
28	X		X			X	X			X	X		X			X	X		X	X		X	X	X	X	X	X		X				X		X
29	X		X			X	X			X	X		X			X	X		X	X	X	X	X	X	X	X							X		X
30	X		X			X	X			X	X		X		X	X	X		X	X		X	X	X		X	X	X					X		X
31	X		X			X	X			X	X		X		X	X	X		X	X		X	X	X	X	X	X	X					X		X
32	X		X			X	X			X	X		X			X	X		X	X	X	X	X	X		X	X	X	X				X		X
33	X		X	X		X	X		X	X	X		X			X	X		X	X	X	X	X	X		X	X						X	X	X
34	X		X			X	X			X	X		X		X	X	X		X	X		X	X	X	X	X	X	X					X		X
35	X		X			X	X			X	X		X	X	X	X	X		X	X		X	X	X		X	X	X					X		X
36	X	X	X	X	X	X	X	X		X	X	X	X	X	X	X	X		X	X	X	X	X	X	X	X	X		X			X	X		X
37	X	X	X		X	X	X	X	X	X	X	X	X	X		X	X	X	X	X	X		X	X	X	X	X	X		X	X	X	X		X
38	X		X			X	X			X	X		X	X	X	X	X		X	X	X	X	X	X		X	X	X					X		X
39	X		X		X	X	X			X	X		X	X		X	X		X	X	X	X	X	X		X	X	X					X		X
40	X		X			X	X			X	X		X	X		X	X		X	X	X	X	X	X		X	X	X					X		X
41	X		X			X	X			X	X		X	X	X	X	X		X	X	X	X	X	X		X	X	X					X		X
42	X		X			X	X			X	X		X		X	X	X		X	X	X	X	X	X		X	X	X					X		X
43	X		X			X	X			X	X		X		X	X	X		X	X	X	X	X	X		X	X	X					X		X

	Knowledge and Understanding										Cognitive Skills								Applied Skills					Transferable Skills											
Unit	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	1	2	3	4	5	1	2	3	4	5	6	7	8	9	10	11	12
44	X		X			X	X			X	X		X	X	X	X	X		X	X	X	X	X	X		X	X	X					X		X
45	X		X			X	X			X	X	X	X			X	X		X	X	X	X	X	X		X						X	X	X	X
46	X		X			X	X			X	X		X		X	X	X		X	X	X	X	X	X		X	X	X					X		X
47	X	X	X			X	X			X	X	X	X		X	X	X		X	X	X	X	X	X	X	X	X	X					X		X
48	X		X			X	X			X	X		X	X	X	X	X		X	X	X	X	X	X		X	X	X					X		X
49	X		X			X	X			X	X		X		X	X	X		X	X	X	X	X	X		X	X						X		X
50	X		X			X	X			X	X		X		X	X	X		X	X	X	X	X	X		X	X						X		X
51	X		X			X	X			X	X		X		X	X	X		X	X	X	X	X	X		X	X	X					X		X
52	X		X			X	X			X	X		X	X	X	X	X		X	X	X	X	X	X		X	X	X					X		X
53	X		X			X	X			X	X		X	X		X	X		X	X	X	X	X	X	X	X			X				X		X
54	X		X	X		X	X	X		X	X	X	X		X	X	X		X	X	X	X	X	X		X	X	X	X				X		X
55	X		X	X	X	X	X	X		X	X	X	X	X	X	X	X		X		X	X	X	X	X	X	X		X		X	X	X	X	X
56	X		X			X	X			X	X		X			X	X		X	X		X	X	X		X	X	X	X				X		X
57	X		X			X	X			X	X		X			X	X		X	X	X	X	X	X		X	X	X					X		X
58	X		X		X	X	X			X	X		X	X	X	X	X		X	X	X	X	X	X		X	X	X					X		X
59	X		X			X	X			X	X		X		X	X	X		X	X	X	X	X	X		X	X						X		X
60	X		X			X	X			X	X		X		X	X	X		X	X	X	X	X	X		X	X	X					X		X
61	X		X			X	X			X	X		X			X	X		X	X	X	X	X	X		X	X	X					X	X	X
62	X	X	X	X	X	X	X	X	X	X	X	X	X	X		X	X		X	X	X	X	X	X	X	X	X		X	X	X	X	X	X	X
63	X		X	X		X	X		X	X	X	X	X			X	X		X		X	X	X	X		X	X						X	X	X
64	X		X			X	X			X	X		X		X	X	X		X	X	X	X	X	X		X	X	X					X		X
65	X		X	X		X	X		X	X	X	X	X	X	X	X	X		X	X	X	X	X	X		X	X	X					X	X	X
66	X		X			X	X		X	X	X	X	X	X	X	X	X		X	X	X	X	X	X		X		X					X		X

