

# NQF BTEC Level 3 National in Creative Digital Media Production

First teaching September 2016



## Sample Marked Learner Work

**Subject: Creative Digital Media Production**  
**Unit 4: Pre-production Portfolio**

**Learning aim A: Understand the requirements of pre-production of a digital media product**  
**– Merit Standard**

**In preparation for the first teaching from September 2016 and as a part of the on-going support that we offer to our centres, we have been developing support materials to help you better understand the application of Nationals BTEC Level 3 qualification.**

**The following learner work has been prepared to demonstrate indicative standards at Pass, Merit and Distinction level across a unit.**

**Did you know?...**

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BTEC Nationals use a combination of assessment styles to give your students confidence they can apply their knowledge to succeed in the workplace – and have the study skills to continue learning on higher education courses and throughout their career. This range of vocational assessments, both practical and written, mean students can showcase their learning and achievements to best effect when they take their next step, whether that's supporting applications to higher education courses or potential employers.

BTEC Nationals are highly regarded by universities, further education colleges and employers. On successful completion of a BTEC National qualification, learners can progress to or within employment or continue their learning within the same or related areas of study, in higher education, degree and professional development

They provide a more practical, real-world way of learning and their value is widely recognised by teaching professionals, employers, higher education and students and can be studied full- or part-time.

Each programme of study covers a number of units, for which students must present evidence based on their work and studies to demonstrate the knowledge and skills they've developed on the course.

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**You will need to refer to the appropriate specification alongside these sample materials.**

**Unit 4 from the Level 3 BTEC Nationals in Creative Digital Media Production can be found by typing the following into your web browser (Google Chrome).**

<http://qualifications.pearson.com/en/qualifications/btec-nationals/creative-digital-media-production-2016.html>

### Note:

- The Assignment Brief used for generating this learner work is based on the Authorised Assignment Brief provided by Pearson. It has been contextualised by the centre, as recommended in the Authorised Assignment Brief.

If you use an Authorised Assignment Brief, it should be internally verified prior to being issued to ensure it is suitable for your learners.

- We encourage centres to use this work to standardise their assessment teams and demonstrate the level of response expected to achieve the different targeted outcomes.

## Assignment Brief 1

<b>Qualification</b>	<p>Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production</p> <p>Pearson BTEC Level 3 National Foundation Diploma in Creative Digital Media Production</p> <p>Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production</p> <p>Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production (Film, Television and Radio)</p> <p>Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production (Interactive Publishing and Media)</p> <p>Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production (Digital Games)</p>
<b>Unit number and title</b>	Unit 4: Pre-production Portfolio
<b>Learning aim(s)</b> (For NQF only)	<b>A:</b> Understand the requirements of pre-production of a digital media product
<b>Assignment title</b>	Pre-production requirements
<b>Assessor</b>	Gary Norman
<b>Issue date</b>	21 <sup>st</sup> October 2016
<b>Hand in deadline</b>	9 <sup>th</sup> November 2016

<b>Vocational Scenario or Context</b>	<p>You work on a volunteer basis for a community media organisation. This organisation successfully operates a number of community projects in your local area.</p> <p>A representative from the county council has approached you because the latest projects to launch in your area have been unsuccessful. The council has concluded that one reason for these failures is a lack of effective pre-production activity.</p> <p>The county council have asked you to produce a report on the essential pre-production work that takes place as part of a creative media production. The council intend to send this report to community media organisations that receive funding for future projects.</p>
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<b>Task 1</b>	<p>You must research the pre-production requirements, procedures and documentation relating to a range of digital media products. Use your findings to compile a report that evaluates the extent to which these factors contribute to the overall success of the planning and delivery of these products.</p> <p>In order to complete this task you should analyse how the following factors contribute to the planning and delivery of different media products and use your research to justify your conclusions:</p> <ul style="list-style-type: none"> <li>the pre-production requirements; in particular you should consider factors including the requirements and sources of finance for the</li> </ul>
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	<p>products, logistical considerations such as deadlines, resources and regulatory requirements, and the impact these factors have on each other.</p> <ul style="list-style-type: none"> <li>● the established industry formats used within the pre-production processes</li> <li>● the functions of pre-production processes, reasons for undertaking them and impact they have had.</li> <li>● the purposes of pre-production documentation</li> </ul>
<b>Checklist of evidence required</b>	<p>A report in any of the following formats:</p> <ul style="list-style-type: none"> <li>● Written report</li> <li>● Interactive report, for example:             <ul style="list-style-type: none"> <li>○ A blog</li> <li>○ E-book</li> <li>○ Video of a presentation</li> <li>○ E-portfolio</li> </ul> </li> </ul>
<b>Criteria covered by this task:</b>	
<b>Unit/Criteria reference</b>	To achieve the criteria you must show that you are able to:
4/A.D1	Evaluate the extent to which pre-production requirements, processes and documentation contributes to the success of planning and delivering a specific digital media product.
4/A.M1	Analyse the requirements of finance, logistics and adherence to codes of practice and regulation for planning and delivering one type of specific media product.
4/A.M2	Analyse the pre-production documentation and format and function of pre-production processes used for the planning and delivery of a specific digital media product.
4/A.P1	Explain the requirements of finance, logistics and adherence to codes of practice and regulation for planning and delivering a specific media product.
4/A.P2	Explain the documentation, formats and functions of pre-production processes for a specific digital media product.

## Introduction to Learner work

The learner work that follows has been assessed accurately to national standards. This is one example of **Merit** grade achievement for **Learning Aim A** on an internally assessed unit.

The learner is in Year 12 and is completing the Pearson BTEC Level 3 National Certificate in Creative Digital Media Production at the Sixth form college alongside other qualifications.

**The learner has submitted Assignment 1 Learning Aim A and it has been assessed at a Merit standard.**

## Commentary

### For Learning aim A: Merit

This learner has achieved assessment criteria A.P1, A.P2, A.M1, A.M2

The learner has analysed the requirements of finance, logistics and adherence to codes of practice and regulation, along with the pre-production documentation and format and function of pre-production processes used for the planning and delivery of a specific type of digital media product.

They have shown that they understood the direct link between the factors involved in pre-production. They have demonstrated understanding of why pre-production documents have to follow particular formats and the consequences of procedures not being followed, using specific examples to illustrate their points. However, they have not evaluated the extent to which pre-production processes and documentation contribute to the success of a specific digital media product, which would be required for the achievement of A.D1

## Learner work

In this blog I am going to analyse the pre-production requirements, processes and documentation within the film and TV sectors and look at how they apply to a range of different types of product within these sectors including examples of independent films, mainstream films and TV dramas.

### Finance

Whatever media product you are making it is important to ensure that you have enough money to make it.

Independent film makers can try to get funding for their films from lots of different organisations. The British Film Institute use National Lottery funds to help fund new and original UK film makers and has helped lots of independent films get produced that wouldn't otherwise have been made. Lots of other methods of independent funding are available too and a list can be found at <http://film.britishcouncil.org/resources/funding>.

Crowd funding is another way to finance independent films and Kickstarter is the main crowd funding website for creative projects including independent films, music, comics and video games. More than 150 Kickstarter-funded films have opened theatrically (Kickstarter.com).

Using funding like lottery grants and crowdfunding means that producers can keep original ideas, but sometimes big studios can invest in independent films too. Tarantino got \$900,000 to make Pulp Fiction from TriStar pictures and it went on to be the first independent film to make more than \$200 million. (<http://www.vanityfair.com/hollywood/2013/03/making-of-pulp-fiction-oral-history>)

Big studios will have lots of funding from previous successful films, but they want to only make blockbusters with big stars and have more control of the movies.

On television, you also have publically funded programmes from the BBC which use the licence payer's money to make them. Some of these can be really popular like Sherlock and the Tweenies but others have to appeal to older people like Antiques Roadshow and Masterchef because the BBC has to appeal to everyone to get the money from the government.

Other TV channels are funded by advertising so they want to make all the programmes really popular so that loads of people watch them and then more people will pay more money for advertising which they can use to make more great programmes. Britain's Got Talent is one of the most popular shows on TV and is made by ITV how are funded by advertising. Another way of getting funding is subscriptions, like paying for Sky, which gets money from adverts as well, or for digital services like Netflix and Amazon.

Where ever you get the money you need to make sure you don't run out of money during the production. My next post will talk about all the things you need to pay for.

### Costs and logistics

In 2015 the Bruce Willis movie the Wake ran out of money so it had to close down production which means it didn't get finished and the money they had already spent on it got wasted. It could mean that some of the staff don't get paid too, which would be bad for them.

To stop this happening you have to budget properly beforehand and consider all the costs. You have to make sure you budget for all the obvious things like actors and crew, props and costumes and you either have to buy the camera equipment or hire it. You also have to think about other costs such as transportation, feeding the crew, hiring locations and facility and paying for clearances.

You need to save some of the budget for post-production too as you may have to pay for permissions to use music, etc. Some of your crew, like the script writer might get paid on a royalties basis which means you pay them less up front, so have more money to spend on the production, but you have to pay them a bigger percentage of the profit if the production is successful.

Because you might be paying for crew and equipment by the day it is very important that you run

to schedule because if you run over it will cost you more and may blow your budget and run out of money.

To make sure this doesn't happen you need to make sure you produce a detailed production schedule and detailed budgets, and build in some contingency in case the worst happens and you over run, so you have a way to catch up the time before the end of the shoot. And it might not just be a money problem if things run late, your locations might only be available for the time you have booked them, or actors may have to work on other projects, so a production schedule really is important.

## Codes of Practice

I am now going to talk a bit about the codes of practice film and TV producers have to follow. Again, following these can cost money, but not following them might cost more.

They have to have legal people to make sure they don't break copyright and if they are using music which already exists they have to pay to use it, and go through the MCPS/PRS to get permission otherwise they could get taken to court and it could cost a lot more money.

Health and safety for example, you have to do risk assessments and this might result in you having to buy special safety equipment so people don't get hurt. Sometimes companies have to use stunt doubles to make sure that the expensive stars are kept safe, but they can still have problems. In 2009 the Harry Potter stunt double suffered a serious back injury and that meant filming closed down for a week which cost the producers a lot of money([www.dailymail.co.uk](http://www.dailymail.co.uk)).

Producers have to make sure that they are paying actors enough money because actors have to be in a union called Equity which says how much they have to be paid. Independent producers have their own organization they can join called PACT (Producer's alliance) which "supports its members with legal and business affairs advice and support" ([www.pact.co.uk](http://www.pact.co.uk)).

Directors and technical crew might belong to a union such as BECTU where they will have rates of pay identified for each job.

### Assessors comment

***'Well done, you have provided an analysis of the requirements of finance, logistics and codes of practice and regulation for planning a media product for film or TV and have identified specific examples of the consequences of not completing the necessary preproduction.'***

## Formats of preproduction documents

Some documentation has to be done in a particular way or big companies won't look at it. For example, scripts have to be written in particular formats depending what they are for, and there are different formats for films and TV shows, and for UK and US markets.

Scripts would need to have a title page with contact details normally in the bottom left corner. There is a difference between a 'spec script' which are to sell your programme, and 'shooting scripts' which are more complicated and contain all the information needed to go straight into production. If you showed a shooting script to try to sell the movie then investors might get confused, but if you used a spec script for a crew and camera operator on site then there wouldn't be enough information and they wouldn't be able to do their jobs properly. If they expect a script in a certain format with certain information then it makes it difficult for them and wastes time if you give it them in a different format that they might struggle to understand. Both types contain different information and are formatted differently. The following sites give good information on how to format scripts properly.

[http://filmschoolonline.com/sample\\_lessons/sample\\_lesson\\_format.htm](http://filmschoolonline.com/sample_lessons/sample_lesson_format.htm)

<http://www.bbc.co.uk/writersroom/writers-lab/medium-and-format#heading-script-examples>

Other documents can be produced in different formats, but you would still have to make sure they

are fit for purpose. For example legal documents like agreements can have different wording but they would need to be looked at by legal experts to make sure that there aren't any loopholes and are fair to both sides.

Same with documents like risk assessments, they can be in many formats but have to show the risks and how you would minimise them and make sure procedures are safe to prevent accidents.

It is essential that all pre-production documents are produced to cover all the aspects of the process. This will ensure that the production runs smoothly.

### **Assessors comment**

***'Good, you have provided an analysis of the pre-production documentation and have discussed why some pre-production documents have to follow set formats.'***

## **Why are these processes necessary**

I am now going to review the functions of pre-production processes and the reasons for undertaking them.

Firstly, you have to consider all the factors to decide whether or not it is worth going ahead with a project in the first place. You may look at the budgets and timescales and decide that you just can't go ahead with a project with the money or resources you have, or complete it by the time it is needed. You would then have to decide whether to scrap the project entirely, scale it down and do something smaller, or try to get more money, resources, or more time. For instance, you may think that putting a big advert with special effects on prime time TV is a good idea, but you might only have the money to put a small promotional film on your website, but it might still be effective. My previous posts have already talked a lot about the different factors you need to consider before starting.

The next reason is to come up with ideas and have meetings to decide which one is best. Sometimes unexpected ideas will come out of meetings and working as a team you can combine the best bits of everyone's or just go with the best. Sometimes people will find problems with your ideas which you hadn't thought of, and you might have to make changes to it to make it work. Research can play a part in this and you can hold focus groups to decide if your ideas are the best ones and get feedback on them from your potential audience.

Once you have an idea you have to be able to present it well to other people. This might be to sell the idea to investors, in which case you may use a spec script, or to make sure that everyone on the crew knows exactly what to do when you are filming, in which case you might use a shooting script. You might also use a storyboard to visually sell the idea, but also so the crew can visualize your ideas properly. For instance, if you write 'a close up' then a camera operator will have an idea what you mean, but seeing it on a storyboard will mean everyone knows exactly what angle and how close you intend. If you are very picky and know exactly what you want then a storyboard means other people will get it right exactly to your vision and you won't be disappointed or have to spend more money re shooting scenes.

## **Why keep preproduction documentation**

I've talked about why you need things like storyboards so you can share the information and everybody can see what is going on, but why keep documents like budgets and risk assessments. I mean, once you have looked to check that a location is safe, then there is not much use in keeping a piece of paper, right?

Wrong!

There are always going to be times when you need to refer back to the paperwork, or when somebody else needs to see it. If there is an accident, then somebody might need to see your paperwork to make sure you have risk assessed properly, or who needs to be held responsible. They might need to see that the proper codes of practice have been followed.

Also, if somebody is giving you funding, they may need to see what you originally budgeted for, and

then look at your records to ensure you have been spending their money properly. If things like props and locations cost more than expected, or you need extra time, you might need to prove why to try to get extra budgets.

**Assessors comment**

***'Well done, you have provided an analysis of the format and function of pre-production processes used for the planning a media product for film or TV. You have identified specific examples of the consequences of not completing the necessary preproduction.'***

## Learner Assessment Submission and Declaration

This sheet must be completed by the learner and provided for work submitted for assessment.

<b>Learner name:</b> Sally Ahmed		<b>Assessor name:</b> Gary Norman	
<b>Date issued:</b> 21 Oct 2016	<b>Completion date:</b> 9 <sup>th</sup> November 2016		<b>Submitted on:</b> 9 <sup>th</sup> November 2016
<b>Qualification:</b> Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production			
<b>Assessment reference and title:</b> Pre-production requirements			

Please list the evidence submitted for each task. Indicate the page numbers where the evidence can be found or describe the nature of the evidence (e.g. video, illustration).

Task ref.	Evidence submitted	Page numbers or description
1	Blog Entries	
Comments for note by the Assessor: The evidence is shown as print outs from the learner blog entries dated between 21 Oct and 9 Nov 2016.		

### Learner declaration

I certify that the work submitted for this assignment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.

**Learner signature:** *Ms. S. Ahmed*

**Date:** 9 Nov 2016

ASSESSMENT RECORD SHEET			
<b>Programme</b>	Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media	<b>Learner name</b>	Sally Ahmed
<b>Assignment title</b>	Pre-production requirements	<b>Assessor name</b>	Gary Norman
<b>Unit no. &amp; title</b>	Unit 4: Pre-production Portfolio	<b>Targeted assessment criteria</b>	A.P1, A.P2, A.M1, A.M2, A.D1
<b>Issue date</b>	21 Oct 2016	<b>Submission deadline</b>	9 Nov 2016
<b>First submission / resubmission?*</b>	First	<b>Date submitted</b>	9 Nov 2016
<b>Resubmission authorisation by Lead Internal Verifier*</b>		<b>Date</b>	

\* All resubmissions must be authorised by the **Lead Internal Verifier**. Only **one** resubmission is possible per assignment, providing:

- The learner has met initial deadlines set in the assignment, or has met an agreed deadline extension.
- The tutor considers that the learner will be able to provide improved evidence without further guidance.
- Evidence submitted for assessment has been authenticated and accompanied by a signed and dated declaration of authenticity by the learner.

\*\*Any resubmission evidence **must** be submitted within 15 working days of receipt of results of assessment.

Targeted criteria	Criteria achieved? (Yes / No)	Assessment comments
Unit 4/A.P1	Yes	You have explained the requirements of finance, logistics and adherence to codes of practice and regulation for planning and delivering a specific media product.
Unit 4/A.P2	Yes	You have explained the documentation, formats and functions of pre-production processes for a specific digital media product.
Unit 4/A.M1	Yes	Well done, you have provided an analysis of the requirements of finance, logistics and codes of practice and regulation for planning a media product for film or TV and have identified specific examples of the consequences of not completing the necessary preproduction.
Unit 4/A.M2	Yes	Well done, you have provided an analysis of the pre-production documentation and format and function of pre-production processes used for the planning a media product for film or TV. You have discussed why some pre-production documents have to follow set formats and have identified specific examples of the consequences of not completing the necessary preproduction.
Unit 4/A.D1	No	Your blog does not evaluate the extent to which pre-production requirements, processes and documentation contribute to the success of planning and delivering a media product for TV or film.

**General comments**

A well-structured blog with some good examples but for future assignments you should aim for Distinction standard and follow the guidance in the brief and criteria

**Assessor declaration**

I certify that the evidence submitted for this assignment is the learner's own. The learner has clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.

**Assessor signature**

*G. Norman*

**Date**

16<sup>th</sup> Nov 2016

**Learner comments**

I am happy with my Merit grade. I think I worked really hard and will make sure that I aim for Distinction in my work.

**Learner signature**

*Ms. S. Ahmed*

**Date**

16th Nov 2016

# NQF BTEC Level 3 National in Creative Digital Media Production

First teaching September 2016



## Sample Marked Learner Work

**Subject: Creative Digital Media Production**  
**Unit 4: Pre-production Portfolio**

**Learning aim B: Carry out pre-production for a digital media product – Distinction Standard**

**Learning aim C: Produce a pre-production portfolio for a creative media production – Distinction Standard**

**Learning aim D: Review pre-production of a digital media product - Pass Standard**

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They provide a more practical, real-world way of learning and their value is widely recognised by teaching professionals, employers, higher education and students and can be studied full- or part-time.