	Knowledge and Understanding										Cognitive Skills								Applied Skills					Transferable Skills											
Unit	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	1	2	3	4	5	1	2	3	4	5	6	7	8	9	10	11	12
67	x		x			x	x			x	x		x			x	x		x	x		x	x	x	x	x	x			x	x	x	x		x
68	x		x			x	x			x	x		x			x	x		x	x		x	x	x		x	x						x		x
69	x	x	x		x	x	x		x	x	x		x	x	x	x	x		x	x		x	x	x		x	x	x					x		x
70	x		x			x	x			x	x		x	x		x	x		x	x		x	x	x		x		x					x		x
71	x	x	x	x	x	x	x	x	x	x	x	x	x			x	x		x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		x
72	x		x	x		x	x			x	x		x			x	x		x	x		x	x	x		x	x						x		x
73	x	x	x		x	x	x		x	x	x	x	x	x	x	x	x		x	x	x	x	x	x		x	x	x					x		x
74	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x		x	x						x		x
75	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x		x	x	x					x		x
76	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x		x	x						x		x
77	x		x		x					x		x	x	x		x	x			x	x	x		x	x	x	x	x				x	x	x	
78	x		x		x					x		x	x	x		x	x			x	x	x		x	x	x	x	x				x	x	x	
79	x	x	x	x	x			x	x		x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		x	x	x		x	x
80	x	x	x			x				x			x		x					x					x		x	x					x			
81	x		x							x		x	x	x	x	x	x			x	x	x		x	x	x	x	x	x			x	x	x	
82	x		x		x				x	x		x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x				x	x	x	
83	x		x	x				x	x	x	x	x	x	x		x	x	x	x	x	x	x	x	x	x	x	x	x	x		x	x	x	x	x
84	x		x						x	x		x	x	x		x	x	x	x	x	x	x	x	x	x	x	x	x	x			x	x	x	
85	x		x						x	x		x	x	x		x	x		x	x	x	x	x	x	x	x	x	x	x				x		
86	x	x	x			x							x							x					x		x	x					x		
87	x		x	x	x				x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x				x	x	x	
88	x		x						x	x		x	x	x	x	x	x			x	x	x	x	x	x	x	x				x	x	x	

	Knowledge and Understanding										Cognitive Skills								Applied Skills					Transferable Skills											
Unit	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	1	2	3	4	5	1	2	3	4	5	6	7	8	9	10	11	12
89	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x	x	x	x					x	x	
90	x	x	x	x	x	x	x		x	x	x	x	x	x	x					x	x		x	x	x			x	x	x					
91	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x	x	x					x	x	
92	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x	x	x					x	x	
93	x	x	x	x	x	x	x		x	x	x	x	x	x	x					x	x		x	x	x			x	x	x					

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.

Term	Definition
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. 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.

Term	Definition
Describe	Give an account, including all the relevant characteristics, qualities and events.
Design	Plan and present ideas to show the layout/function/workings/object/system/process.
Determine	Ascertain or establish exactly by research or calculation.
Develop	Grow or progress a plan, ideas, skills and understanding.
Differentiate	Recognise or determine what makes something different.
Discuss	Consider different aspects of a theme or topic, how they interrelate, and the extent to which they are important.
Evaluate	Work draws on varied information, themes or concepts to consider aspects, such as: • strengths or weaknesses • advantages or disadvantages • alternative actions • relevance or significance 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.
Explain	To give an account of the purposes or reasons.
Explore	Skills and/or knowledge involving practical research or testing.
Give	To provide examples, justifications and/or reasons in a context.
Identify	Indicate the main features or purpose of something by recognising it and/or being able to discern and understand facts or qualities.
Illustrate	Make clear by using examples or provide diagrams.
Indicate	Point out, show.
Integrate	To make up, combine, or complete to produce a whole or a larger coherent unit.
Interpret	State the meaning, purpose or qualities of something through the use of images, words or other expression.
Investigate	Conduct an inquiry or study into something to discover and examine facts and information.
Justify	Students give reasons or evidence to support an opinion or prove something right or reasonable.

Term	Definition
List	Provide information as an item by time record of names or things.
Manage	Engage with or influence an activity.
Outline	Set out the main points/characteristics.
Perform	Carry out or execute what has to be done to complete a given activity or to demonstrate personal achievement for an audience.
Plan	Consider, set out and communicate what is to be done.
Produce	To bring into existence.
Reconstruct	To assemble again/reorganise/form an impression.
Record	To systematically retain or refine information using various media in formats that are appropriate to the task or response to an assignment of brief.
Report	Adhere to protocols, codes and conventions where findings or judgements are set down in an objective way.
Research	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.
Review	Make a formal assessment of work produced. The assessment allows students to: • appraise existing information or prior events; • reconsider information with the intention of making changes, if necessary.
Select	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.
Show	Work, performance or practice that presents evidence using knowledge, understanding and skills.
Show how	Demonstrate the application of certain methods/theories/concepts.
Stage & Manage	Organisation and management skills, for example running an event or a business pitch.
State	Express.
Suggest	Give possible alternatives, produce an idea, or put forward an idea or plan for consideration.

Term	Definition
Summarise	To gather together all of the main aspects of a given situation or experience in a condensed format.
Take-off	To analyse drawings and specifications in order identify elements.
Undertake	Use a range of skills to perform a task, research or activity.

Appendix 4: Assessment methods and techniques for Higher Nationals

Assessment technique	Description	Transferable skills development	Formative or Summative
Academic graphic display	This technique asks students to create documents providing well-presented information for a given purpose. Could be a hard or soft copy.	Creativity Written communication Information and communications Technology Literacy	Formative Summative
Case study	This technique presents students with a specific example to which they must select and apply knowledge.	Reasoning Critical thinking Analysis	Formative Summative
Discussion forum	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.	Oral/written communication Appreciation of diversity Critical thinking and reasoning Argumentation	Formative

Assessment technique	Description	Transferable skills development	Formative or Summative
Independent research	This technique is an analysis of research organised by the student from secondary sources and, if applicable, primary sources.	Information and communications technology Literacy Analysis	Formative
Oral/Viva	This technique asks students to display their knowledge of the subject via questioning.	Oral communication Critical thinking Reasoning	Summative
Peer review	This technique asks students to provide feedback on each other's performance. This feedback can be collated for development purposes.	Teamwork Collaboration Negotiation	Formative Summative
Presentation	This technique asks students to deliver a project orally or through demonstration.	Oral communication Critical thinking Reasoning Creativity	Formative Summative

Assessment technique	Description	Transferable skills development	Formative or Summative
Production of an artefact/ performance or portfolio	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.	Creativity Interpretation Written and oral communication Interpretation Decision-making Initiative Information and Communications Technology Literacy, etc.	Summative

Assessment technique	Description	Transferable skills development	Formative or Summative
Project	This technique is a large-scale activity requiring self-direction, planning, research, exploration, outcome and review.	Written communication Information Literacy Creativity Initiative	Summative
Role playing	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.	Written and oral communication Leadership Information literacy Creativity Initiative	Formative
Self-reflection	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.	Self-reflection Written communication Initiative Decision-making Critical thinking	Summative

Assessment technique	Description	Transferable skills development	Formative or Summative
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

Assessment technique	Description	Transferable skills development	Formative or Summative
Time constrained assessment	This technique covers all assessment that needs to be done within a Centre-specified time constrained period on-site.	Reasoning Analysis Written communication Critical thinking Interpretation	Summative
Top ten	This technique asks students to create a 'top ten' list of key concepts presented in the assigned reading list.	Teamwork Creativity Analysis Collaboration	Formative
Written task or report	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.	Reasoning Analysis Written communication Critical thinking Interpretation	Summative

Appendix 5: Transferable skills mapping

Level 4 Higher National Certificate in Creative Media Production: mapping of transferable employability and academic study skills

	Cognitive Skills						Intra-personal Skills					Interpersonal Skills		
Unit	Problem-solving	Critical Thinking/ Analysis	Decision-making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self-management	Independent Learning	Self-reflection	Teamwork	Leadership	Cultural Awareness
1	X		X		X		X	X	X	X	X			
2		X		X					X	X				X
3	X		X	X				X	X	X	X			X
4	X	X	X	X	X	X	X	X	X	X				X
5		X		X						X				X
6	X	X	X	X			X	X	X	X	X			X
7	X	X	X	X			X	X	X	X	X			X
8		X		X					X	X	X			X
9	X	X	X	X	X	X	X	X	X	X	X	X	X	X
10	X	X	X	X		X	X	X	X	X	X			X
11		X		X		X		X			X			X
12	X	X	X	X	X	X	X	X	X	X	X			X