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### Note:

- The Assignment Brief used for generating this learner work is based on the Authorised Assignment Brief provided by Pearson. It has been contextualised by the centre, as recommended in the Authorised Assignment Brief. In this case, this assignment has a scenario which will generate pre-production materials that link with a production to be made as part of unit 16

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- We encourage centres to use this work to standardise their assessment teams and demonstrate the level of response expected to achieve the different targeted outcomes.
- Please note that some images within the learner work are obscured for copyright purposes

## Assignment Brief 2

<b>Qualification</b>	<p>Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production</p> <p>Pearson BTEC Level 3 National Foundation Diploma in Creative Digital Media Production</p> <p>Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production</p> <p>Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production (Film, Television and Radio)</p> <p>Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production (Interactive Publishing and Media)</p> <p>Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production (Digital Games)</p>
<b>Unit number and title</b>	Unit 4: Pre-production Portfolio
<b>Learning aim(s)</b> (For NQF only)	<p><b>B:</b> Carry out pre-production for a digital media product</p> <p><b>C:</b> Produce a pre-production portfolio for a creative media production</p> <p><b>D:</b> Review pre-production of a digital media product</p>
<b>Assignment title</b>	The pre-production process
<b>Assessor</b>	Gary Norman
<b>Issue date</b>	4 January 2017
<b>Hand in deadline</b>	1 May 2017

<b>Vocational Scenario or Context</b>	<p>The community media organisation that you work for have been commissioned to produce a series of short informational films about issues such as recycling, litter, global warming, etc. You will choose a topic to make into a short informational film and complete the necessary preproduction.</p> <p>You will manage a small group to complete the necessary pre-production activities for the proposed project. You will store the pre-production work in a portfolio, which will need to be maintained in an organised and systematic way throughout the pre-production phase of the project.</p> <p>Once the preproduction phase is complete you will complete the short informational film as work for Unit 16: Factual Production</p> <p>You must also provide an individual review evaluating the effectiveness of project management and its impact on the pre-production stage.</p>
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<b>Task 1</b>	<p>You must follow the necessary comprehensive pre-production procedures for your chosen digital media product. This will include:</p> <ul style="list-style-type: none"> <li>● sourcing personnel and resources</li> <li>● preparing budgets, costs and schedules</li> <li>● health and safety documentation</li> <li>● legal/ethical considerations</li> <li>● risk assessing the project.</li> </ul>
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	<p>You must document your pre-production work in a comprehensive and systematically organised portfolio. You will need to decide upon:</p> <ul style="list-style-type: none"> <li>● the format for the portfolio e.g. electronic format or hard copy documentation as appropriate.</li> <li>● the contents of the portfolio, and how these are presented</li> <li>● how to maintain the portfolio</li> </ul>
<b>Checklist of evidence required</b>	<p>Hard copy or digital copies of the pre-production tasks. Where documentation has been completed by other members of your team, this should be annotated to indicate the tasks undertaken by each team member.</p> <p>A pre-production portfolio, containing relevant documentation and annotations. The portfolio can be presented as:</p> <ul style="list-style-type: none"> <li>● a log</li> <li>● a blog</li> <li>● a digital portfolio</li> <li>● a physical portfolio</li> </ul>
<b>Criteria covered by this task:</b>	
<b>Unit/Criteria reference</b>	To achieve the criteria you must show that you are able to:
4/BC.D2	Manage pre-production procedures consistently to produce comprehensive pre-production planning material, showing professional practice throughout.
4/B.M3	Manage pre-production procedures and requirements effectively for a specific media sector.
4/C.M4	Produce and maintain an organised and systematic pre-production portfolio to enable effective planning and delivery of a specific digital media product.
4/B.P3	Apply pre-production procedures competently to prepare for completion of pre-production tasks.
4/B.P4	Carry out pre-production requirements appropriately for a specific media sector.
4/C.P5	Produce a pre-production portfolio in an appropriate format to enable the planning and delivery of a specific digital media product.
<b>Task 2</b>	<p>Reviewing your project management, evaluate the success of the different activities undertaken and discuss specific examples of how effectively they impacted upon the planning and pre-production of your digital media production.</p> <p>You must consider the project management of logistics, finance, creative processes, and factors such as how well you maintained the documentation, minimised risks and complied with regulatory issues.</p> <p>You should also consider how you managed any problems or difficulties that occurred during the project. You should draw conclusions to identify ways in which the project management processes used may be improved upon in future productions.</p>
<b>Checklist of evidence required</b>	<p>The review could be presented in a:</p> <ul style="list-style-type: none"> <li>● written format e.g. essay or report</li> </ul>

	<ul style="list-style-type: none"> <li>digital format e.g. audio-visual report</li> </ul>
<b>Criteria covered by this task:</b>	
Unit/Criteria reference	To achieve the criteria you must show that you are able to:
4/D.D3	Evaluate the effectiveness of the project management, referring to its impact on pre-production.
4/D.M5	Analyse the project management of your media product with reference to specific elements of pre-production.
4/D.P6	Explain how logistics, finance and the creative processes were project managed during pre-production.

<b>Sources of information to support you with this Assignment</b>	<b>Websites</b> <a href="http://www.bectu.co.uk">www.bectu.co.uk</a> - roles in the media industries <a href="http://www.celtx.com">www.celtx.com</a> - pre-production software for movie and video planning <a href="http://www.filmsourcing.com/blog/production-documents">www.filmsourcing.com/blog/production-documents</a> - film pre-production documents and templates
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## Introduction to Learner work

The learner work that follows has been assessed accurately to national standards. This is one example of **Distinction** grade achievement for **Learning Aims B and C** and **Pass** grade achievement for **Learning Aim D** on an internally assessed unit.

The learner is in Year 12 and is completing the Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production at a sixth form college alongside other qualifications.

**The learner has submitted Assignment 2 Task 1 Learning Aim B and C and it has been assessed as a Distinction standard.**

**The learner has submitted Assignment 2 Task 2 Learning Aim D and it has been assessed as at Pass standard.**

## Commentary

**Learning aim B: Distinction**

**Learning aim C: Distinction**

This learner has achieved assessment criteria B.P3, B.P4, B.M3, C.P5, C.M4, BC.D2

The learner has managed pre-production procedures consistently to produce comprehensive pre-production planning material. They have produced a pre-production portfolio to enable effective planning and delivery of a specific digital media product, showing professional practice throughout.

They have followed the correct pre-production procedures throughout and demonstrate systematic organisation using contents and a chronologically organised format. They have consistently maintained a high level of detail and accuracy in all documentation in the pre-production portfolio. They have demonstrated professional practice in their dealings with location managers and used their knowledge and judgement to generate contents of the pre-production portfolio such as reces and risk assessments on site and respond to contingencies in meetings.

**Learning aim D: Pass**

This learner has achieved assessment criteria D.P6

The learner has explained how logistics, finance and the creative processes were project managed during pre-production but has not analysed the project management of the media product. They have not made reference to specific elements of pre-production or evaluated the effectiveness of the project management, referring to its impact on pre-production as required for higher grade achievement.

The learner's explanations was really just repetition and recap of the information in the production log.

## Learner work

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**Assessor comments:**

***'Contents systematically organised by document completion date provides evidence towards merit grade. Pre-production portfolio is comprehensive as required for distinction grade and is clearly and consistently formatted.'***

## Pre- Production log

The following is a chronological sequence of events that corresponds to the paperwork on the following pages

Date	Action Taken
6 <sup>th</sup> January	Selected the topic of recycling and researched some key facts that might engage young people.
9 <sup>th</sup> January	Got together in small groups to brainstorm some initial ideas for short films.
13 <sup>th</sup> January	Completed proposal and storyboard.
17 <sup>th</sup> January	Met with the client to discuss the idea – they liked the idea and commissioned me to produce the Documentary and agreed a final submission date of 4 <sup>th</sup> July.
2 <sup>nd</sup> February	Met with Robert, Claire and Sarah. We discussed the documentary I was working on and they agreed to help and I would help them with their work.
4 <sup>th</sup> February	I wrote to manager of landfill site about filming.
11 <sup>th</sup> February	No answer from manager of landfill site so phoned, but the receptionist said that the manager was very busy but they have a policy of no filming due to safety considerations.
13 <sup>th</sup> February	I phoned ABS Waste Disposal to find the name of the site manager and wrote to him at the recycle plant to ask permission to film.
17 <sup>th</sup> February	Got an email back from recycle plant giving permission to film. Contacted Manager by telephone to organise date to meet with him and produce recce and risk assessment.
24 <sup>th</sup> February	I created production schedule and budget.
3 <sup>rd</sup> March	Met with Robert, Claire and Sarah. We discussed the progress I was making with my planning. I showed them my production schedules and asked them to put the date of my location shoot in their dairies Sunday 9 <sup>th</sup> April . Robert agreed to come with me on the recce as production assistant for support and safety.
9 <sup>th</sup> March	Robert and I met with John Williams. Completed recce and risk assessment of site and manager agreed to be a contributor in the film so got him to sign a permission form.
10 <sup>th</sup> March	I pre-booked the camera which I intend to use for the location shoot on 6 <sup>th</sup> April to give me plenty of time to try it out.
15 <sup>th</sup> March	I emailed the manager to confirm the location shoot day Sunday 9 <sup>th</sup> April. I also agreed that if the weather was poor we could also film the following week and I completed a contingency plan.
20 <sup>th</sup> March	I met with Robert, Claire and Sarah. Updated them on my planning and confirmed final details for the location shoot day.
4 <sup>th</sup> April	I created a call sheet so we didn't miss anything on the day.
6 <sup>th</sup> April	I tested out the camera equipment to ensure it was operating properly before taking it on location.

## Summary of Research

**Waste:** In 2013 the total waste from UK households alone was 21,564 tonnes, or 403kg per person (DEFRA 2015). The UK disposes of around half its rubbish into landfill which is having an effect on the environment. More than 38 million tonnes of waste went into landfills in 2013 (Guardian).

### Repercussions of landfill:

- Can contaminate surrounding soil
- Can destroy farm land
- Releases a huge amount of methane which contributes to global warming
- Attracts vermin
- Bad smell
- Decrease property values
- Takes a long time to decompose

### Aluminium Can waste:

Each year around 8 billion aluminium cans are sold in the UK (Think Cans)

Recycling just one can saves enough energy to run a TV for 3 hours

If all the aluminium cans in the UK were recycled there would be 12 million fewer full dustbins each year going into landfill (Bottleman)

### Existing Campaigns

WRAP is a charity aiming to reduce waste and use resources efficiently. One of their campaigns, Recycle Now, had a TV campaign. Other campaigns 'Every Can counts' helps set up recycling points, and 'Wastebusters' which works with school children. I looked at information from all these campaigns before starting to generate ideas.

**Mind Map**

Project: **Recycling and You**



## Proposal

### A Video programme **Recycling and YOU**

**Prepared by Sally Ahmed**

13<sup>th</sup> Jan 2017

I will produce a ten minute video programme to encourage young people to consider how they might be able to recycle waste material, particularly aluminium cans. The programme will be aimed at an audience of 15 – 17 year old young people and will be informative and educational. The programme will provide evidence of the effects on the environment of not recycling waste material.

The aim of the video is to change the behaviour of the target market and show them the consequences of not doing so.

The programme will feature material shot on location at a waste recycling plant or a large landfill site. The programme will be fronted by a young person and will be accompanied by music appealing to the target audience. My first choice of music would be 'No more losing the war' by Half Moon Run, and I will need to contact the Music Publishing Manager at Indica Records to try to get permission. If I can't get permission then the alternative is the track 'Wasteland' by Ross Budgen who is a copyright free music producer.

The programme will feature four young people who are all students at East Smethwick College. They are not concerned about the environment but after being shown what might happen to the planet they reconsider their views.

The facts and figures surrounding pollution and the effects of waste on the planet will be shown including figures on the effects of waste material on the environment.

The interviewer will appear on screen when interviewing young people about the choices they are about to make. A contributor from the landfill/recycling plant will also reinforce the importance of the topic and discuss decomposition rates. Graphics will be used to reinforce the facts and figures about the effects of pollution on the planet. We will add graphics of a clock showing the decomposition rates and then have it speed up as landfill increases with the slogan 'it will stop when we do.'

The programme will be produced on digital format cameras and edited using the latest digital editing technology at our Birmingham editing facility.

Legal/Ethical considerations: I will need to make sure I get necessary permission from all contributors and to use any music, and that all health and safety legislation is complied with. Filming in a landfill could prove too risky, and may be difficult to get permission as the film will oppose landfill sites so a contingency will be the local recycling plant.

**Storyboard**

The following shows the last 9 scenes from my storyboard which was put together using copyright free imagery.

<p>Production Name We Can Stop!</p>  <p>SHOT TYPE Low Angle (Slow Motion)          DURATION 2 Seconds          ACTION Aluminium can start to fall.          DIALOGUE/AUDIO Selected Song to match Tempo</p>	 <p>DURATION 2 Seconds          ACTION Can is falling. Clock revealed.          DIALOGUE/AUDIO Selected Song to match Tempo</p>	 <p>SHOT TYPE Low Angle (Slow Motion)          DURATION 2 Seconds          ACTION Can Lands on ground to illustrate littering          DIALOGUE/AUDIO Selected Song to match Tempo</p>
 <p>SHOT TYPE Low Angle (Slow Motion)          DURATION 6 Seconds          ACTION Multiple Items being thrown in General Waste          DIALOGUE/AUDIO Continuation of Music</p>	 <p>SHOT TYPE Low Angle (Slow Motion)          DURATION 6 Seconds          ACTION Cigarette falling and smoking on the floor.          DIALOGUE/AUDIO Continuation of Music</p>	 <p>SHOT TYPE Low Angle (Slow Motion)          DURATION 5 Seconds          ACTION Bottle falls and breaks          DIALOGUE/AUDIO Continuations of music</p>
 <p>SHOT TYPE Low angle pointing at ground          DURATION 3 seconds          ACTION moving forward slowly, pointing at garbage on floor          DIALOGUE/AUDIO Continuation of music</p>	 <p>SHOT TYPE Low angle at tall landfill pile          DURATION 2 seconds          ACTION Pan up from the ground          DIALOGUE/AUDIO Music stops to play real sound from the landfill site</p>	 <p>SHOT TYPE Low angle at tall landfill pile          DURATION 4 seconds          ACTION Text appears under the clock          DIALOGUE/AUDIO Ticking of the clock gets louder.</p>

**Meeting Record Sheet 1**

<p>Date: 2<sup>nd</sup> February 2017      Time: 9.30 am                  Place: Room A6</p> <p>Present: Sally (Chair), Robert, Claire, Sarah, Gary Norman (observer)</p> <p>Apologies for absence: none                  Minutes recorded by : Robert</p>	
Issue discussed	Decision/ Person Responsible for action
<p>Robert agreed to take notes.</p> <p>Sally opened the meeting by outlining her plans for the documentary she was planning on Recycling. She presented the proposal and storyboard.</p>	
<p><b><u>Roles and responsibilities</u></b></p> <p>Sally said that she wanted someone to help with camerawork, someone to record the sound and a production assistant.</p> <p>Claire offered to do some of the camerawork, Sarah said she would do some of the sound and Robert agreed to be her production assistant. Sarah and Robert both agreed to be interviewed</p> <p>Sally suggested that as they had agreed to help her she would work with them when they started their own productions. This was agreed by all the group.</p>	<p>Sally – director/ presenter</p> <p>Claire – Camera operator</p> <p>Sarah – Sound recording/ interviewee</p> <p>Robert – Production Assistant/ Interviewee</p>
<p>Timescales – hoping to film early April</p> <p>The meeting finished at 10.30am.</p> <p>Date of next meeting – 3 March 2017</p>	<p>Sally said she would bring a copy of the production schedule to the next meeting so people could put a filming date in their diaries.</p>

**Assessor comments:**

***'Sally took charge of the meeting and managed the team well, allocating individual roles effectively.'***

## Copy of Letter to Lakeside Landfill

The Manager  
Lakeside Landfill  
East Smethwick Facility  
Columbus Estate  
Birmingham

4<sup>th</sup> February 2017

Dear Sir/Madam

I am a student and I am hoping to make a documentary about recycling and would like to film at your facilities and interview a member of staff in April of this year.

I think that I need your permission to film. I will be using a small film crew to record the documentary.

I would be grateful if you could let me know if it is possible to film at your site. I would welcome your advice on safety when filming.

I can be contacted by email at [sallyahmed@email.eastsmethwickcollege.com](mailto:sallyahmed@email.eastsmethwickcollege.com)

Yours sincerely

Miss Sally Ahmed

**Copy of Letter to ABS Waste Disposal**

John Williams  
Site Manager  
ABS Waste Disposal  
High Road  
West Bromwich

11<sup>th</sup> February 2017

Dear Mr. Williams

I am a student and I am hoping to make a documentary about recycling and would like to film at your facilities and interview a member of staff in April of this year.

I think that I need your permission to film. I will be using a small film crew to record the documentary.

I would be grateful if you could let me know if it is possible to film at your site. I would welcome your advice on safety when filming.

I can be contacted by email at [sallyahmed@email.eastsmethwickcollege.com](mailto:sallyahmed@email.eastsmethwickcollege.com)

Yours sincerely

Miss Sally Ahmed

## Location Permission

Email from: [John.Williams@ABSWaste.mail.com](mailto:John.Williams@ABSWaste.mail.com)

17<sup>th</sup> February 2017 8.45am

Dear Miss Ahmed,

I would be happy to arrange for your group to film at our recycling site, please ring me on 0121 555 0123 to organize a suitable time to meet so we can discuss this.

Best regards,  
John Williams  
Site Manager

## Production Schedule

<b>Programme Title:</b> Recycling and You <b>Producer:</b> Sally Ahmed <b>Date:</b> 24 <sup>th</sup> February 2017		
	<b>Target Date</b>	<b>Completed date</b>
Proposal completed: 21/2/17	13 Jan 2017	13 Jan 2017
Client Sign off on proposal	17 Jan 2017	17 Jan 2017
Pre-Production meeting 1 – agree roles	2 February 2017	2 February 2017
Filming permission	11 February 2017	17 February 2017
Pre-Production meeting 2	3 March 2017	3 March 2017
Recce & Risk assess site	9 March 2017	9 March 2017
Book equipment and decide contingency	17 March 2017	17 March 2017
Pre-Production meeting 3 – confirm final details & transport	20 March 2017	20 March 2017
Call sheet complete	4 April 2017	4 April 2017
Film	9 April 2017	9 April 2017
Contingency second shoot	16 April 2016	
Post-production Completed	25 May 2017	
Rough-cut supplied to client: end of May	30 May 2017	
Final version completed:	4 July 2017	

**Assessor comments:**

***'Documents kept updated and used as a working document shows professional practice towards Distinction criteria'***

## Outline Budget

<b>Programme Title:</b> Recycling and YOU <b>Producer:</b> Sally Ahmed			
Materials	Cost per item	Total	Total Budget needed
2 x SD Cards	<b>£10</b>	<b>£20</b>	£20
Hire - Sony DVCAM camera	£150 per day x 2 days	<b>£300</b>	£0 – free hire from college
purchase 1 tripod	<b>£45</b>	<b>£45</b>	£0 – free hire from college
Hire of lighting kit for indoor scenes	£20 per day x 2 days	<b>£40</b>	£0 – free hire from college
Hire of microphone kit	£75 per day x 2 days	<b>£150</b>	£0 – free hire from college
Crew	3 @ £150 per day x 1 preparation day, 2 shooting days	<b>£1350</b>	£0 volunteers
Safety Equipment	£50 x 4 persons	<b>£200</b>	£0 borrow from site
Transport	Bus £4 per person per day  2 people x 1 day 4 people x 2 days	<b>£40</b>	£40
Food	£5 per person per day  2 people x 1 day 4 people x 2 days	<b>£50</b>	£0 packed lunches
<b>Post-production</b> Editing suite	£150 per day x 3 days	<b>£450</b>	£0 use college facilities
<b>total</b>		<b>£2645</b>	<b>£60</b>
Contingency @10% of budget		<b>£265</b>	<b>£6</b>
<b><u>Grand Total Budget</u></b>		<b>£2910</b>	<b>£66</b>

## Meeting Record Sheet 2

<p>Date: 3<sup>rd</sup> March 2017      Time: 9.30 am  Place: Room A6</p> <p>Present: Sally (Chair), Robert, Claire, Sarah</p> <p>Apologies for absence: none  Minutes recorded by : Robert</p>	
Issue discussed	Decision/ Person Responsible for action
<p>Sally opened the meeting and showed the progress she was making with planning and showed her production schedules.</p> <p>She asked us to put the date of location shoot in our diaries Sunday 9<sup>th</sup> April</p>	
<p><b>Important dates</b></p> <ul style="list-style-type: none"> <li>• Recce – 9<sup>th</sup> March</li> <li>• Filming 9<sup>th</sup> April</li> <li>• Contingency second shoot – 16<sup>th</sup> April</li> </ul> <p>All crew put filming date/s in diaries but Claire can't make 16<sup>th</sup> so Sarah agreed to operate camera if contingency filming day is needed.  Robert agreed to come with me on the recce as production assistant for support and safety.</p>	<p>Sally – director/ presenter</p> <p>Claire – Camera operator</p> <p>Sarah – Sound recording/ interviewee</p> <p>Robert – Production Assistant/ Interviewee</p>
<p><b>Equipment</b></p> <p>Sally will organise all the equipment but it was agreed everyone would pay their own bus fares and bring a packed lunch.  Crew would need to wear sensible clothing and strong footwear.</p>	<p>Equipment – Sally</p> <p>Personal equipment, travel money, food and clothing –all</p>
<p>The meeting finished at 10.15am.</p> <p><b>Date of next meeting – 20 March 2017</b></p>	

**Location Recce**

<p><b>SKETCH MAP OF AREA TO BE USED FOR FILMING</b></p>	<p><b>ADDRESS DETAILS</b></p> <p>ABS Waste Disposal West Bromwich</p> <p><b>Access to location via:</b> A467 and access gates via security</p> <p><b>Name and number of location contact:</b> John Williams Site Manager</p>
<p><b>Potential Filming Problems:</b></p> <ul style="list-style-type: none"> <li>• Lack of electricity supply</li> <li>• Close proximity of road and railway line means additional noise</li> <li>• Machinery working in location</li> <li>• Noise when recording live interviews</li> <li>• No cover for crew if inclement weather</li> </ul>	
<p><b>MAIN RISKS</b></p> <ul style="list-style-type: none"> <li>• Working machinery</li> <li>• Some toxic substances stored on site</li> <li>• Slippery pathways and working areas</li> </ul>	

**Risk Assessment Form**

:

<b>Location contact:</b> John Williams Site Manager	<b>Production Manager:</b> Sally Ahmed
--	---

<b>LOCATION, OPERATION OR TASK COVERED BY THIS ASSESSMENT:</b> Filming at ABS Waste Disposal
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**SIGNIFICANT HAZARDS IDENTIFIED BY THIS ASSESSMENT**

HAZARDS	CONTROL MEASURES
<ul style="list-style-type: none"> <li>Poor weather leading to slippery pathways and working areas</li> </ul>	<ul style="list-style-type: none"> <li>Wear strong footwear and suitable clothing</li> <li>Never run</li> <li>Follow safety instructions</li> <li>Always have a look out when filming</li> </ul>
<ul style="list-style-type: none"> <li>Trip hazards</li> </ul>	<ul style="list-style-type: none"> <li>Never run</li> <li>Follow safety instructions</li> <li>Always have a look out when filming</li> </ul>
<ul style="list-style-type: none"> <li>Some toxic substances stored on site</li> </ul>	<ul style="list-style-type: none"> <li>Be aware of locations and avoid them.</li> <li>Always follow safety guidance of site manager.</li> </ul>
<ul style="list-style-type: none"> <li>Working machinery on site</li> </ul>	<ul style="list-style-type: none"> <li>We will all need strong footwear. We will all also need to wear hard hats and reflective jackets, but these won't add to the budget as the Site Manager has agreed to provide them.</li> </ul>
<ul style="list-style-type: none"> <li>Other control measures</li> </ul>	<ul style="list-style-type: none"> <li>Aware of location of emergency services</li> <li>Availability of first aid in Site Managers cabin, site manager trained first aider</li> </ul>

All risks sufficiently minimised/controlled? Y

Name of Assessor Sally Ahmed	Signature: <i>Sally Ahmed</i>	Date: 9 March 2016
Assessment agreed by tutor or location contact (Name):	Signature: <i>John Williams</i>	Date : 9 March 2017

**Assessor comments:**

Documentation was completed in situ and has a high level of detail and accuracy as expected towards distinction grade

**External Contributor Release/Contact Form****Details**

Name John Williams on behalf of ABS Waste Disposal  
Telephone 0121 555 0123  
eMail: [John.Williams@ABSWaste.mail.com](mailto:John.Williams@ABSWaste.mail.com)

I agree to perform in the programme titled:

**Recycling and You**

being made by **Miss Sally Ahmed & crew**  
from **East Smethwick College**.

I agree that the film may be shown or exhibited in any media or territory at any time as required by East Smethwick College.

I understand that no fee is payable for this performance and that I have no further claim on East Smethwick College or any person associated with this production.

Contributor

**Signed** *John Williams*  
**Print** John Williams  
**Date** 9 March 2017

Producer

**Signed** *Ms. S. Ahmed*  
**Print** Sally Ahmed  
**Date** 9 March 2017

## Contingency Plan

**Name:** Sally Ahmed

**Production:** Recycling and You

1. If any of my crew are not available (illness, family problems) we have a contingency to be able to work with a three person crew with people doubling up on roles.
2. If the weather is really poor on my planned date for shooting I have agreed a second shoot date of 16 April.
3. We have a spare SD card in case the first one fails, and we are near to a shopping centre with a shop that sells them open until 4pm on Sundays. If the equipment breaks down on location I have arranged to borrow a camera from my uncle as back up. This is not as good as the school camera but it will mean that we can still film.
4. If I overrun on my filming I will use the contingency filming day the following week.
5. If I do not have enough time to complete my editing I will try to book another day or two in the edit suite.
6. I have allocated 10% of my budget for contingency in case I have any costs that I have not thought about.
7. If the buses aren't running my mum has agreed she will drive the crew to the site.

**Assessor comments:**

**Well thought through contingency planning demonstrates professional practice**

## Equipment Booking form

Date needed	Booked out at	Kit	Staff sign	Student sign	Date to be returned	Booked in at	Staff sign	Student sign
6 April	9.15am	Canon 650 DSLR	G. N	S. Ahmed	10 April	4:30pm	G. N	S. Ahmed
6 April	9.15am	Tripod	G. N	S. Ahmed	10 April	4:30pm	G. N	S. Ahmed
6 April	9.15am	External mic	G. N	S. Ahmed	10 April	4:30pm	G. N	S. Ahmed
6 April	9.15am	Portable lighting kit	G. N	S. Ahmed	10 April	4:30pm	G. N	S. Ahmed

I understand that I am responsible for the costs of any loss or damage to the equipment whilst in my possession.

**Signed**            *Ms. S. Ahmed*  
**Print**             **Sally Ahmed**  
**Date**             **10 March 2017**

Countersigned (Parent – if under 18)

**Signed**  
**Print**  
**Date**

**Assessor comments:**

***'Booking the camera out in advance demonstrates effective forward planning to ensure equipment is available when needed'***

**Meeting Record Sheet 3**

<p><b>Date:</b> 20<sup>th</sup> March 2017      <b>Time:</b> 9.30 am  <b>Place:</b> Room A6</p> <p><b>Present:</b> Sally (Chair), Robert, Claire, Sarah</p> <p><b>Apologies for absence:</b> none  <b>Minutes recorded by :</b> Robert</p>	
Issue discussed	Decision/ Person Responsible for action
<p>Updated on planning</p> <p>final details for the location shoot day</p>	
<p>Final details for the location shoot day</p> <p>We googled the bus timetables on Sundays and the buses are every 20 minutes, the 8.40 bus will get us to the recycle plant by 9.10, if we miss that the next one will get us there at 9.30am</p> <p>Claire will go to Sally’s house for 8.15 to help carry equipment and all meet 8.30am at bus stop outside college gates</p> <p>Sally will bring the equipment but it was agreed everyone would pay their own bus fares and bring a packed lunch. Crew would need to wear sensible clothing and strong footwear.</p> <p>Mr. Williams is expecting us between 9.15 and 9.30 but we will aim to be early if possible as he says it gets busy by 12.30 and we need at least two hours to film. If we are running late we have his mobile number.</p>	<p><b><u>Equipment</u></b> - Sally</p> <p>Personal equipment, travel money, food and clothing –all</p> <p><b><u>Meet</u></b> 8.30 college gates for 8.40 bus</p> <p>All have a list of each other’s mobile numbers.</p>
<p>The meeting finished at 10.30am.</p>	

**Assessor comments:**

***‘Discussion of contingencies demonstrates highly effective forward planning’***

## Call Sheet

<b>Recycling and You</b>	<b>Filming date:</b> 9 April 2017
DIRECTOR: Sally Ahmed	LOCATION CALL: 9.30
PRODUCER: Sally Ahmed	EST WRAP: 12.30
LOCATION (S): ABS Waste Disposal West Bromwich  <b>Access to location via:</b> A467 and access gates via security	LOCATION CONTACTS: <b>Name and number of location contact:</b> John Williams Site Manager 0121 555 0123

### NOTES ON MEETING/PRODUCTION ARRANGEMENTS:

Claire will go to Sally's house for 8.15 to help carry equipment and all meet 8.30am at bus stop outside college gates

### CREW

NAME	ROLE	ADDITIONAL	CONTACT NO.	EMAIL
Sally	Director	Presenter	0121555****	sallyahmed@eastsmethickcollege.com
Claire	Camera operator		0121555****	claire@eastsmethickcollege.com
Sarah	Sound recording / reserve camera	Interviewee	0121555****	sarah@eastsmethickcollege.com
Robert	Production Assistant & safety	Interviewee	0121555****	robert@eastsmethickcollege.com

### RESOURCES

PROPS	RESPONSIBLE	EQUIPMENT	RESPONSIBLE
hard hats and reflective jackets	Site Manager has agreed to provide them.	Camera, lighting, Microphone, Tripod	Sally
		Lunches and bus fare	All

## Evaluation of Project Management

I think I managed the crew really well and made all of the decisions, and Robert, Claire and Sarah all helped out really well under my directions, especially Robert who did a lot of the running around and helped with the Recce.

Everyone was on time for meetings and everything went well on the day, we all turned up on time and didn't need to use any contingencies, so were all finished by noon. I would like to thank Mr. Williams who was really helpful, so have sent him a letter thanking him from us all.

I did most of the paperwork for the process and I think I was really good at doing the right thing at the right time. I think the topic of recycling will really engage young people. When I met with the client to discuss the idea they liked the idea and commissioned me to produce the Documentary. I wrote to manager of landfill site about filming and when I had no answer from manager of landfill site after a week I phoned, but the receptionist said manager was very busy but they have a policy of no filming due to safety considerations. I then phoned ABS Waste Disposal to find the name of the site manager and wrote to him at the recycle plant to ask permission to film. I got an email back from recycle plant giving permission to film and then contacted the Manager by telephone to organise date to meet with him and produce recce and risk assessment.

The next thing I created was a production schedule and budget to discuss these at the next crew meeting. At the meeting we discussed the progress I was making with my planning. I showed them my production schedules and asked them to put the date of my location shoot in their dairies Sunday 9<sup>th</sup> April. Robert agreed to come with me on the recce as production assistant for support and safety.

Robert and I met with John Williams of ABS and completed a recce and risk assessment. Mr. Williams agreed to be a contributor in the film so got him to sign permission form I pre – booked the camera I needed for the location shoot for 6<sup>th</sup> April to give me plenty of time to try it out and emailed John Williams to confirm the location shoot day Sunday 9<sup>th</sup> April. I also agreed that if the weather was poor we could also film the following week and I completed a contingency plan. We had a final crew meeting before the filming day and I created a call sheet so we didn't miss anything on the day and then took out the camera equipment to try it out before I went on location. I bought the SD cards but we each paid for our own transport.

It was a good job I brought an extra SD card as we decided to bring my uncle's camera along as well to be on the safe side but it meant on site we could use it to film the interviews from two different angles to give us more footage to choose from when editing. All this planning really helped to make sure everything went smoothly on the day.

### Assessor comments:

*'The impact of contingency planning helps demonstrate how Sally's knowledge and judgement has been effective in situ and supports a distinction grade for criteria BC. However the evaluation merely explains the process with reference to aspects of logistics, finance and the creative processes as required for a pass grade.'*

## Learner Assessment Submission and Declaration

This sheet must be completed by the learner and provided for work submitted for assessment.

<b>Learner name:</b> Sally Ahmed		<b>Assessor name:</b> Gary Norman	
<b>Date issued:</b> 4 Jan 2016	<b>Completion date:</b> 1 May 2017	<b>Submitted on:</b> 24 April 2017	
<b>Qualification:</b> Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production			
<b>Assessment reference and title:</b> The pre-production process			

Please list the evidence submitted for each task. Indicate the page numbers where the evidence can be found or describe the nature of the evidence (e.g. video, illustration).

Task ref.	Evidence submitted	Page numbers or description
1	Learner portfolio	Numbered pages 1 - 20
2	Evaluation of project management	Page 21
Comments for note by the Assessor:		

### Learner declaration

I certify that the work submitted for this assignment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.

**Learner signature:** *Ms. S. Ahmed* **Date:** 24 April 2017

ASSESSMENT RECORD SHEET			
<b>Programme</b>	Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media	<b>Learner name</b>	Sally Ahmed
<b>Assignment title</b>	Pre-production requirements	<b>Assessor name</b>	Gary Norman
<b>Unit no. &amp; title</b>	Unit 4: Pre-production Portfolio	<b>Targeted assessment criteria</b>	B.P3, B.P4, B.M3, C.P5, C.M4, BC.D2, D.P6, D.M5, D.D3
<b>Issue date</b>	4 January 2017	<b>Submission deadline</b>	1 May 2017
<b>First submission / resubmission?*</b>	First	<b>Date submitted</b>	24 April 2017
<b>Resubmission authorisation by Lead Internal Verifier*</b>	For Task 2 <i>J. Russell</i>	<b>Date</b>	8 May 2017
<p>* All resubmissions must be authorised by the <b>Lead Internal Verifier</b>. Only <b>one</b> resubmission is possible per assignment, providing:</p> <ul style="list-style-type: none"> <li>• The learner has met initial deadlines set in the assignment, or has met an agreed deadline extension.</li> <li>• The tutor considers that the learner will be able to provide improved evidence without further guidance.</li> <li>• Evidence submitted for assessment has been authenticated and accompanied by a signed and dated declaration of authenticity by the learner.</li> </ul> <p>**Any resubmission evidence <b>must</b> be submitted within 15 working days of receipt of results of assessment.</p>			
Targeted criteria	Criteria achieved? (Yes / No)	Assessment comments	
Unit 4/B.P3	Y	You have applied pre-production procedures competently to prepare for completion of pre-production tasks.	
Unit 4/B.P4	Y	You have carried out pre-production requirements appropriately for factual film	
Unit 4/C.P5	Y	You have produced a pre-production portfolio in an appropriate format to enable the planning and delivery of a specific factual film.	
Unit 4/B.M3	Y	You have managed pre-production procedures and requirements effectively for a factual film	

Unit 4/ C.M4	Y	You have produced and maintained an organised and systematic pre-production portfolio to enable effective planning and delivery of a factual film.
Unit 4/ BC.D2	Y	Well done, your portfolio shows how you have managed pre-production procedures consistently to produce comprehensive pre-production planning material, showing professional practice throughout.
Unit 4/ D.P6	Y	You have explained how logistics, finance and the creative processes were project managed during pre-production.
Unit 4/ D.M5	N	You have not analysed the project management of your media product with reference to specific elements of pre-production, or made any recommendations for improvements to the project management process.
Unit 4/ D.D3	N	You have not evaluated the effectiveness of the project management, referring to its impact on pre-production.

**General comments**

You have worked really independently on this project and managed your team in a professional manner. However, the evaluation of your project management has impacted on your overall grade

You have been given the opportunity to resubmit task two which requires you to analyse the project management of your media product with reference to specific elements of pre-production and evaluate the effectiveness of the project management, referring to its impact on pre-production.

<b>Assessor declaration</b>	I certify that the evidence submitted for this assignment is the learner's own. The learner has clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.		
<b>Assessor signature</b>	<i>G. Norman</i>	<b>Date</b>	8 May 2017
<b>Learner comments</b>	I am happy with my grade D2. I will look carefully at my grade for M5 and D3 and try to make this better.		
<b>Learner signature</b>	<i>Ms. S. Ahmed</i>	<b>Date</b>	8 May 2017

# Unit 2: Working in the Creative Media Industry

Level: **3**

Unit type: **Internal**

Guided learning hours: **90**

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## Unit in brief

Learners will explore employment and job opportunities in the creative digital media sector. They will produce material to support a career and be able to network effectively.

## Unit introduction

The media industry supports a range of job roles and opportunities so it is important that you understand the nature of the industry in which you will be looking for work. The media industry offers a variety of career opportunities across practical applications, logistics and administration. The industry recruits people using a variety of methods, employees can use a wide range of methods to gain employment.

In this unit, you will learn about the structure of the media industries and the career opportunities within them. You will investigate a specific sector and the job roles it offers, developing a profile that will provide a potential employer with information about your skills. You will also develop effective networking skills that will help you to create links with potential employers.

You will develop your job application skills and reflect on career progression or progression through to higher education.

## Learning aims

In this unit you will:

- A** Understand employment and career opportunities in the media sector
- B** Understand the structure and job roles in a media sector
- C** Produce profiles to gain employment in the media sector
- D** Use networking techniques to explore employment opportunities in the media sector.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<p><b>A</b> Understand employment and career opportunities in the media sector</p>	<p><b>A1</b> Job roles in the media sector  <b>A2</b> Recruitment in the media sector  <b>A3</b> Contracts of employment  <b>A4</b> Finding employment opportunities  <b>A5</b> Interview techniques  <b>A6</b> Increasing job opportunities  <b>A7</b> Professional behaviour</p>	<p>A report in an appropriate format on the range of job roles available in the media industries. To include: practical job roles as well as management and logistics roles, recruitment activities in the media industry, the nature of contracts of employment.</p> <p>Explanation of relevant activities to find employment in the media industries.</p> <p>Evidence of understanding of the professional behaviour required for working in the media industries.</p>
<p><b>B</b> Understand the structure and job roles in a media sector</p>	<p><b>B1</b> Structure of a media sector  <b>B2</b> Career opportunities in a media sector  <b>B3</b> Ethical issues for employees in a media sector  <b>B4</b> Legal issues for employees in a media sector</p>	<p>A report in an appropriate format, to demonstrate: understanding of the structure of a media sector in which learners may work, information on the ways in which the sector is structured, the potential career opportunities in that sector.</p> <p>Consideration of the ethical and legal issues inherent in a career in the chosen media sector.</p>
<p><b>C</b> Produce profiles to gain employment in the media sector</p>	<p><b>C1</b> Curriculum vitae (CV) preparation  <b>C2</b> Portfolio development  <b>C3</b> Electronic portfolio  <b>C4</b> Networking opportunities</p>	<p>Use understanding and knowledge of employment structures and opportunities to produce material to demonstrate skills.</p> <p>Learners will produce a range of profiles that match their career intention in the media industries.</p>
<p><b>D</b> Use networking techniques to explore employment opportunities in the media sector</p>	<p><b>D1</b> Making contacts  <b>D2</b> Using social media</p>	<p>Evidence of ability to network in order to explore employment opportunities.</p> <p>Record of networking activities in the form of a report or blog.</p>

## Content

### Learning aim A: Understand employment and career opportunities in the media sector

#### A1 Job roles in the media sector

- Creative – producers, directors, camera operators, sound recordists, picture and sound editors, writers, scriptwriters, designers, photographers.
- Technical – lighting operators, set designers, riggers, data wranglers.
- Editorial – journalists, sub-editors, picture editors, editors.
- Marketing.
- Managerial – team leading, managing creative process, managing technical process.
- Administrative – managing logistics, managing locations.
- Legal – ensuring compliance, managing legal risk, managing permissions, reviewing final product to ensure there is no breach of legal issues.
- Financial – raising finance, controlling budgets, managing accounts.