	Cognitive Skills						Intra-personal Skills					Interpersonal Skills		
Unit	Problem-solving	Critical Thinking/ Analysis	Decision-making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self-management	Independent Learning	Self-reflection	Teamwork	Leadership	Cultural Awareness
13	X	X	X	X	X	X	X	X	X	X	X			X
14	X	X	X	X	X	X	X	X	X	X	X			X
15	X	X	X	X	X	X	X	X	X	X	X			X
16	X	X	X	X	X	X	X	X	X	X	X			X
17		X		X				X	X	X				X
18	X	X	X	X	X	X	X	X	X	X	X			X
19	X	X	X	X	X	X	X	X	X	X	X			X
20	X		X		X	X	X	X	X	X				X
21	X	X	X		X	X	X	X	X	X				X
22		X		X	X			X	X	X				X
23	X	X	X	X	X	X	X	X	X	X	X			X
24	X	X	X	X	X	X	X	X	X	X		X	X	X
25	X	X	X	X	X	X	X	X	X	X	X			X
26	X	X	X	X	X	X	X	X	X	X	X			X
27	X		X	X			X	X	X	X	X			X
28	X	X	X	X				X	X	X	X			X
29			X	X				X	X	X	X			X

	Cognitive Skills						Intra-personal Skills					Interpersonal Skills		
Unit	Problem-solving	Critical Thinking/ Analysis	Decision-making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self-management	Independent Learning	Self-reflection	Teamwork	Leadership	Cultural Awareness
30	X	X	X	X	X	X	X	X	X	X	X			X
31	X	X	X	X	X		X	X	X	X	X			X
32	X		X	X			X	X			X	X	X	X
33	X	X	X	X	X	X		X	X	X	X			X
34	X	X	X	X	X	X	X	X	X	X	X			X
35	X	X	X	X	X	X	X	X	X	X	X			X
79	X		X	X	X	X	X	X	X	X	X	X	X	
80	X	X	X	X			X		X	X	X			X
81	X		X	X	X	X	X	X	X	X	X	X		
82	X		X	X	X	X	X	X	X	X	X	X	X	

Level 5 Higher National Diploma in Creative Media Production: mapping of transferable employability and academic study skills

	Cognitive Skills					Intra-personal Skills					Interpersonal Skills				
Unit	Problem-solving	Critical Thinking/ Analysis	Decision-making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self-management	Independent Learning	Self-reflection	Teamwork	Leadership	Cultural Awareness	Interpersonal Skills
36	X	X	X	X			X	X	X		X	X	X	X	X
37	X	X	X				X	X	X	X	X			X	X
38	X	X	X	X	X	X	X	X	X	X	X	X		X	X
39	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
40	X	X	X	X			X	X	X	X	X			X	X
41	X	X	X	X	X	X	X	X	X	X	X			X	
42	X	X	X	X	X	X	X	X	X	X	X			X	
43	X	X	X	X	X	X	X	X	X	X	X			X	
44	X	X	X	X	X	X	X	X	X	X	X			X	
45	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
46	X	X	X	X	X	X	X	X	X	X	X			X	
47	X	X	X	X	X	X	X	X	X	X	X			X	
48	X	X	X	X	X	X	X	X	X	X	X			X	
49	X	X	X	X	X	X	X	X	X	X	X			X	
50	X	X	X	X	X		X	X	X	X	X			X	
51	X	X	X	X	X	X	X	X	X	X	X			X	

	Cognitive Skills					Intra-personal Skills					Interpersonal Skills				
Unit	Problem-solving	Critical Thinking/ Analysis	Decision-making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self-management	Independent Learning	Self-reflection	Teamwork	Leadership	Cultural Awareness	Interpersonal Skills
52	X	X	X	X	X	X	X	X	X	X	X			X	
53	X	X	X	X	X		X	X	X	X	X			X	X
54	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
55	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
56	X	X	X	X			X	X	X	X	X	X	X	X	X
57	X	X	X	X			X	X	X	X	X			X	X
58	X		X	X	X		X	X	X	X	X	X	X	X	X
59	X	X	X	X	X		X	X	X	X	X			X	X
60	X	X	X	X	X	X	X	X	X	X	X			X	
61	X		X	X	X	X	X	X	X	X	X			X	
62	X	X	X	X	X	X	X	X	X	X	X		X	X	
63	X	X	X	X	X	X	X	X	X	X	X			X	
64	X		X		X	X	X	X	X	X	X			X	
65	X	X	X	X	X	X	X	X	X	X	X			X	X
66	X	X	X	X	X	X	X	X	X	X	X			X	
67	X	X	X	X			X	X	X	X	X			X	X
68	X	X	X	X			X	X	X	X	X			X	X
69	X	X	X	X	X	X	X	X	X	X	X			X	X