#### A2 Recruitment in the media sector

- National press – Guardian media.
- Trade press – broadcast, campaign.
- Networking.
- Social media.
- Personal contacts.
- Word of mouth.
- Employment websites.
- Personal websites.

#### A3 Contracts of employment

- Full-time contract.
- Part-time contract.
- Casual labour.
- Temporary.
- Permanent.
- Voluntary.
- Freelance and self-employment:
  - taxation, national insurance
  - self-promotion – marketing
  - funding – grants, crowdfunding, funding streams, private investment.

#### A4 Finding employment opportunities

- Show reel – on social media, on website.
- Portfolio – on social media, on website.
- Website – CV, portfolio, gallery of work, links to client work, feedback from clients.
- Social media – examples of work.
- CV – experience, range of skills, education.
- Letters of application – using correct language and terminology.
- References – from previous clients or employers.

#### A5 Interview techniques

- Self-presentation – dress code, interpersonal skills.
- Interview techniques – language, tone, eye-to-eye contact, seating, body language.

### **A6 Increasing job opportunities**

- Education and training – updating technical and professional skills.
- Work experience – local media, national media, international media.
- Work shadowing.
- Continuing professional development (CPD) – developing new skills.
- Updating records of employment – CV, blog, show reel on the internet, own website.

### **A7 Professional behaviour**

- Professionalism – timekeeping, personal appearance, reliability.
- Managing own activities – maintaining a calendar or diary, compiling accounts, marketing freelance work.
- Maintaining skills – updating technical skills, understanding new technology.
- Contribution to team projects.
- Communication skills – with colleagues, with client, with customer.

## **Learning aim B: Understand the structure and job roles in a media sector**

### **B1 Structure of a media sector**

- The sectors in the media industries – film, television, radio, animation, interactive media, publishing, press, computer games, advertising and marketing.
- The structure – public service media, commercial media, independent media, vertical integration, horizontal integration, cross-media, multi-platform, multinational.

### **B2 Career opportunities in a media sector**

- Nature of the industry – television, radio, film, publishing, press, advertising, computer games.
- Size of the industry.
- Ownership in the industry – private, public service, independents, multinationals, conglomerates.
- Regulation – mergers and takeovers, licences and franchises.
- Finance, e.g. advertising income, licence fees.
- Organisational structures:
  - management structure – controlling process, controlling personnel, controlling distribution
  - creative structure, e.g. developing ideas, creating content, editing content
  - technical structure, e.g. preparing equipment, deploying equipment, maintaining equipment
  - administration structure, e.g. logistics, contracts, managing deployment of personnel
  - distribution structure, e.g. marketing of the product, managing distribution process.

### **B3 Ethical issues for employees in a media sector**

- Representation of groups or individuals.
- Representations of religious beliefs.
- Use of language.
- Accessibility.
- Codes of professional practice (in force at the time of teaching).

**B4 Legal issues for employees in a media sector**

- Content – representation of people or groups, defamation, watershed, language, stereotyping individuals or groups, incitement to commit crimes.
- Interpretation and application of laws relating to media (in force at the time of teaching).
- Copyright – images, music.
- Intellectual property.
- Libel.
- Privacy.

**Learning aim C: Produce profiles to gain employment in the media sector****C1 Curriculum vitae preparation**

- Paper-based.
- Web-based.
- Contact details.
- Employment history.
- Skills inventory.
- Personal skills.

**C2 Portfolio development**

- Hard copy.
- Online.
- Examples of experimental work.
- Examples of finished work.
- Examples of exhibition work.

**C3 Electronic portfolio**

- Online.
- DVD.
- Website.
- Social media links.
- Show reel.
- Streaming links – Facebook®, Vimeo®.

**C4 Networking opportunities**

- Word of mouth – previous work, work experience.
- Conferences – presenting, interviewing, presenting, dress appropriately.
- Business cards – hard copy, e-cards.
- Leaflets – at events, in local outlets.
- Advertising campaign – local media, social media, business to business.

**Learning aim D: Use networking techniques to explore employment opportunities in the media sector****D1 Making contacts**

- Contact lists – in diary format, on a blog.
- Face-to-face events.
- Business development meetings.
- Business exhibitions.
- Talking.
- Create a blog.
- Email.
- Telephone contacts.
- Interviews – interview goals, ask questions, seek advice, make an impression.

**D2 Using social media**

- Photo hosting sites.
- Own website.
- Facebook.
- Twitter®.
- LinkedIn®.
- Maintain social media contacts.
- Grading connections for quality.
- Removing unnecessary contacts.
- Confirm authenticity of contacts.
- Online security and privacy.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand employment and career opportunities in the media sector</b>		<b>A.D1</b> Demonstrate comprehensive understanding of job roles, recruitment, contracts of employment and professional behaviour in the media sector.
<b>A.P1</b> Explain roles and recruitment in the media sector.	<b>A.M1</b> Analyse job roles, recruitment, contracts of employment and professional behaviour in the media sector.	
<b>A.P2</b> Explain contracts of employment and employment opportunities in the media sector.		
<b>A.P3</b> Explain professional behaviour in the media sector.		
<b>Learning aim B: Understand the structure and job roles in a media sector</b>		<b>B.D2</b> Demonstrate comprehensive understanding of the structure, career opportunities and legal and ethical issues in a specific media sector.
<b>B.P4</b> Explain the structure of a media sector and career opportunities within it.	<b>B.M2</b> Analyse the structure of one media sector and associated career opportunities in that sector.	
<b>B.P5</b> Explain legal and ethical issues when working in a media sector.		
<b>Learning aim C: Produce profiles to gain employment in the media sector</b>		<b>C.D3</b> Produce a sophisticated CV, portfolio and electronic profile with creative presentation for a specific media role.
<b>C.P6</b> Produce a relevant CV for a specific media role.	<b>C.M4</b> Produce an appropriate CV and portfolio with effective presentation for a specific media role.	
<b>Learning aim D: Use networking techniques to explore employment opportunities in the digital media sector</b>		<b>D.D4</b> Use comprehensive networking and social networking techniques effectively to make contacts for employment.
<b>D.P7</b> Use networking techniques competently to make initial contacts for employment.	<b>D.M5</b> Use relevant networking and social media techniques appropriately to make contacts for employment.	
<b>D.P8</b> Use social media networks competently to develop contacts for employment.		

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of four summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.P3, A.M1, A.D1)

Learning aim: B (B.P4, B.P5, B.M2, B.M3, B.D2)

Learning aim: C (C.P6, C.M4, C.D3)

Learning aim: D (D.P7, D.P8, D.M5, D.D4)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to a range of examples of job roles in the creative media sector, media related journals and employment websites. Access to professionally produced profiles, such as curriculum vitae, websites and electronic portfolios would be advisable across all media platforms. They will require access to social media platforms. Opportunities to visit media related businesses and exhibitions such job fairs would be beneficial.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners will clearly identify job roles in the media sector, providing a wide range of examples, and clearly identifying what these roles involve. They will demonstrate a sophisticated understanding of the ways in which the media industry recruits employees and the range of contracts available, including freelance working. Learners will have a sophisticated understanding of how they could find employment, providing examples of the range of techniques they could use. They will demonstrate a comprehensive understanding of interview techniques and the ways to increase their job opportunities. They will demonstrate a sophisticated understanding of the need for professional behaviour and how to maintain their skills.

**For merit standard,** learners will identify some job roles in the media sector, providing a range of examples, and analysing what these roles involve. They will demonstrate a clear understanding of the ways in which the media industry recruits employees and the range of contracts available, including freelance working. Learners will have a clear understanding of how they could find employment, providing some examples of the range of techniques they could use. They will demonstrate a clear understanding of interview techniques and analyse the ways in which they could increase their job opportunities. They will demonstrate a clear understanding of the need for professional behaviour and how to maintain their skills.

**For pass standard,** learners will identify a limited number of job roles in the media sector, providing a small range of examples, and with some explanation of what these roles involve. They will demonstrate some understanding of the ways in which the media industry recruits employees and the range of contracts available in the media industries, including freelance working. Learners will understand how they could find employment, providing limited examples of the range of techniques they could use. They will demonstrate some understanding of interview techniques and the ways in which they could increase their job opportunities. They will demonstrate some understanding and explanation of the need for professional behaviour and how to maintain their skills.

#### Learning aim B

**For distinction standard,** learners will demonstrate a sophisticated and comprehensive understanding of the structure and job roles of a chosen media sector, choosing one that interests them. They will discuss the range of roles available and the ways in which they integrate into the organisational structure. Learners will demonstrate a sophisticated and comprehensive understanding of the ethical and legal issues for employees in their chosen media sector.

**For merit standard,** learners will demonstrate clear understanding of the structure and the job roles of a chosen media sector and be able to find associated career opportunities in that sector, choosing one that interests them. They will research the roles available and the ways in which they integrate into the organisational structure. Learners will demonstrate a clear understanding of the ethical and legal issues for employees in their chosen media sector.

**For pass standard,** learners will demonstrate some understanding of the structure of a chosen media sector and explain some of the job roles, albeit they may have chosen a sector at random rather than one that interests them. They will identify some of the roles available and explain some of the ways in which they integrate into the organisational structure. Learners will explain the ethical and legal issues for employees in their chosen media sector.

### Learning aim C

**For distinction standard,** learners will effectively plan for the production of a profile for gaining a role in the media sector. They will produce a sophisticated CV that details accurately their achievements and experiences and develop a sophisticated portfolio, using an appropriate method to record and display their work. They will produce an electronic portfolio or show reel, demonstrating their skills in an appropriate manner as well as a sophisticated approach to networking. They will produce evidence of their skills in undertaking networking opportunities.

**For merit standard,** learners will plan for the production of a profile for gaining a role in the media sector. They will produce an appropriate CV that details accurately their achievements and experiences and develop a portfolio, using an appropriate method to record and display their work. They will produce an electronic portfolio or show reel, demonstrating their skills as well as an approach to networking that is appropriate. They will produce evidence of their skills in undertaking networking opportunities.

**For pass standard,** learners will produce simplistic plans for the production of a profile for gaining a role in the media sector. They will produce a relevant CV with limited detail of achievements and experiences. They will develop a simplistic relevant portfolio, using an appropriate method to record and display their work. They will produce a relevant electronic portfolio or show reel, demonstrating their skills in a limited manner as well as a simplistic approach to networking. They will produce limited evidence of their skills in undertaking networking opportunities.

### Learning aim D

**For distinction standard,** learners will use a wide range of skills to make contacts in the media sector, identifying and comprehensively using a wide range of methods. They will demonstrate a sophisticated and comprehensive approach to using social media in order to raise their profile in the media industries.

**For merit standard,** learners will use a range of skills to make contacts in the media sector, identifying and using a range of methods. They will demonstrate some approaches to using social media in order to raise their profile in the media industries.

**For pass standard,** learners will use a limited range of skills to make contacts in the media sector, identifying and using a limited range of methods. They will demonstrate simplistic approaches to using social media in order to raise their profile in the media industries.

### Links to other units

This unit links to:

- Unit 6: Media Campaign
- Unit 7: Media Enterprise
- Unit 22: Interviewing Techniques.

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This unit would benefit from employer involvement in the form of:

- guest speakers
- opportunities to visit suitable businesses and exhibitions.

## BTEC Assignment Brief

<b>Qualification</b>	Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production
<b>Unit number and title</b>	<b>Unit 2: Working in the Creative Media Industry</b>
<b>Learning aim(s)</b> (For NQF only)	<b>A:</b> Understand employment and career opportunities in the media industries <b>B:</b> Understand the structure and job roles in a media sector
<b>Assignment title</b>	Structure of a Media Sector
<b>Assessor</b>	
<b>Issue date</b>	
<b>Hand in deadline</b>	

<b>Vocational Scenario or Context</b>	<p><i>Creative Futures</i> is a recruitment agency that specialises in the media industries. They have launched a website aimed at students in schools, colleges and universities who want to work in the media industries. The website is designed to inform students about the nature of the media industry and how to find employment in the dynamic media work environment.</p> <p><i>Creative Futures</i> are going to produce resources for each of the different media sectors. The resource will provide detailed information on the structure and job roles within a media sector and the legal and ethical considerations which are particular to this.</p> <p><i>Creative Futures</i> are asking for contributions to the website and the best submissions will be uploaded to the site. They want to encourage a creative approach to the contributions, that will engage young people and you need to choose the best format for your submission. Your report could take the form of a blog or audio/ visual presentation or game.</p>
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<b>Task 1</b>	Give an overview of the media industries. Identify the different sectors and provide comprehensive detail on the range of products that each sector produces. This will form the first part of your report to inform students about media sectors and products.
<b>Task 2</b>	Select one media sector that you would most like to work in: <i>film, television, radio, animation, interactive media, publishing, press, computer games, advertising, marketing.</i>

	<p>Consider the skills you have developed in your production units in order to determine which media sector interests you or in which you would like to work. For your chosen sector produce a detailed section of your report that covers that sector. Your report should cover the nature and size of the industry:</p> <p>Who are the major players?</p> <p>How is the industry financed?</p> <p>What are the legal and ethical considerations that effect the sector?</p> <p>What is the organisational structure of the sector and the various roles within them:</p> <ul style="list-style-type: none"> <li>○ management structure – controlling process, controlling personnel, controlling distribution associated with roles such as producers</li> <li>○ creative structure – e.g. developing ideas, creating content, editing content associated with roles such as writers, artists and designers</li> <li>○ technical structure – e.g. preparing equipment, deploying equipment, maintaining equipment associated with roles such as camera and sound operators</li> <li>○ administration structure –e.g. logistics, contracts, managing deployment of personnel, associated with roles such as runners and studio assistants</li> <li>○ distribution structure – e.g. marketing of the product, managing distribution process associated with roles such as marketing officers and advertising executives</li> </ul>
<b>Task 3</b>	<p>Produce case studies and conduct interviews with employees within your chosen sector to contextualise your report and explore the different roles and challenges that make employment in your sector so appealing and challenging.</p> <p>How are people employed in the sector? Are they freelance? Or self-employed?</p> <p>How do they find employment in the sector? Word of mouth? Online profiles? Recruitment agencies? Job advertisements? Message boards?</p> <p>What are the challenges? Copyright law? Ethical</p>

	considerations? What are the pitfalls? Social media profiles? Professional behaviour and expectations? What are the best aspects of their role?
<b>Checklist of evidence required</b>	Written report or Interactive report, for example: <ul style="list-style-type: none"> <li>○ a blog</li> <li>○ e-book</li> <li>○ presentation</li> <li>○ video</li> <li>○ e-portfolio.</li> </ul>

**Criteria covered by these tasks:**

Unit/Criteria reference	To achieve the criteria you must show that you are able to:
<b>2/A.D1</b>	Demonstrate comprehensive understanding of job roles, recruitment, contracts of employment and professional behaviour in the media industries.
<b>2/A.M1</b>	Analyse job roles, recruitment, contracts of employment and professional behaviour in the media industries.
<b>2/A.P1</b>	Explain roles and recruitment in the media industries.
<b>2/A.P2</b>	Explain contracts of employment and employment opportunities in the media industries.
<b>2/A.P3</b>	Explain professional behaviour in the media industries.
<b>2/B.D2</b>	Demonstrate comprehensive understanding of the structure, career opportunities and legal and ethical issues in a specific media sector.
<b>2/B.M2</b>	Analyse the structure of one media sector and associated career opportunities in that sector.
<b>2/B.M3</b>	Investigate career opportunities and the impact of legal and ethical issues on employment.
<b>2/B.P4</b>	Explain the structure of a media sector and career opportunities within it.
<b>2/B.P5</b>	Explain legal and ethical issues when working in a media sector.

<b>Sources of information to support you with this Assignment</b>	<b>Textbooks</b> <ul style="list-style-type: none"> <li>• Lotz A, Havens T – Understanding Media Industries (Oxford University Press, 2011) ISBN 9780195397673</li> <li>• Branston G, Stafford R – The Media Student’s Book (Taylor &amp; Francis, 2010), ISBN 978-0415558426</li> <li>• Davies R, Sigthorsson G – Introducing the Creative Industries: From Theory to Practice (Sage, 2013) ISBN 978-1849205733</li> </ul>
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	<p><b>Websites</b></p> <ul style="list-style-type: none"> <li>• <a href="http://www.creativeskillset.org">www.creativeskillset.org</a> – Skillset, the Sector Skills Council for the creative media sector</li> <li>• <a href="http://www.aimhighersw.ac.uk/wbl.htm">www.aimhighersw.ac.uk/wbl.htm</a> – work-based learning guidance</li> <li>• <a href="http://www.vocationallearning.org.uk">www.vocationallearning.org.uk</a> - Learning and Skills Network</li> <li>• <a href="http://www.gamasutra.com">www.gamasutra.com</a> - website on games development industry with industry news, jobs, education, run by Game Developer magazine</li> <li>• <a href="http://www.theguardian.com/uk/media">www.theguardian.com/uk/media</a> – Media Guardian</li> <li>• <a href="http://www.bbc.co.uk/learning/subjects/media_studies.shtml">www.bbc.co.uk/learning/subjects/media_studies.shtml</a> - BBC, online resource</li> </ul> <p><b>Journals</b></p> <ul style="list-style-type: none"> <li>• Trade journals – Broadcast, Campaign, Media Week</li> </ul>
<b>Other assessment materials attached to this Assignment Brief</b>	None



	<p><i>Creative Futures</i> have confirmed that to apply for a role in the media industries you will need to plan the production of a profile, including a CV, portfolio, electronic portfolio or show reel and undertake networking opportunities.</p>
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<b>Task 1</b>	<p>Select a specific job role in the media sector of your choice. Make sure that you choose a role that matches your career intentions in the media industries. You should consider the roles you have undertaken in your digital production work.</p> <p><i>Creative Futures</i> has confirmed that the media industries are looking for employees that can demonstrate a sophisticated approach to their profile. You should use the skills developed in your digital media work to produce effective and creative profiles materials.</p> <p>For that specific job role, create the following to provide a potential employer with relevant information about your skills:</p> <p>A Curriculum Vitae (CV):</p> <ul style="list-style-type: none"> <li>● paper-based</li> <li>● web-based</li> <li>● contact details</li> <li>● employment history</li> <li>● skills inventory</li> <li>● personal skills.</li> </ul> <p>A Portfolio:</p> <ul style="list-style-type: none"> <li>● hard copy</li> <li>● online</li> <li>● examples of experimental work</li> <li>● examples of finished work</li> <li>● examples of exhibition work.</li> </ul> <p>An electronic portfolio:</p> <ul style="list-style-type: none"> <li>● online</li> <li>● DVD</li> <li>● website</li> <li>● social media links</li> <li>● show reel</li> <li>● streaming links – Facebook, Vimeo.</li> </ul> <p>Examples of your understanding of how you would use</p>
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	networking opportunities to promote your skills
<b>Checklist of evidence required</b>	A CV An electronic portfolio and showreel
<b>Task 2</b>	<p>Networking is an important tool for raising your profile in the media industry. Considering the skills you have developed in digital media production, produce effective and comprehensive materials suitable for use in promoting through networking and social networking.</p> <p>You could employ the following networking techniques to promote your profile:</p> <ul style="list-style-type: none"> <li>• own website</li> <li>• Facebook</li> <li>• Twitter</li> <li>• LinkedIn</li> <li>• Contact lists</li> <li>• Attending face to face events</li> <li>• Attending business development meetings</li> <li>• Attending business exhibitions</li> <li>• Blogging</li> <li>• Contact - telephone, interviews, emails</li> </ul>
<b>Checklist of evidence required</b>	<p>Evidence of using networking techniques, for example:</p> <ul style="list-style-type: none"> <li>• Production log</li> <li>• Blog</li> <li>• A report</li> <li>• Presentation</li> <li>• Screen recordings</li> <li>• Audio/visual diaries.</li> </ul>
<b>Criteria covered by these tasks:</b>	
Unit/Criteria reference	To achieve the criteria you must show that you are able to:
<b>2/C.D3</b>	Produce a sophisticated CV, portfolio and electronic profile with creative presentation for a specific media role.
<b>2/C.M4</b>	Produce an appropriate CV and portfolio with effective presentation for a specific media role.
<b>2/C.P6</b>	Produce a relevant CV for a specific media role.
<b>2/D.D4</b>	Use comprehensive networking and social networking techniques effectively to make contacts for employment
<b>2/D.M5</b>	Use relevant networking and social media techniques appropriately to

	make contacts for employment.
<b>2/D.P7</b>	Use networking techniques competently to make initial contacts for employment.
<b>2/D.P8</b>	Use social media networks competently to develop contacts for employment.

<b>Sources of information to support you with this Assignment</b>	<p><b>Textbooks</b></p> <ul style="list-style-type: none"> <li>• Baylis P, Freedman A, Procter N et al – BTEC Level 3 National Creative Media Production, Student Book (Pearson, 2010) ISBN 978-846906725</li> <li>• Baylis P, Freedman A, Procter N et al – BTEC Level 3 National Creative Media Production, Teaching Resource Pack (Pearson, 2010) ISBN 978-846907371</li> <li>• Baylis P, Holmes P, Starkey G – BTEC National in Media Production (Heinemann Educational, 2007) ISBN 978-0435499198</li> <li>• Deuze, M – Media Work (Wiley, 2007) ISBN 978-0745639253</li> <li>• Lotz A, Havens T – Understanding Media Industries (Oxford University Press, 2011) ISBN 9780195397673</li> <li>• Branston G, Stafford R – The Media Student’s Book (Taylor &amp; Francis, 2010), ISBN 978-0415558426</li> <li>• Holt J, Perren A – Media Industries: History, Theory, and Method (Wiley Blackwell, 2009) ISBN 978-1405163422</li> <li>• Davies R, Sigthorsson G – Introducing the Creative Industries: From Theory to Practice (Sage, 2013) ISBN 978-1849205733</li> </ul> <p><b>Websites</b></p> <ul style="list-style-type: none"> <li>• <a href="http://www.creativeskillset.org">www.creativeskillset.org</a> – Skillset, the Sector Skills Council for the creative media sector</li> <li>• <a href="http://www.aimhighersw.ac.uk/wbl.htm">www.aimhighersw.ac.uk/wbl.htm</a> – work-based learning guidance</li> <li>• <a href="http://www.vocationallearning.org.uk">www.vocationallearning.org.uk</a> - Learning and Skills Network</li> <li>• <a href="http://www.gamasutra.com">www.gamasutra.com</a> - website on games development industry with industry news, jobs, education, run by Game Developer magazine</li> <li>• <a href="http://www.theguardian.com/uk/media">www.theguardian.com/uk/media</a> – Media Guardian</li> <li>• <a href="http://www.bbc.co.uk/learning/subjects/media_studies.shtml">www.bbc.co.uk/learning/subjects/media_studies.shtml</a> - BBC, online resource</li> </ul> <p><b>Journals</b></p> <ul style="list-style-type: none"> <li>• Trade journals – Broadcast, Campaign, Media Week</li> </ul>
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<b>Other assessment materials attached to this Assignment Brief</b>	None
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## WORK EXPERIENCE

### DIGITAL DESIGNER

*Lincs Design | 2018*

I spent my work experience week as a Digital Designer at the Lincs Design agency, based in Louth. I gained valuable experience of the media production process, working mainly on ideas for a website to celebrate the tenth anniversary of the Louth Art Trail. Lincs Design were commissioned by Louth District Council to create a website to promote the Louth Art Trail and I was heavily involved in a major project involving photography, graphic design, web page design and construction. It was an opportunity to develop my understanding of how design combines with HTML, CSS and JavaScript to create an effective web product.

### VOLUNTEER

*Renew | 2016-ongoing*

I originally became a volunteer at Renew to achieve my DofE Award. However, when they learnt about my media skills, they employed me to design a series of print and interactive resources to promote the Renew business, which is a registered charity. I used my skills in Photoshop, InDesign and Dreamweaver to create a series of flyers and a website for Renew. The opportunity to create marketing materials for a genuine charity like Renew was a chance to work under the pressure of strict deadlines to produce a high quality media product that helped to establish Renew within the community. The website is still live and the print materials help to bring repeat business to Renew.

### SALES REPRESENTATIVE

*Musicality | 2014-2015*

I worked as a Sales Representative at music store Musicality every Saturday for nearly twelve months between 2011 and 2012. My responsibilities included serving customers, handling cash, stock rotation and supporting with the marketing of the store. I was responsible for designing a leaflet to be distributed throughout the town and also played a valuable role in the design and production of a website for Musicality.

## PERSONAL SKILLS

### Communication Skills

Throughout my time as a media student and practitioner, I have played a significant role in collaborative outcomes. I am an effective team player, capable of taking a leading role when necessary to lead the group to a positive outcome. I am easy going and find it easy to establish positive working relationships with colleagues from different backgrounds and I have no problem moving between verbal, written and electronic communication methods.

### Organisational Skills

One of my most valuable skills as a media practitioner is the ability to prioritise and organise my workload. I often have to work to interim and final deadlines on projects and I am confident in my ability to create, maintain and update schedules as necessary to ensure that I am as productive as possible. I also enjoy the creative process from design to testing and am able to share production paperwork and documentation within a team to improve efficiency.

## SKILLS INVENTORY

*I have a wide range of skills in design software such as Illustrator, Photoshop, InDesign and Dreamweaver. I am also experienced in combining HTML, CSS and JavaScript within web design.*

### TECH SKILLS

HTML/CSS	<div style="width: 100%; height: 10px; background-color: black;"></div>
Adobe Photoshop	<div style="width: 95%; height: 10px; background-color: black;"></div>
Adobe InDesign	<div style="width: 90%; height: 10px; background-color: black;"></div>
Adobe Illustrator	<div style="width: 85%; height: 10px; background-color: black;"></div>
JavaScript	<div style="width: 70%; height: 10px; background-color: black;"></div>
Adobe Dreamweaver	<div style="width: 60%; height: 10px; background-color: black;"></div>

## ACHIEVEMENTS

### DUKE OF EDINBURGH

*Silver Award | 2011*

*I achieved my Silver Award through Volunteering at Renew, a local company.*

### PEER MENTOR

*Crawdale College | 2016*

*Supporting students in the lower school.*

## EDUCATION

### BTEC Level 3 Extended Diploma in Creative Digital Media Production

*Crawdale College Louth, Lincolnshire | 2018*

### GCSE and BTEC Qualifications

Drama	<b>A</b>
English	<b>B</b>
Maths	<b>B</b>
Art	<b>B</b>
Science	<b>C</b>
Art	<b>C</b>
RE	<b>C</b>
BTEC Level 2 Extended Certificate in Creative Media Production	<b>Distinction</b>

## REFERENCES

**MR M ELLIS**  
Crawdale College | Principal  
*m.ellis@cc.co.uk*

**SARAH WOZNIACK**  
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LS

simple & elegant design

by

**Laura Stevens**



websites



leaflets, brochures, magazines



graphic design



marketing



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Assignment 3: Creating a profile for employment in a media sector

## Learning Aim C4: Networking opportunities

### Business card

I designed a business card as part of my networking opportunities. I looked at several business cards for different designers before I started to design my own. I learnt that the best business cards:



- Used bold colours
- Kept to a simple design
- Didn't use too much writing
- Created an eye-catching design
- Used icons for location, phone, web, messaging



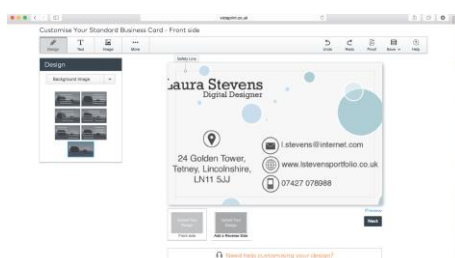
- Used different sizes of text to draw your attention to the most important information
- Could be portrait or landscape
- Used graphic elements

Using all of the information that I had learnt I made this business card for my networking:

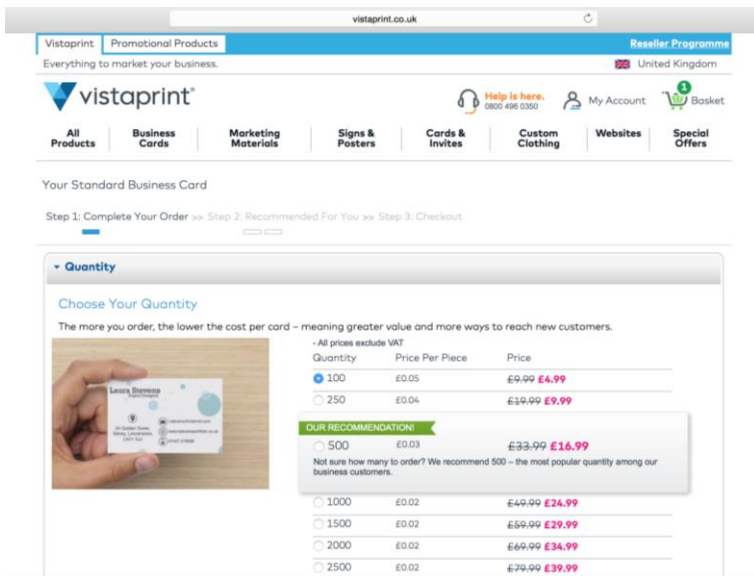


- The design is consistent with the colours and graphic elements in my eportfolio – the circles are a design theme that I intend to carry on using in my designs
  - My name stands out the most cause it is the largest font
  - Rockwell is the same font I used for my name in my eportfolio
  - I used icons for the location, mail, internet and mobile symbols – this makes it look more professional
- The design is simple and effective

I used [vistaprint.co.uk](http://vistaprint.co.uk) to print my business card.



Unfortunately, I didn't stick to the guidelines on the template business card that I used in Photoshop and so my business card design didn't fit in the box on vistaprint, so I had to redesign it – with a design for the back.



It cost me £4.99 for 100 business cards.

So far, I have left my business card:

- In the staff rooms of local schools
- On the notice boards of the local supermarkets
- In local shops, cafes and pubs

I also have the .pdf version of the business card and so I can hand it out or send it out to anyone who asks.

## Leaflet



I have also designed a leaflet to complement my business card and to increase my networking opportunities. There are times when a leaflet/flyer is more appropriate than a business card.

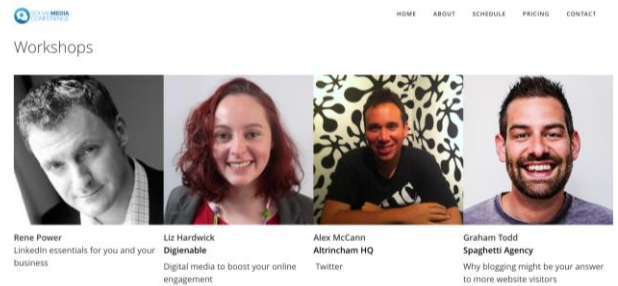
I have not yet had a chance to print out copies of my leaflet but when I do, I will hand them out at:

- Local shows e.g. The Mablethorpe Show, Lincoln Christmas Market, Louth International Food Festival, Louth Beer festival etc..
- Local Markets e.g. Louth, Spilsby and Alford
- Local shops e.g. clothes shops, sweet shops and electrical shops
- Entertainment venues e.g. Louth Jazz Club, cinemas, pubs
- Cafes and restaurants

## Conferences

Conferences are an opportunity to network. Unfortunately, most of the media conferences are aimed at professionals who already work in the media industry – such as the Social Media Conference in Manchester.

This is a chance for people who work in the media to meet other professionals, listen to presentations by people from companies such as the BBC and attend workshops. These workshops include how to use Twitter and blogging to help promote your business and they are run by media professionals. You have to pay to attend these conferences.



There are some conferences aimed at students, such as the MediaMagazine Student Conference. If I attended this it is mostly lectures by Media teachers but there may be a chance to network by talking to other media students and some of the lectures are given by Media professionals, so I could talk to them about how to network effectively.

## Advertising campaign

One way that I can network my skills is through social media. Facebook and Twitter both have advertising where you would pay to have your advert in targeted people's timelines.

However, people will probably ignore these or find them unwelcome because they are not from someone they follow.

A more effective way to use social media is to promote your business through your conversations. I will create a Twitter account for my business – Laura Stevens Designer – and only use it to follow relevant businesses, organisations and fellow designers, such as below:



This way I can build up followers, who are fellow professionals and organisations that I can learn from e.g. news skills and techniques and I may also gain new customers.

It is important not to use this same social media account for tweets to friends as this may appear unprofessional and it is not how to network effectively.

### **Word of mouth**

One example of word of mouth was where I was able to show my bosses at Renew (where I work as a Volunteer in the holidays) some of the leaflets and flyers that I designed for Musicality (a music shop in Louth). They were impressed and asked me to design print materials and a website for them, which are in my eportfolio.

Because the bosses at Renew are happy with the work I have done for them, then they are likely to say good things about my design work to other people that they know and I may get more work that way.

# Unit 10: Film Production – Fiction

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

This unit will focus on the process of producing a short narrative film or film extract that uses generic conventions.

## Unit introduction

Film production is becoming increasingly accessible with advances in portable, high quality and relatively low-cost equipment and software. The requirements of telling a story through the medium of film or video, and the discipline required to communicate this to an audience, remain as necessary as ever.

In this unit, you will investigate how conventions of narrative storytelling are used by filmmakers, looking at formats and generic conventions. You will then prepare for a film production by creating and gathering the materials and preparing the cast and crew. You will need to bring together a range of elements to successfully produce your product: camera, lighting, acting, direction and sound during the production phase, and successfully use post-production techniques to deliver a final outcome.

The introduction of more widely available software and less expensive high-quality equipment, such as DSLR cameras with the ability to shoot Full High-definition (HD) footage, as well as video streaming services, such as YouTube®, have opened up film production to many more people. It is now easier than ever for people to make independent fiction films and deliver them to an audience online. Independent filmmaking is also a growing area in the creative industries and in higher education, with many institutions offering the opportunity to study the various aspects of film production at a higher level.

## Learning aims

In this unit you will:

- A** Understand codes and conventions of fictional film production
- B** Produce material for a fictional film of a specified genre
- C** Apply post-production techniques to a fictional film utilising codes and conventions of a specified genre.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand codes and conventions of fictional film production	<b>A1</b> Narrative filmmaking – purposes, formats, narrative structures and visual storytelling <b>A2</b> Genre, audience and textual analysis	Analysis of a range of media texts and their use of narrative. Micro-analysis of visual storytelling for a specific genre. Analysis of formats and structural conventions.
<b>B</b> Produce material for a fictional film of a specified genre	<b>B1</b> Filming techniques <b>B2</b> Sourcing material for film production <b>B3</b> Production management	Image and sound footage. Camera sheets and sound sheets of logged material. Image and sound files collated into scenes and shots. Logged copyright free music and effects.
<b>C</b> Apply post-production techniques to a fictional film utilising codes and conventions of a specified genre	<b>C1</b> Post-production techniques <b>C2</b> Realisation of the production in relation to genre and conventions <b>C3</b> Music, sound effects and titles <b>C4</b> Final cut	Witness statement of post-production process. Final edited short genre film or film extract.

## Content

### Learning aim A: Understand codes and conventions of fictional film production

#### A1 Narrative filmmaking – purposes, formats, narrative structures and visual storytelling

- Formats and purposes:
  - short films for festivals, competitions, showcasing talent
  - feature length productions, entertainment, drama, political filmmaking
  - TV drama, issue-based narrative filmmaking
  - serial dramas, ongoing narrative development, recurring themes.
- Narrative structures:
  - cause and effect, motivation of protagonists, order of storytelling
  - narrative models and theory, e.g. disruption/struggle/resolution
  - characterisation, stereotypes, stock characters
  - open/closed, single strand/multi-strand structures, realist/anti-realist narrative.
- Visual storytelling:
  - *mise-en-scène* – establishing characters and settings through costume, setting, props, figure expression
  - camera – framing, angles, height and movement
  - lighting – side, overhead, under, use of shadows and colour.
- Sound:
  - diegetic and non-diegetic, use of music.

#### A2 Genre, audience and textual analysis

Fictional film productions are classified into genre, each with their own expectations of the audience.

- Genre and audience:
  - film genres, e.g. comedy, thriller, noir
  - generic characteristics
  - audience expectations
  - generic expectations and subversions; conventions.
- Textual analysis of media texts:
  - microanalysis of style: *mise-en-scène*, lighting, editing, audio camerawork
  - macroanalysis of genre, narrative, themes.

### Learning aim B: Produce material for a fictional film of a specified genre

#### B1 Filmmaking techniques

- Camera techniques:
  - framing: shot types (close-up, long shot, medium shot, medium long shot, medium close-up)
  - movement: pan, track, tilt, zoom, hand-held
  - height
  - focus
  - angles.
- Filming process:
  - master shot – establishing shot; set-ups within scenes
  - clapperboard
  - camera sheets – logging; scenes; shots; takes.

## **B2 Sourcing material for film production**

- Sourcing material for film production:
  - script
  - music
  - sound effects
  - library footage.
- Sound production techniques:
  - recording
  - sound files – storage and labelling
  - wild tracks
  - ambient sounds.
- Sound process:
  - sound sheets – logging scenes, shots, takes
  - logging wild tracks, effects and ambient sound.

## **B3 Production management**

You will need to organise your film shoot in terms of cast, crew and equipment.

- Production paperwork:
  - production schedule: deadlines and shooting schedule
  - location recce, logistics and risk assessments.
- Logistics:
  - cast list and contact details
  - call sheets – personnel, equipment, timings
  - equipment and studio/location hire.
- Professional practice:
  - working with actors – organisation, professionalism, collaboration, problem solving.

## **Learning aim C: Apply post-production techniques to a fictional film utilising codes and conventions of a specified genre**

### **C1 Post production techniques**

- Editing (image):
  - specified running time
  - continuity
  - transitions to form narrative, e.g. cuts, fades, dissolves
  - pace.
- Editing (sound):
  - transitions to form narrative, e.g. cuts, bridges, fades
  - dialogue as generic convention
  - music as generic convention.

### **C2 Realisation of the product in relation to genre and conventions**

- Generic conventions:
  - iconography – visual signifiers of genre
  - use of stylistic codes to support narrative
  - conforming to generic conventions
  - subversion of generic conventions
  - audio – diegetic and non-diegetic, relevant to genre, pace and mood.