	Cognitive Skills					Intra-personal Skills					Interpersonal Skills				
Unit	Problem-solving	Critical Thinking/ Analysis	Decision-making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self-management	Independent Learning	Self-reflection	Teamwork	Leadership	Cultural Awareness	Interpersonal Skills
70	X		X	X	X	X	X	X	X	X	X			X	
71	X		X	X				X	X	X	X	X		X	X
72	X	X	X	X	X		X	X	X	X	X			X	
73	X	X	X	X	X	X	X	X	X	X	X			X	
74	X		X		X		X	X	X	X	X			X	
75	X	X	X	X	X	X	X	X	X	X	X			X	
76	X	X	X	X	X		X	X	X	X	X	X	X	X	X
83	X		X	X	X	X	X	X	X	X	X	X	X		X
84	X		X	X	X	X	X	X	X	X	X	X	X		X
85	X	X	X	X	X	X	X	X	X	X	X	X	X		X
86	X		X	X					X	X	X			X	
87	X	X	X	X	X	X	X	X	X	X	X	X	X		X
88	X		X	X	X	X	X	X	X	X	X	X			X
89	X		X		X	X	X	X		X	X		X		X
90	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
91	X	X	X		X	X	X	X	X	X	X		X		X
92	X	X	X	X	X	X	X	X	X	X	X		X	X	X
93	X	X	X		X	X	X	X	X	X	X		X		X

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

Unit no.	Unit title New RQF HN programme	Maps to unit number on existing QCF HN programme	Level of similarity between units
1	Individual Project (Pearson-set)	2	X
2	Creative Media Industry		N
3	Professional Practice		N
4	Audio Practices	5	X
5	Audio Studies	10	X
6	Scriptwriting for Sound	26	X
7	Film & Television Practices	6	X
8	Film Studies	11	X
9	Light & Sound	34	X
10	Journalism Practices	7	X
11	Journalism & Society	13	X
12	Digital Page Production	41	X
13	Web & App Development Practices		N
14	Web & App Development in Context		N
15	Web Development		N
16	Motion Graphics Practices		N

Unit no.	Unit title New RQF HN programme	Maps to unit number on existing QCF HN programme	Level of similarity between units
17	Visual Effects & Motion Graphics Cultures	1	P
18	Typography		N
19	Visual Effects Practices		N
20	3D Modelling		N
21	Game Development Practices	9	P
22	Games in Context	14	X
23	Game Design	9	X
24	Radio Production	19 20 21 22 23 25 28 29	P P P P P P P P
25	Audio Technologies	24	P
26	Film & Video Editing	31	X
27	Storyboarding	51 52	P P
28	Investigative Journalism	40 42	P p
29	Shorthand	43	X
30	Principles of Animation	35	X
31	Art Development	45 46	X P
32	Interview & Presentation Techniques	27 39	X s
33	Reportage	40	P
34	Principles of Photography	30	X
35	Principles of User Experience & User Interface Design		N

HNCs in Creative Media Production: Unit Mapping Depth

RQF HNC Units		QCF HNC units		Mapping comments	
No	**RQF unit title**	**No**	**QCF unit title**	**QCF LOs**	**RQF LOs**
18	Visual Effects & Motion	1	Contextual Studies for Creative	1	1
	Graphics Cultures		Media Production	2	3
21	Game Development Practices	9	Practical Skills for Computer	2	2
			Game Design	1	3
				3	4
22	Computer Games in Context	14	Computer Game Studies	1	1
				2	2
				3	3
24	Radio Production	19	Speech Package Production for	3	3
			Radio		
		20	Radio Magazine Programme	3	3
			Production	4	4
		1	Contextual Studies for Creative	1	1
			Media Production		
		23	Music Sequence Production for	3	2
			Radio	4	4
		25	Radio Features Production	3	3
				4	4
		28	Producing Multi-Platform Radio	1	2
			Programmes	4	4
		29	Radio Studio Technology	1,2	2
25	Audio Technologies	24	Multi-track recording for radio production	3	2

RQF HNC Units		QCF HNC units		Mapping comments	
No	**RQF unit title**	**No**	**QCF unit title**	**QCF LOs**	**RQF LOs**
27	Storyboarding	51	Computer Game Storytelling Techniques	2 1	1 4
		52	Ideas Generation for Computer Games	3	3
28	Investigative Journalism	40	Journalism for Print	1	1
				3,4	3
		42	Radio Journalism	1	2
				2	3
				5	4
31	Art Development	45	Drawing Techniques for Computer Game Concept Art	1 2	2 3
		46	2D Digital Graphics for Computer Games	1 2	1 3
32	Interview & Presentation Techniques	27	Interview and Presentation Techniques for Radio	1 4	1 2
		39	Interview and Presentation Techniques for Television	1 4	1 4
33	Reportage	40	Journalism for Print	4	2
				2	3

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