**C3 Music, sound effects and titles**

Generic use of the following:

- titling conventions
- music
- sound effects.

**C4 Final cut**

- Exporting for playback – appropriate levels and files.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand codes and conventions of fictional film production</b>		
<p><b>A.P1</b> Explain the narrative codes and conventions of a fictional genre film.</p> <p><b>A.P2</b> Explain the stylistic codes and conventions of a fictional genre film with reference to its target audience.</p>	<p><b>A.M1</b> Compare the narrative and stylistic codes and conventions of fictional films of the same genre.</p>	<p><b>A.D1</b> Analyse the narrative and stylistic codes and conventions of different film genres using detailed examples to illustrate points.</p>
<b>Learning aim B: Produce material for a fictional film of a specified genre</b>		
<p><b>B.P3</b> Produce appropriate moving image footage for use in the making of fiction film of a specific genre.</p> <p><b>B.P4</b> Manage film production appropriately for a fiction film in a recognised genre.</p>	<p><b>B.M2</b> Produce creative material for use in the making of a fiction film of a specific genre.</p> <p><b>B.M3</b> Manage film production effectively and efficiently for a fiction film in a recognised genre.</p>	<p><b>B.D2</b> Consistently demonstrate organised, professional working practices when producing material for fiction film production.</p>
<b>Learning aim C: Apply post-production techniques to a fictional film utilising codes and conventions of a specified genre</b>		
<p><b>C.P5</b> Use editing techniques competently to create a fiction film production that complies with the codes and conventions of a genre.</p> <p><b>C.P6</b> Apply music and effects appropriately to a fiction film production within the codes and conventions of a genre.</p>	<p><b>C.M4</b> Use editing techniques effectively to create a narrative in a fiction film production within the codes and conventions of a genre.</p> <p><b>C.M5</b> Apply music and effects to enhance a fiction film with the codes and conventions of a genre.</p>	<p><b>C.D3</b> Use post-production techniques confidently to create a final production that is creative within the codes and conventions of a genre.</p>

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aim: B (B.P3, B.P4, B.M2, B.M3, B.D2)

Learning aim: C (C.P5, C.P6, C.M4, C.M5, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- the internet to source pre-recorded sound effects and music
- film scripts and screenplays (professional examples)
- PC or MAC computers
- open source or proprietary editing and post-production software
- suitable portable camera (DSLR/video camera), equipment and mountings (tripods, dolly, track etc.)
- portable lighting kits
- external microphones (for recording while filming).

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard**, learners will analyse the codes and conventions of fiction film production across a minimum of two extracts from two different genre feature films or two different entire short genre films. The analysis will include comment on narrative structure, such as how the two genres open or end and the stylistic codes that support the narrative and indicate the genres. There will be discussion on the differences between the genres and audience interpretation. For example, learners may indicate that the development of the horror genre has led to expectations of the audience being raised over time and so generic conventions may have to be subverted to catch the audience out. In the romantic genre, however, conventions are adhered to and are what the audience expects, such as happy ever after.

Learners will provide detail on the use of the techniques through a microanalysis of the extracts or films, discussing camera, use of dialogue, sound effects, background audio, lighting and editing. For example, they may write, 'The use of a 'floating camera' technique in this scene, where the operator uses a Steadicam® rather than tripod and the shot never quite settles, is disturbing for the audience and reinforces that all is not well in the scene. This reinforces the notion with the audience that they are watching a film in the horror genre.'

**For merit standard**, learners will make comparisons between two extracts or short films of the same genre and will comment on the similarity of the use of filmmaking techniques and the manner in which they communicate meaning to the audience. The work will be linked, for example learners may write, 'Both horror examples, though on the surface seem quite different, follow the same narrative pattern and contain the same techniques.' Learners will then illustrate the comparisons and may find one or two differences overall.

**For pass standard**, learners will produce two distinct pieces of work, one that explains film narrative and genres and one that analyses the use of techniques in a film scene from a recognisable, probably mainstream, genre (microanalysis). There will not be significant cohesion in linking codes with conventions. The first piece of work will explain the main characteristics of the genre (iconography) and the narrative techniques which make it typical, such as, 'The horror genre tends to use typical characters (the virgin hero or heroine as survivor, the monster/killer, the sinner who becomes the victim), and keeps the audience in suspense by revealing parts of the story little by little until the audience can piece it all together.' The second piece of work may comment on the stylistic codes in a simplistic way saying, for example, 'The dim lighting is to stop the audience feeling comfortable and the soundtrack is designed to shock the audience at times.' Overall the work will be superficial and descriptive.

## Learning aim B

For this learning aim it is important that learners have the opportunity to manage the filming of an entire scene within the production, managing personnel as appropriate. Group projects are acceptable but the responsibility for scenes must be given to individuals. Narrative films do not necessarily contain actors though many do, for example a creative piece may be shot entirely in POV (point of view), but it must be sequential and show an understanding of continuity. Where actors are used there is no award for performance, rather it is the concept and construction of the sequence using film production techniques that is awarded.

**For distinction standard,** learners will demonstrate a professional and organised approach when working with others. This will be demonstrated through the management of the logistics of organising a fiction film production which may include booking the room and correct equipment, doing checks and managing their relationship with the talent and crew to achieve the correct result. Decisiveness, resourcefulness, punctuality and teamwork will be among the qualities deemed 'professional'. Learners' production folder and development work for this section of the unit will be organised and well presented.

**For merit standard,** learners will produce footage for use in a fiction film production which will consider the viewing position, varied angles and set-ups. The footage will not be dissimilar to what is expected by an audience watching other products from the genre. In a dialogue-based TV thriller, for example, learners will adopt the conventional shot, reverse-shot format for filming conversations between two actors. Footage will be correctly exposed and focussed. The production folder will be comprehensive, including notes on how learners have managed the production of the filming of a scene.

**For pass standard,** learners will produce material that is appropriate for an identified genre. The outcomes will not always be successful but the intention to produce appropriate material will be clear. Learners may film an establishing shot at the beginning of a scene but this may be poorly framed and over-exposed, disrupting the diegetic effect for the audience. Learners may only use the same angle and/or height for each shot, with little variation. Learners will attempt to manage the filming for a scene in their production. They will need to record their experience and outline how they organised their resources to obtain the footage.

## Learning aim C

**For distinction standard,** learners will use post-production techniques to create a product which is distinct in its genre and which demonstrates a confident use of conventions, either typically or by subverting them. The finished product will use conventions of the identified genre and will be creative in its use of the individual codes (narrative, *mise-en-scène*, lighting, camerawork, editing) to support them. Learners will use a range of techniques to enhance their productions. Titles will also indicate generic conventions.

**For merit standard,** learners will use post-production techniques to produce a fiction film that is identifiable by its generic signifiers. Editing will be accurate in terms of continuity and appropriate timings. The finished product will include titles that conform to its intended genre. At this level, the work may have minor inconsistencies in the finished production but the piece will be mostly fit for purpose. Learners will add appropriate sound that is purposeful, appropriate to genre and enhances the final product.

**For pass standard,** learners will use basic post-production techniques to produce a fiction film that has an identifiable genre. Learners will add sound but it may not always be suitable for the genre or the purpose, such as creating tension, and it may not be well executed, the soundtrack may drown out dialogue etc. The final product will be simplistic in terms of techniques used but the genre will still be identifiable through these limited codes.

## Links to other units

This unit links to:

- Unit 3: Digital Media Skills
- Unit 4: Pre Production Portfolio
- Unit 15: Advertising Production
- Unit 16: Factual Production
- Unit 18: Storyboarding for Digital Media
- Unit 20: Single Camera Techniques
- Unit 21: Film Editing.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This unit would benefit from employer involvement in the form of:

- guest speakers
- opportunities to visit suitable exhibitions.

## BTEC Assignment Brief

<b>Qualification</b>	<p>Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production</p> <p>Pearson BTEC Level 3 National Foundation Diploma in Creative Digital Media Production</p> <p>Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production</p> <p>Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production (Film, Television and Radio)</p> <p>Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production (Digital Games)</p> <p>Pearson BTEC Level 3 National Diploma in Creative Digital Media Production (Film and Television Production)</p> <p>Pearson BTEC Level 3 National Diploma in Creative Digital Media Production (Film and Television Visual Effects)</p>
<b>Unit number and title</b>	<b>Unit 10: Film Production (Fiction)</b>
<b>Learning aim(s)</b> (For NQF only)	<b>A:</b> Understand codes and conventions of fictional film production
<b>Assignment title</b>	Fictional Film Codes and Conventions
<b>Assessor</b>	
<b>Issue date</b>	
<b>Hand in deadline</b>	

<b>Vocational Scenario or Context</b>	<p>You are working for the creative team at Jinjasnap, an independent film production company who broadcast content on their own YouTube channel.</p> <p>Jinjasnap are planning to devote three weeks of programming to a 'film genre season'. The 'film genre season' will include programmes on fictional film genres, audience Q&amp;As with film directors and a series of original short films.</p> <p>Everyone who works at Jinjasnap is contributing to the 'film genre season.' You have been asked to analyse a range of film clips, or short films, from different genres in preparation for a series of programmes on fictional film genres.</p> <p>Your critical analysis of the purpose, format, narrative structure, visual storytelling, genre and audience of your chosen films will be used by the production team for this new</p>
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	series to inform the content of one or more of the programmes. You will be asked to present the outcomes of your analysis to the production team.
<b>Task 1</b>	<p>Present an analysis of the narrative and stylistic codes and conventions of fictional films from more than one genre. Select a range of different films from different genres and use detailed examples of extracts from these films to illustrate your analysis and support your discussion.</p> <p>Your analysis must draw conclusions relating to similarities and differences between your chosen films with reference to:</p> <ul style="list-style-type: none"> <li>• formats and purposes</li> <li>• generic conventions and characteristics</li> <li>• audience expectations and interpretation</li> <li>• narrative structures, including application of narrative models and theory and use of characterisation</li> </ul> <p>This should include an analysis of chosen extracts from each of the films detailing how visual storytelling techniques (e.g. the use of camera techniques, lighting and editing) and different uses of sound (e.g. dialogue, sound effects, background audio) have been used to create meaning, reinforce or subvert the genre, and draw conclusions relating to the different uses of these techniques for different purposes within the extracts.</p>
<b>Checklist of evidence required</b>	<p>Evidence can be presented in one of the following formats:</p> <ul style="list-style-type: none"> <li>• Presentation (slides or video recording)</li> <li>• Illustrated report.</li> <li>• Blog</li> </ul>
<b>Criteria covered by this task:</b>	
Unit/Criteria reference	To achieve the criteria you must show that you are able to:
<b>Unit 10/A.D1</b>	Analyse the narrative and stylistic codes and conventions of different film genres using detailed examples to illustrate points.
<b>Unit 10/A.M1</b>	Compare the narrative and stylistic codes and conventions of fictional films of the same genre.
<b>Unit 10/A.P1</b>	Explain the narrative codes and conventions of a fictional genre film.
<b>Unit 10/A.P2</b>	Explain the stylistic codes and conventions of a fictional genre film with reference to its target audience.
<b>Sources of information to support you with this Assignment</b>	<p><b>Books:</b></p> <ul style="list-style-type: none"> <li>• Andersson B - The DSLR Filmmaker's Handbook (John Wiley &amp; Sons Inc, 2015) ISBN 978-1118983492</li> <li>• Bordwell D &amp; Thompson K - Film Art: An Introduction (McGraw-Hill, 2012) ISBN 978-0073535104</li> </ul>

	<ul style="list-style-type: none"> <li>• Braverman B – Video Shooter: Mastering Storytelling Techniques (Focal Press, 2013) ISBN 978-0240825175</li> <li>• Sanders J – The Film Genre Book (Auteur, 2009) ISBN 978-1903663905</li> <li>• Thurlow C &amp; Thurlow M – Making Short Films (Bloomsbury Academic, 2013) ISBN 978-0857853875</li> <li>• Wharton D &amp; Scarratt E – Teaching Analysis of Film Language (British Film Institute, 2005) ISBN 978-0851709819</li> </ul> <p><b>Websites:</b></p> <ul style="list-style-type: none"> <li>• <a href="http://www.bfi.org.uk">www.bfi.org.uk</a> - website for the British Film Institute</li> <li>• <a href="http://www.indiewire.com">www.indiewire.com</a> – filmmaking tips</li> </ul>
<b>Other assessment materials attached to this Assignment Brief</b>	<i>Note to assessor</i>

## BTEC Assignment Brief

<b>Qualification</b>	<p>Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production</p> <p>Pearson BTEC Level 3 National Foundation Diploma in Creative Digital Media Production</p> <p>Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production</p> <p>Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production (Film, Television and Radio)</p> <p>Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production (Digital Games)</p> <p>Pearson BTEC Level 3 National Diploma in Creative Digital Media Production (Film and Television Production)</p> <p>Pearson BTEC Level 3 National Diploma in Creative Digital Media Production (Film and Television Visual Effects)</p>
<b>Unit number and title</b>	<b>Unit 10: Film Production (Fiction)</b>
<b>Learning aim(s)</b> (For NQF only)	<p><b>B:</b> Produce material for a fictional film of a specified genre</p> <p><b>C:</b> Apply post-production techniques to a fictional film utilising codes and conventions of a specified genre</p>
<b>Assignment title</b>	Narrative Film Production
<b>Assessor</b>	
<b>Issue date</b>	
<b>Hand in deadline</b>	

<b>Vocational Scenario or Context</b>	<p>As a member of the creative team at Jinjasnap, you have been asked to produce a short narrative film or film extract to be broadcast on the Jinjasnap YouTube channel.</p> <p>The film (or film extract) will be shown during the upcoming 'film genre season' and so you should utilise recognisable generic codes and conventions within your production, either typically or by subverting them.</p> <p>It will be your responsibility to create and gather the necessary material for the production and to prepare and direct the cast and crew. In order to create a successful outcome, you will be required to maintain a professional and</p>
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	organised approach throughout the production. You will be expected to manage a range of elements during filming, such as camera, lighting and sound, which will require refinement through suitable post-production techniques to produce a distinctive fictional film, creative in its use of generic codes and conventions.
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<b>Task 1</b>	<p>Produce material for a fictional film in a specified genre. This will involve generating original material and gathering material from secondary sources (e.g. sourcing a suitable script and any necessary library footage or audio material).</p> <p>You will be responsible for managing the production in a professional manner. This will involve:</p> <ul style="list-style-type: none"> <li>• generating appropriate production paperwork</li> <li>• managing logistics</li> <li>• adhering to professional practices and standards.</li> </ul> <p>You will need to organise the cast, crew and equipment for a film shoot. You will be expected to:</p> <ul style="list-style-type: none"> <li>• adopt established filming processes</li> <li>• make creative decisions regarding the filmmaking techniques used (e.g. camera work).</li> </ul> <p>You will also need to consider the audio requirements for the production. This will involve:</p> <ul style="list-style-type: none"> <li>• gathering audio material (e.g. sound effects, music) from suitable secondary sources</li> <li>• adopting appropriate production techniques for recording sound</li> <li>• adhering to established processes for logging sound.</li> </ul>
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<b>Checklist of evidence required</b>	<p>A production folder containing:</p> <ul style="list-style-type: none"> <li>• image and sound footage</li> <li>• camera sheets and sound sheets of logged material</li> <li>• image and sound files collated into scenes and shots</li> <li>• logged copyright free music and effects.</li> </ul>
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**Criteria covered by this task:**

Unit/Criteria reference	To achieve the criteria you must show that you are able to:
<b>Unit 10/B.D2</b>	Consistently demonstrate organised, professional working practices when producing material for fiction film production.
<b>Unit 10/B.M2</b>	Produce creative material for use in the making of a fiction film of a specific genre.

<b>Unit 10/B.M3</b>	Manage film production effectively and efficiently for a fiction film in a recognised genre.
<b>Unit 10/B.P3</b>	Produce appropriate moving image footage for use in the making of fiction film of a specific genre.
<b>Unit 10/B.P4</b>	Manage film production appropriately for a fiction film in a recognised genre.
<b>Task 2</b>	<p>Apply post-production techniques confidently to edit the images and sound into a short genre film or extract from a genre film, utilising the codes and conventions of a specific genre. You should consider:</p> <ul style="list-style-type: none"> <li>• continuity</li> <li>• running time and pace</li> <li>• iconography</li> <li>• use of stylistic codes and editing techniques to support narrative</li> <li>• whether to conform to, or subvert, generic conventions</li> <li>• diegetic and non-diegetic audio relevant to genre, pace and mood</li> <li>• titling conventions</li> <li>• music</li> <li>• sound effects.</li> </ul> <p>Produce the final cut of the fictional film and exporting it appropriately for playback.</p>
<b>Checklist of evidence required</b>	<p>A production folder containing a record of the post-production process, such as:</p> <ul style="list-style-type: none"> <li>• annotated screen shots</li> <li>• screen recordings</li> <li>• director's commentary.</li> </ul> <p>The final edited short genre film or film extract.</p> <p>An observation record from a teacher or a witness statement from a media practitioner regarding the post-production process.</p>
<b>Criteria covered by this task:</b>	
Unit/Criteria reference	To achieve the criteria you must show that you are able to:
<b>Unit 10/C.D3</b>	Use post-production techniques confidently to create a final production that is creative within the codes and conventions of a genre.
<b>Unit 10/C.M4</b>	Use editing techniques effectively to create a narrative in a fiction film production within the codes and conventions of a genre.
<b>Unit 10/C.M5</b>	Apply music and effects to enhance a fiction film with the codes and conventions of a genre.

<b>Unit 10/C.P5</b>	Use editing techniques competently to create a fiction film production that complies with the codes and conventions of a genre.
<b>Unit 10/C.P6</b>	Apply music and effects appropriately to a fiction film production within the codes and conventions of a genre.

<b>Sources of information to support you with this Assignment</b>	<p><b>Books:</b></p> <ul style="list-style-type: none"> <li>• Andersson B - The DSLR Filmmaker's Handbook (John Wiley &amp; Sons Inc, 2015) ISBN 978-1118983492</li> <li>• Bordwell D &amp; Thompson K - Film Art: An Introduction (McGraw-Hill, 2012) ISBN 978-0073535104</li> <li>• Braverman B - Video Shooter: Mastering Storytelling Techniques (Focal Press, 2013) ISBN 978-0240825175</li> <li>• Sanders J - The Film Genre Book (Auteur, 2009) ISBN 978-1903663905</li> <li>• Thurlow C &amp; Thurlow M - Making Short Films (Bloomsbury Academic, 2013) ISBN 978-0857853875</li> <li>• Wharton D &amp; Scarratt E - Teaching Analysis of Film Language (British Film Institute, 2005) ISBN 978-0851709819</li> </ul> <p><b>Websites:</b></p> <ul style="list-style-type: none"> <li>• <a href="http://www.bfi.org.uk">www.bfi.org.uk</a> - website for the British Film Institute</li> <li>• <a href="http://www.indiewire.com">www.indiewire.com</a> - filmmaking tips</li> </ul>
<b>Other assessment materials attached to this Assignment Brief</b>	<i>Note to assessor</i>

## Learner Assessment Submission and Declaration

When submitting evidence for assessment, each learner must sign a declaration confirming that the work is their own.

<b>Learner name:</b>		<b>Assessor name:</b>	
<b>Issue date:</b>	8 Sept	<b>Submission date:</b>	15 Jan
<b>Submitted on:</b>			15 Jan
<b>Programme:</b>	Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production		
<b>Unit:</b>	Unit 10: Film Production - Fiction (B&C)		
<b>Assignment reference and title:</b>	The Dark Side		
Please list the evidence submitted for each task. Indicate the page numbers where the evidence can be found or describe the nature of the evidence (e.g. video, illustration).			
<b>Assignment task reference</b>	<b>Evidence submitted</b>	<b>Page numbers or description</b>	
Production Diary/ Shot log	Production diary		
Final Film	Death and Jerry.mp4		
<b>Additional comment to the Assessor:</b>			
<b>Learner declaration</b>			
I certify that the work submitted for this assignment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.			
<b>Learner signature:</b>		<b>Date:</b>	15 Jan

# Learner Production Log

## Production Log

### PROPOSAL - Death and Jerry

**Content outline** – The film is a dark comedy themed narrative about Death (the grim reaper) confronting an old friend for a final drink before his unknowing demise. The project aim is to humanise Death in a comedic fashion, portraying him as a normal person doing his job with his own struggles. The film will begin with an introduction of Jerry going about his day to day life before the surprising emergence of Death; an old drinking buddy who returns with a proposal for Jerry and won't take no for an answer. The second act will be a back and forth conversation between the two, in which Death knocks back any excuse Jerry can come up with before finally submitting. The film will conclude with Jerry's abrupt and untimely end and Death's confrontation with the loss of his friend before disappearing into the night.

### **Visuals**

Originally I intended to use a green screen sheet to create the effects of a drunken spiral behind Jerry but rejected this idea as the script changed. The costume for Death will naturally be troublesome to make look realistic but I am investing in a high quality mask to assure a degree of authenticity. The lighting in the planned filming location can be constantly altered easily due to multiple adjustable lights present.

### **Target Audience**

The target audience will be primarily college students and people in the age bracket of 16 to 22 based on the style of humour and age compatibility.

### **Resources**

The home of one of the crew members will act as the setting due to the space and lighting capabilities at our disposal. Trafford College will provide the resources needed for producing the film. I will be obtaining any additional materials needed for the production through my own means.

### **Personnel requirements**

I require no material contributions from the crew, only their presence, commitment and respect for the equipment and environments used for filming.

### **Budget**

A miniscule budget is acceptable as the equipment is provided for the project by Trafford College. However I am investing money in the costume and have offered to pay for travel fares and food as a form of appreciation.

### **Project schedule**

We will meet in the early afternoon of the decided filming date to set up and prepare to role. The filming will take place over 6 hours going into the evening with a half an hour break in the middle to assure productivity.

### **Legal/ethical considerations**

There are no legal considerations involved as we are filming on the property of one of the crew members and are not violating any laws or practices in my production. Ethically we must consider the viewing audience as there is alcohol drinking simulated in the film. As we are no longer filming in outdoor environments, blurring out licence plates and members of the public are no longer a concern.

Overall the pre-production documentation's contribution to the filming was extremely important and I learned the values of different aspects of the production. I understand the relevance of logistics and finance, acting as a foundation and safety net for the whole production and I understand the importance of maintenance and flexibility in the creative processes to keep the project on track and translating your vision to the crew. In the future I know exactly what I would do differently and what the priorities should be. Time management is essential and more detail should be put into contingency assets.

### **Finance**

Overall I feel the finances were well spent and did not restrict the funding of any other areas of the production. Travel and food for the day were not as expensive as assumed due to myself getting a free car ride and the food costing less than intended but it was comforting to have the extra money on me from the budget in case of emergencies. The factors put into choosing the mask were: price, realism and comedic value. I was not willing to spend more than £20 on a mask. This was my set limit. I also wanted it to look realistic whilst having a slight comedic effect to it (not looking too scary). The reason for choosing the mask was I went with was based on the above factors. Although the mask I chose costed £20.99, I was willing to fund the extra money because it fitted the criteria I required. The cloak costed an additional £16.99 and was chosen due its size options which others did not have.

### **Risk management**

As stated in the assessment, there were very few risks to the crew and equipment in the house which is the primary reason changing idea was smart. Out in the woods there were many risks such as water damage and slip/trip accidents. Overall switching had a positive outcome and gave me less danger to think about. The only possible problems I could think of, were the dog knocking the camera over (which she was scared to go near) and spillage due to all of the liquids used in the film but we kept a towel handy to wipe it up.

### **Creative processes**

The script allowed me to distribute the lines to each shot on the shot list and make the story clearer. It also assisted in Travis understand the story after the late switch of roles. He needed to get into character and needed to understand the emotions he was portraying. The storyboards helped us visualize throughout the filming. Due to the camerawork being done

by someone else, they were crucial for their understanding of the shots. I was able to explain what was required in the shot by directing my crew member with the pictures and establishing what actions were required as well as the length the shot needed to be. The shot list was just as valuable in the same sense but rather for keep track of the project. In the first filming session I forgot to take the shot list to production and quickly learned the consequences of this as we began to film shots out of chronological order, meaning I was unable to keep track of what had been shot already. On the second filming session the shot list made everything flow much better as I could keep track on what had already been done, what needed shooting and what needed re-shooting. These three documents were increasingly valuable throughout the production, especially in the second shooting because there were several shots which needed repeating due to the wrong numbers being written on the clapperboard. They were corrected on the second shooting and the mistakes were not made again.

### **Project management summary**

Throughout the production many mistakes were made and the ways in which they were managed impacted positively on the final product. On the day of the filming, the college did not have any clapperboards so we had to improvise and spray paint a plank of wood black and hit it against surfaces to create the cut-off point. The second issue we faced was the size of the mask. It was loose on Joe so Travis tried it and it fitted much better due to having a larger head. This was ideal as Joe had a better idea of what I was visualising and offered more creative takes behind the camera. He had also had more time using the camera when Travis arrived because Travis was running late and we decided to get the first few shots done which only required two people. We attempted to use the sound equipment during filming but it did not come off to great effect. We had not accounted for the echo issue in the kitchen and after experimenting with the sound equipment, we found it did not improve the audio compared to the camera. We found that because we could not solve the echo issue, there was no point using the recorder. In addition this would have added workload to the camera man so it was for the best. The only other issue we faced was filming the scenes with the dog. It altered the order we filmed in and was difficult to manage but we coped adequately.

The only regrettable factor in the production was not accounting for the echo in the kitchen of the house which affected the audio. We should have tested this alongside the lighting tests but the footage is still of good quality so I have taken it as a learning curve to account for next time.

We had to have two meetings prior to filming, minutes of these are included in the PreProduction folder for Unit 4. At meeting 2:

- I presented the script, storyboard and shot list to the crew to help them understand my vision.
- I explained the schedule to them and made sure everyone's availability was clear.
- I discussed the issue of obtaining an extra person to operate the boom mic.
- I put forward the list of items need to see if anyone could provide any of them.

## Script (Excerpt)

1 EXT. JERRY'S ROAD. 4PM. 1

Jerry walks along the path to the right. He walks up his driveway and enters his house. He places his bags on the kitchen counter, removes his earphones and turns to pet his dog.

JERRY  
(Looks to the side thoughtfully)  
Milky brew.

Jerry makes tea through a montage. He takes a sip.

DEATH  
Hiya Jerry!

Death takes the tea from Jerry and sips it.

Ugh! No vodka?!

Death throws the contents of the mug over his shoulder and proceeds to look through cupboards.

JERRY  
What are you doing here D?!

DEATH  
Oh I just wanted to see how my old buddy was doing.

Ain't you happy to see me?




JERRY  
Oh I'm thrilled to have an alcoholic skeleton in my kitchen! How did you even get in here?!

DEATH  
I'm the Shepard of souls, Jerry. Do you think getting into someones house is difficult for me? - Besides, you left your window open...

2 INT. JERRY'S DINING ROOM. 6PM. 2

DEATH  
So.. do you want a drink?

## Storyboard (Excerpt)

Storyboard Producer:		Production Title:	Page Number: 6
Image	Audio		Description
Shot No. 15 			Jerry sips tea and leans back.  Duration: 9 seconds overall
Shot No. 15 	"Hiya Jerry"		Camera pans to the left 90° and Death takes mug.  Duration:
Shot No. 15 	<del>Death</del> "Ugh, no vodka?" Tea splashing		Death throws contents of mug out the window.  Duration:

STORYBOARD: <http://www.storyboardthat.com/>

## SHOT LOG

Shot number	Shot type	Movement	Length	Dialogue	Complete
1	Wide shot	Static	10 sec		y
2	Close up	Tracking	1 sec		y
3	Medium close up/Long shot	Tracking to static	9 sec		y
4	Medium shot	Static	3 sec		y
5	Medium shot	Static	2 sec		y
6	Close up	Static	3 sec		y
7	High angle shot	Static	2 sec		y
8	Medium shot	Static	2 sec	"Milky brew"	y
9	Extreme close up	Static	0.5 sec		y
10	Extreme close up	Static	0.5 sec		y
11	Extreme close up	Static	0.5 sec		y
12	Extreme close up	Static	0.5 sec		y
13	Extreme close up	Static	0.5 sec		y
14	Extreme close up	Static	0.5 sec		y
15	Two shot	Pan to left	11 sec	Death: Hiya Jerry! Ugh, no vodka?!	y
16	Close up	Static	2 sec		y
17	Close up	Static	6 sec	Jerry: What are you doing here, D? Death: Oh, just wanted to see how my old buddy was doing.	y
18	Medium shot	Static	8 sec	Death: Aren't you happy to see me? Jerry: Oh I'm thrilled to have an alcoholic skeleton in my kitchen! How did you even get in here?!	y
19	Medium shot	Pan to right	11 sec	Death: I'm the Shepard of souls, Jerry. Do you think getting into someone's house is difficult for me? Besides... you left the window open.	y

20	Two shot	Static	8 sec	<b>Death:</b> So... do you want a drink? <b>Jerry:</b> No I do not want a drink! Why are you here?!	y
21	Over the shoulder	Static	4 sec	<b>Death:</b> Oh I was in the neighborhood and wanted to see my old drinking buddy.	y
22	Over the shoulder	Static	5 sec	<b>Jerry:</b> You expect me to believe you were just "in the neighborhood"? You could've visited me anytime. You wouldn't be here without a reason.	y
23	Over the shoulder	Static	6 sec	<b>Death:</b> Wow... I'm hurt you would even say that Jerry. Can't I just stop by for a drink... for old times' sake?	y
24	Over the shoulder	Static	5 sec	<b>Jerry:</b> No... D... No.. I can't do this right now, I'm going through some stuff you know?	y
25	Over the shoulder	Static	2 sec	<b>Death:</b> Oh yeah? Like what?	y
26	Over the shoulder	Static	3 sec	<b>Jerry:</b> Well... my dog died.	y
27	Over the shoulder	Static	2 sec	<b>Death:</b> Your dog is right there!	y
28	Over the shoulder	Static	1 sec	<b>Jerry:</b> I have work tomorrow!	y
29	Over the shoulder	Static	2 sec	<b>Death:</b> You've never worked a day in your life.	y
30	Over the shoulder	Static	3 sec	<b>Jerry:</b> I... have to go to a funeral.	y
31	Over the shoulder	Static	1 sec	<b>Death:</b> Not yet you don't!	y
32	Over the shoulder	Static	1 sec	<b>Jerry:</b> What?	y
33	Over the shoulder	Static	1 sec	<b>Death:</b> Nothing.	y
34	Two shot	Static	15 sec	<b>Jerry:</b> Look... buddy... dude... my bonedog... I just can't do this right now, I've got stuff going on... <b>Death:</b> Uh huh	y

				<b>Jerry:</b> I... I've got... You're not gonna take no for an answer are you? <b>Death:</b> I could literally do this forever!	
35	Over the shoulder	Static	2 sec	<b>Jerry:</b> Fine...	y
36	Extreme close up	Static	1 sec		y
37	Two shot	Static	1 sec		y
38	Extreme close up	Static	1 sec		y
39	Extreme close up	Static	0.5 sec		y
40	Extreme close up	Static	0.5 sec		y
41	Extreme close up	Static	1 sec		y
42	Over the shoulder	Static	3 sec	<b>Jerry:</b> Why did you make glasses appear?	y
43	Over the shoulder	Static	2 sec	<b>Death:</b> Dramatic effect	y
44	Two shot	Static	5 sec		y
45	Over the shoulder	Canted/ zoom out	8 sec	<b>Jerry:</b> You still haven't told me why you came here...	y
46	Medium shot	Static	5 sec	<b>Death:</b> Goodbye old friend.	y
47	High angle shot	Static	3 sec		y
48	Low angle shot	Static	2 sec		y
49	Low angle POV shot	Pan to right	3 sec		y
50	High angle shot	Static	1 sec		y
51	Medium shot	Static	3 sec	<b>Death:</b> Come on.	y
52	Long shot	Static	15 sec		y

## Recce and Risk Assessment

*Filming on Bollen valley way*

RECORD THE SIGNIFICANT HAZARDS IDENTIFIED BY THIS ASSESSMENT (To include Environmental hazards) and HAZARD CONTROL MEASURES IN PLACE (or state where information may be found)

STANDARD HAZARDS	CONTROL MEASURES
Accidents: Slips, trips, falls, scrapes	Wear sensible outdoor footwear, check site for any particular trip hazards or sharp edges in path of action. No running. Take extra care is raining/wet/ slippery surfaces. Have first aider and kit present, or be within close proximity of designated first aid point, college or home. Carry charged phones in case of emergency.
Dangers from/to members of public	Ensure filming always takes place with at least three learners or an adult present. Set a 'look out' to inform public of filming, or to watch for potential public interference.
ADDITIONAL HAZARDS due to location or activity (e.g. traffic if filming on quiet roads (not over 30mph), sharp edges, if activity includes running or filming in dark conditions (is high vis jacket needed)	CONTROL MEASURES
<i>filming from the side of the road</i>	<i>use a ladder secured by an additional person and use a strap for the camera.</i>
RISKS WHICH ARE NOT YET ADEQUATELY CONTROLLED (e.g. need third party input to control):	WHAT FURTHER CONTROL MEASURES/ACTIONS ARE NECESSARY TO CONTROL THE RISK

risks sufficiently minimised/controlled? Y/N [Y]

### Location recce

We will be filming in the home of one of the crew members and all potential problems have been pre assessed. The house will be vacant for my filming and is in a quiet area so there will be no sound disruptions. The electrical and lighting constraints have been tested and the animals will be removed from the room while filming.

### Risk assessment

As stated above, there will be no significant risks on this project. On the original there were various concerns with being outdoors and the weather but the new filming environment is secure and the only risk is carelessness of the equipment, which will not be an issue.

# Production diary

## Filming – Thursday 15<sup>th</sup> March

I acquired the equipment early in the day from college. Unfortunately they had no clapperboards so this created an issue early on in the production. Luckily Joe had the means to create one himself, spray painting a plank of wood black. The meeting time was 4pm at the filming location (Joe's house). I arrived at 3:55pm with the filming equipment and began to setup with Joe. The other crew member, Travis, was running late due to traffic and had informed me in advance. The opening 14 shots did not require an extra person, only myself playing Jerry and a cameraman. The first 6 six shots were intended to have a music track playing over them so we did not require audio equipment. We proceeded to the end of the road to film the opening shot.

### Errors and reasons for reshoots\*

**Shot 1 – Take 1** – The shot was setup up too low and did not leave enough room above for the intended title credits.

The second take was sufficient.



Shot 2 only required one take but set us back 5 minutes due to the presence of people in the background of the shot.

Shot 3 required some practicing as it was a slightly longer shot which required a pan to the right, followed by a pan up to follow the character. We thought about placing the camera on a skateboard to accomplish the pan but were worried about the risk to the camera. Joe attempted following me on his own with any additional equipment and did a good job of keeping the camera steady. As his first attempt was sufficient, we moved on to the next one.

**Shot 4 – Take 1** – I failed to shut the door properly when going outside after we set the shot up so wind blew the front door open a crack before I could open it so we reshot it.

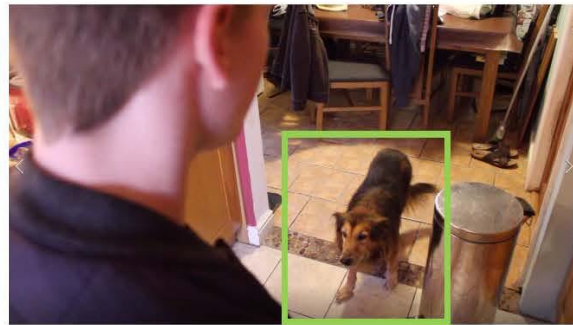
The second take was sufficient.



As we proceeded to shot 5 it was approaching the dog's dinner time and so she was especially excitable. We used this to our advantage and skipped to shots 7 and 8 to create to portrayal she was happy to see her owner rather than just hungry.

**Shot 7 – Take 1** – The dog began to scratch herself as we begun the shot.

**Shot 7 – Take 2** – The dog turned and walked away in the shot but then turned back around into the position we wanted her so we took the take again and it was near enough what we wanted. She was looking past me towards the camera but we decided because she was hard to work with it was unlikely we would get it perfect and decided to go with this take as the issue isn't distinctly noticeable.



In shot 8 the dog looked around towards the camera again but I decided the shot would be cut to when she looked back around as it is a short shot anyway. The only other issue with the shot is the line "milky brew" which was silly and poorly delivered but we wanted to move on and let the dog get fed so we decided to keep the shot for comedic value. This is one of a handful of shots that we would like to retake if we get another filming opportunity. We also discussed the possibility of using a fast zoom on my face when I deliver the line to make it more dramatic.

The whole tea making montage scene (shots 9-14) is also on the list of shots we would like to reshoot for multiple reasons. Firstly our reflections are slightly visible in the kettle. This is something we had not considered at the time. Shot 12 was 2 filmed for two minutes as we were only planning on using the click at the end when it had boiled, but in hindsight we should have tested the amount of time it took to boil and begun filming closer to the end. It is not a major issue but the length of the shot bothers me and since we intend to shoot the other shots again anyway, it is an ideal reshoot. Finally the camera moves between the shots of the contents being placed in the mug and I later realised it would have flowed better if the shot position stayed the same.

Next we went back to shots 5 and 6. Shot 5 was quick and easy and did not require a retake. Shot 6 presented more problems.

**Shot 6 – Take 1** – The shot was deemed far too close to me so we took an additional 2 shots from slightly altered distances. Although on review I have realised it will cut to the next shot immediately after I turn around so all of the takes are usable. I have decided to go with take 2 because I show the most enthusiasm in my acting.

Shot 15 took the most preparation and planning of any shot in the production due to the camera and acting direction required on top of a stunt that would take time to repeat. The shot involved throwing the liquid (tea) out of the cup over his shoulder and out the window. We used water instead of tea to save time and mess but it would still require cleaning up every time we got it wrong. So due to this factor we spent 10 minutes making sure the cameraman had the camera direction correct and the lines were memorized by the actors. Before the first take I informed everyone in the room that no one was to react to the liquid throwing. I predicted somebody might impulsively laugh or react to it and ruin the shot. Unfortunately after the first take the cameraman did scream due to the tea completely missing the window and hitting the wall and clock. After watching the take through, I determined I could cut it off before the reaction and missing the window was not a big deal as the shot had the same effect either way. Upon further review I have realised I cannot cut it off before the laugh and I have added it to the list of shots to attempt again at a later date.

**Shot 16 – Take 1** – Death’s movement was too sluggish for my liking, so I coached him through it and attempted again.

Before the second take we discussed it and decided to add a line to the take as we felt him saying “we need shots” provided more information to the viewer about his intentions. Previously it was hard to tell what was going on and why Death was searching the cupboards in the following shots. I feel this was an effective and important creative addition.

Shot 17 was the trickiest to take because it was a shot from inside the cupboard being opened by death, so we had to press record and then use the cupboard slamming as the sound cut off point.

**Shot 17 – Take 1** – Travis forgot his line and told us as we started the shot.

**Shot 17 – Take 2** – We realised the camera was too low in the cupboard and needed adjustment so Death would be in shot.

**Shot 17 – Take 3** – The shot was still not adjusted correctly and the camera was out of focus. In addition it took longer to start because Travis did not have his glasses on.



added comedic value so we intended to go with it. Unfortunately it was still out of focus and his glasses were over his hood.

The fifth take was sufficient. He was at the right level and the shot was focused.

In shot 18 we decided to add a pan to the left as I did not account for him moving across the room from the cupboard in the previous shot. I saw no error in the first take so I went with it.

Prior to shot 19, other people in the house needed to use the kitchen so we decided to take the planned half an hour break. Upon returning to film, we realised it had gotten significantly darker so we decided to add a slightly forth wall breaking line "Oh it got dark" to improvise the continuity issue and allow us to take the shot.

**Shot 19 – Take 1** – The audio was too quiet and we could see the camera in the window reflection.

The next shot was originally from a different angle and involved Death walking past Jerry but I had forgotten that I altered it to be the same shot with a pan to the right so we applied this to the next attempt.

**Shot 19 – Take 2** – Travis failed the delivery of the line.

**Shot 19 – Take 3** – The cameraman was still visible in the shot. In addition, he knocked the camera and did not pan successfully.

**Shot 19 – Take 4** – We failed to solve the reflection issue and Travis forgot to say one of his lines; turning around to deliver it at the end.

**Shot 19 – Take 5** – I failed to keep my composure in the shot.

**Shot 19 – Take 6** – After practising positioning Death in front of the cameraman consistently through the shot, we still failed to accomplish it sufficiently.

**Shot 19 – Take 7** – We faced the same issue consistently and decided because we were losing so much time, we would film at a later date when it was daytime. This was more logical as it would not project a reflection, the continuity would be intact and we didn't have to add a line to acknowledge it.



**Shot 20 – Take 1** – I felt Travis' delivery was too quiet and it needed another take.

The second take was sufficient.

The next 15 shots are reverse shots of their conversation so we decided to film one side's lines first before the other to keep the camera in the same position throughout. We discussed the idea of getting a second camera and filming it all in one from both sides but that would require very little error. We started with Death's line.

Shots 21, 23 and 25 were all delivered well and I saw no issue with them.

Shot 27 required a pan towards the dogs. As this would have altered our camera position we decided to leave it until last.

29 was acceptable on the first take.

**Shot 31 – Take 1** – Travis' delivery was dry.

**Shot 31 – Take 2** – Travis leaned back, expanding the mask. I laughed and compromised the shot but I decided to keep the action in the next take as it added to the comedic effect.

**Shot 31 – Take 3** – This take wasn't delivered as well as the previous one so I opted for another.

Take 4 was still not delivered as well as I wanted but I felt we had enough takes to choose from and if it was still not how I wanted we could take it again on a later date.

**Shot 33 – Take 1** – 34 was written on the board instead of 33. In addition to the delivery being too quiet.

**Shot 33 – Take 2** – The delivery was once again stale. We practiced it before the next take.

Take 3 was ruined by me laughing but upon review we decided it wasn't noticeable. It could be reshot if necessary.

**Shot 34 – Take 1** – The consistent issue of Death's audio became apparent. Once again we could not hear him. We tried reading his line into the microphone but it was not picking up any better than the camera.

On the second take, Travis delivered the line louder and used a hand movement to put emphasis on the line. The take was acceptable.

Now Death's over the shoulder shots were done, we did Shot 27. The camera pan was not fluid on the first take but after practicing, we found that the tripod would not allow us to move as fast as we would like.

**Shot 36 – Take 1** - Travis' hand was immobile so it was reshot.

**Shot 36 – Take 2** – The take was good but I realised we needed to move our hands off screen after clinking.

**Shot 36 – Take 3** – Travis still did not move his hand away and I wanted the spillage from the last shot for effect.

The fourth take was acceptable.

### Filming – Thursday 22<sup>nd</sup> March

Filming continued the following Thursday

**Shot 26 – Take 1** – I broke character, laughing immediately.

The second take was sufficient.

Shot 28 was acceptable on the first take.

**Shot 30 – Take 1** – There was shouting in the background which compromised the shot.

The second take was without issue.

Shot 32 and 35 were sufficient on the first attempts.

In shot 37 we filled the shot glasses with water to imitate the vodka. The first take was perfect.

Shot 38 did not require a retake but for the coming shots we had to make sure nothing was moved so it could appear a single shot.

Shots 39, 40 and 41 were short takes with additional glasses added in each subsequent take.

NOTE: These shots were taken after the rest of the filming for comfort purposes as it did not require Travis so be in costume.

**Shot 42 – Take 1** – As soon as the take began I realised I had not planned ahead to have the shot glasses on the table.

After placing the stacks of glasses we retook and it was sufficient.

NOTE: I made a mistake in the organising and skipped over Shot 43. I would end up returning to it at a later date. Additionally, I decided I did not need what was originally supposed to be Shot 44 as I could just fade in and out on the characters.

Before taking shot 45 there was a disruption so we decided to go out and take the final shot of Death walking down the road until the set was usable again.

**Shot 52** – We did a practice run in which there was a communication issue and Travis walked off the left. Unfortunately, the SD card reached its capacity later on and the footage had to be deleted to make room.

The first official take was acceptable. The wind even added to the effect with his cloak blowing to the side. After, we recorded another few seconds of the same shot without Death and the dog in it which would be used to simulate fading away.

When we returned, the time had reached 11:30pm so we were in a hurry to finish up. We took Shot 45 which was Jerry dying. The first take was decent but I felt it needed another attempt on a later occasion.

Shots 46, 47, 48, 49 and 50 were all done in quick succession. I would later review them to decide if they needed reshooting.

**Shot 51 – Take 1** – He did not speak clearly enough.

**Shot 51 – Take 2** – The camera would not focus after removing the clapperboard.

The third take was perfect.

### Filming - Thursday 24<sup>th</sup> May

The shots I decided needed retaking were: 8, 9, 10, 11, 12, 13, 14, 15, 19, 27, 31, 33, and 45. As well as shooting shot 43 which I had forgotten previously.

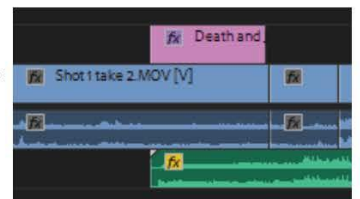
After taking shots 9-14 (tea making shots) I realized the original takes were slightly better and could be edited to look how I wanted them to.

We took shot 43 and used a lamp at the back of the room to illuminate Death for dramatic effect.

Upon realization that my hair was not the same length as the previous times we filmed, I decided for continuity's sake I would not do the retake and fix my problems through editing.

### Editing

All shots and audio were started and cut off at an appropriate point to create a tempo and make the movie flow how I wanted it to. The movie overall did not require much editing but the parts which sorely needed it were dealt with efficiently.



**Shot 1:** I added the title to the screen when Jerry got half way across and started the music at the same time

**Shot 8:** I used the scale toggle to zoom in on Jerry's face to emphasise what he says.

**Shot 19:** The camera was visible in the reflection of the window so I used Adobe After Effects to correct the issue.



**Shot 43 and 45:** After I decided to cut out shot 44, I added a fade out and fade in between shot 43 and 45. In between them I added some text saying “later” to tell the audience that time has passed.

**Shot 45:** I created a purple tint to create the feeling of illness and connote that Jerry is dying.

Next I cut sections out of shots 45 and 46 and zoomed in on Jerry and Death respectively as I felt the death scene was incomplete and I wanted to add in additional shots.

**Shot 52:** I used a cross dissolve on shot 52 to create the illusion that Death is fading away. I also added the credits to overlay the scene before fading to black and displaying “the end”.

This was all the editing necessary as I felt the footage achieved what I envisioned.

### Audio

On scenes with music I increased the volume of audio bar 1 (diegetic sound) so I could still hear the dialogue.

#### Songs used from YouTube:

**\*NOTE:** For the music exported from YouTube I would need copyright permissions, but as this is a student production which won't be distributed the use of them is legal.

- **Blue Oyster Cult - Don't fear the reaper:** Used on the introduction as an appropriate song to convey the narrative. It fades out as Jerry takes his earbuds out.
- **Blur – Intermission:** Used on the scene which introduces Death to act as a comedic and casual overtone. It gets quieter as the scene progresses so we can hear the dialogue.

#### Sound effects downloaded from Soundbible.com:

- **Bottles clanking:** Used for the appearing shot glasses.
- **Swoosh:** Used for the zoom on Jerry's face.
- **Suspense:** Used on Jerry's death as a build-up.

#### Music downloaded from Freemusicarchive.org:

- **Reeder – Rigonfiamento del cuore:** Used for the ending to convey sadness and resolution.
- **Nevermore Eleanor – Invitation:** Used for the sound of a bell tower to build tension.

The genre I chose is dark comedy. When given the theme 'The Dark Side' my first thought was Gary Larson's Far Side cartoon strip which has featured Death as the grim reaper.



The ways in which I achieved creating elements of dark comedy in the film are as follows:

**Dialogue** – While Death is garbed in a classic grim reaper outfit he film is littered with quips from Death to subvert this representation and show him as a different character to what is usually seen. The back and forth between Death and Jerry is humorous as Jerry helplessly tries to get rid of his friend and get out of drinking with him. Death does not give up and comes back with witty remarks to everything Jerry says. The way this is recognised as dark humour is the implications it creates. Death is trying to make Jerry drink alcohol with him and will not tell him the reason for it or why he is there, insisting it is because he just wants to see his friend when it is in fact because he has come for Jerry's life.

The part in which they are talking at the table also exhibits dark humour as Jerry says his dog is dead when she is not before Death implies Jerry is going to die by saying "not yet you don't" to his funeral lie. Additionally, the tone of Death's voice throughout adds comedic value because the grim reaper is usually an evil imposing creature.

**Narrative** – The antagonist of the story is Death but as seen in other dark comedies such as The Rocky Horror Picture Show and Beetlejuice, the character which could be considered the antagonist is the centre of the comedy due to their antics and could be considered as more relatable than the protagonist.

The story is structured to be seen from either characters' perspective, beginning with Jerry and ending with Death. They reflect each other throughout the story such as Jerry walking down the street at the start and Death leaving the street at the end. Jerry interacts with the dog when he arrives and Death interacts with her when he leaves. This is to enforce their positions as yin and yang and equality in the spotlight. In my original story I also had a scene in which they had a similar morning routine but this was cut due to being too long.

The narrative structure of a dark comedy is switching between comedy and tragedy. This is shown in the ending in which the tone completely changes and ends on a sad tone.

**Mise-en-scene** – The costume for Death is obviously relating to the horror genre because he is a dark hooded skeleton but this is subverted and pushed towards the comedy genre through the use of sunglasses and casual clothing beneath his cloak.

The vodka bottle which Death brings with him is in the shape of a skull which is funny because it implies he is arrogant and has his own brand. It also has darker implications as the skull connotes drinking it will kill Jerry.

The kitchen is laced with red things, such as the walls, the kitchen utensils, the clock and the signs in the background. This reflects a feeling of imminent danger in every shot Jerry is in. In shot 15 when Death appears we used to lights to shine on Jerry like a spot light to centralise him but when he sees Death he jumps out of the light and stands in front of the red wall to imply a fall to hell.

When they are sat at the table the wallpaper in the background is covered with alcohol brands which acts as a contradiction because it implies just likes alcohol even though he is refusing it.

**Editing** - The tea making shot is cut to reflect that of Shaun of the Dead. Another dark comedy which I took inspiration from to make this film, both in editing and dialogue. It acts as a montage which makes a simple task look more interesting and similar to an action film.

The zoom on Jerry's face when he says "milky brew" is similarly cheesy to the tea making montage but gives the audience. The convention of using a montage is usually to shorten a much longer period of time, for example a character in training like in Rocky, so to use it for something this mundane gives an early sign of the humour to expect.

Similarly the appearance of the shot glasses uses a typical convention of non-continuity editing to show the passing of time while drink is consumed, but is then subverted when Jerry asks Death why he made them appear.

Some of the editing could be considered silly such as when Jerry dies and it briefly cuts to Death when the suspense music plays. This follows the dark comedy trope of having little seriousness for the concept of death, using it to enhance the comedy.

The fade out of Death and the dog at the end is a typical convention used in films for endings, like where JM Barry fades out at the end of Finding Neverland. It also adds some ambiguity to the ending as some people were unsure whether Jerry was actually dead or whether the dog was the one who had died.

**Music** – The music is the key element of the film which makes everything flow better and adds a lot of comedy and meaning. The bells ringing when they are sat at the table makes it seem like a death sentence but is quickly cut off by Death offering him a drink. A similar technique is used later on when the suspense sound is playing before being cut off by Jerry's head slamming. This comes across as humorous but as it is someone dying it is classed as dark humour.

# Record of Practical Activity

## \*Observation Record / ~~\*Witness Statement~~

\*please delete as applicable

<b>Learner name:</b>	<input type="text"/>
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<b>Qualification:</b>	Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production
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<b>Unit number and title:</b>	Unit 10: Film Production - Fiction (B&C)
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<b>Name of *Observer/ <del>*Witness:</del></b>	<input type="text"/>
<small>*please delete as applicable</small>	

<b>Date of activity:</b>	4-18 December
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### Assessment criteria targeted:

Learning Aim C	C.P5,C.P6, C.M4, C.M5, C.D3
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### Description of activity undertaken:

- what the individual learner did
- the evidence provided/questions asked and answers given by the individual learner:

Over the period of three sessions the learner viewed a wide range of footage that had been taken and carefully selected the shots to be used in his final edit, discussing the reasons for these. He demonstrated a clear focus on what he wanted to achieve. He imported the footage into the editing software and independently edited the production using the software confidently to apply post-production techniques to both video and audio. He was able to discuss these techniques and the reasons for using them. He added titles appropriately and exported the finished product in a suitable format.

### Please state evidence this record is in support of:

Learner production log  
Final video - Death and Jerry.mp4

### I confirm this is an accurate record of the activity undertaken.

<b>Learner signature:</b>	<input type="text"/>	<b>Date</b>	15 Jan
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<b>*Assessor/<del>*Witness</del> signature</b>	<input type="text"/>
<small>*please delete as applicable</small>	

<b>Role:</b>	Assessor	<b>Date</b>	18 December
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## Learner Assessment Submission and Declaration

When submitting evidence for assessment, each learner must sign a declaration confirming that the work is their own.

<b>Learner name:</b>		<b>Assessor name:</b>	
<b>Issue date:</b>	8 Sept	<b>Submission date:</b>	15 Jan
<b>Submitted on:</b>			15 Jan
<b>Programme:</b>	Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production		
<b>Unit:</b>	Unit 10: Film Production - Fiction (B&C)		
<b>Assignment reference and title:</b>	The Dark Side		
Please list the evidence submitted for each task. Indicate the page numbers where the evidence can be found or describe the nature of the evidence (e.g. video, illustration).			
<b>Assignment task reference</b>	<b>Evidence submitted</b>	<b>Page numbers or description</b>	
Production Diary/ Shot log	Production diary		
Final Film	Death and Jerry.mp4		
<b>Additional comment to the Assessor:</b>			
<b>Learner declaration</b>			
I certify that the work submitted for this assignment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.			
<b>Learner signature:</b>		<b>Date:</b>	15 Jan

# Learner Production Log

## Production Log

### PROPOSAL - Death and Jerry

**Content outline** – The film is a dark comedy themed narrative about Death (the grim reaper) confronting an old friend for a final drink before his unknowing demise. The project aim is to humanise Death in a comedic fashion, portraying him as a normal person doing his job with his own struggles. The film will begin with an introduction of Jerry going about his day to day life before the surprising emergence of Death; an old drinking buddy who returns with a proposal for Jerry and won't take no for an answer. The second act will be a back and forth conversation between the two, in which Death knocks back any excuse Jerry can come up with before finally submitting. The film will conclude with Jerry's abrupt and untimely end and Death's confrontation with the loss of his friend before disappearing into the night.

### **Visuals**

Originally I intended to use a green screen sheet to create the effects of a drunken spiral behind Jerry but rejected this idea as the script changed. The costume for Death will naturally be troublesome to make look realistic but I am investing in a high quality mask to assure a degree of authenticity. The lighting in the planned filming location can be constantly altered easily due to multiple adjustable lights present.

### **Target Audience**

The target audience will be primarily college students and people in the age bracket of 16 to 22 based on the style of humour and age compatibility.

### **Resources**

The home of one of the crew members will act as the setting due to the space and lighting capabilities at our disposal. Trafford College will provide the resources needed for producing the film. I will be obtaining any additional materials needed for the production through my own means.

### **Personnel requirements**

I require no material contributions from the crew, only their presence, commitment and respect for the equipment and environments used for filming.

### **Budget**

A miniscule budget is acceptable as the equipment is provided for the project by Trafford College. However I am investing money in the costume and have offered to pay for travel fares and food as a form of appreciation.

### **Project schedule**

We will meet in the early afternoon of the decided filming date to set up and prepare to role. The filming will take place over 6 hours going into the evening with a half an hour break in the middle to assure productivity.

### **Legal/ethical considerations**

There are no legal considerations involved as we are filming on the property of one of the crew members and are not violating any laws or practices in my production. Ethically we must consider the viewing audience as there is alcohol drinking simulated in the film. As we are no longer filming in outdoor environments, blurring out licence plates and members of the public are no longer a concern.

Overall the pre-production documentation's contribution to the filming was extremely important and I learned the values of different aspects of the production. I understand the relevance of logistics and finance, acting as a foundation and safety net for the whole production and I understand the importance of maintenance and flexibility in the creative processes to keep the project on track and translating your vision to the crew. In the future I know exactly what I would do differently and what the priorities should be. Time management is essential and more detail should be put into contingency assets.

### **Finance**

Overall I feel the finances were well spent and did not restrict the funding of any other areas of the production. Travel and food for the day were not as expensive as assumed due to myself getting a free car ride and the food costing less than intended but it was comforting to have the extra money on me from the budget in case of emergencies. The factors put into choosing the mask were: price, realism and comedic value. I was not willing to spend more than £20 on a mask. This was my set limit. I also wanted it to look realistic whilst having a slight comedic effect to it (not looking too scary). The reason for choosing the mask was I went with was based on the above factors. Although the mask I chose costed £20.99, I was willing to fund the extra money because it fitted the criteria I required. The cloak costed an additional £16.99 and was chosen due its size options which others did not have.

### **Risk management**

As stated in the assessment, there were very few risks to the crew and equipment in the house which is the primary reason changing idea was smart. Out in the woods there were many risks such as water damage and slip/trip accidents. Overall switching had a positive outcome and gave me less danger to think about. The only possible problems I could think of, were the dog knocking the camera over (which she was scared to go near) and spillage due to all of the liquids used in the film but we kept a towel handy to wipe it up.

### **Creative processes**

The script allowed me to distribute the lines to each shot on the shot list and make the story clearer. It also assisted in Travis understand the story after the late switch of roles. He needed to get into character and needed to understand the emotions he was portraying. The storyboards helped us visualize throughout the filming. Due to the camerawork being done

by someone else, they were crucial for their understanding of the shots. I was able to explain what was required in the shot by directing my crew member with the pictures and establishing what actions were required as well as the length the shot needed to be. The shot list was just as valuable in the same sense but rather for keep track of the project. In the first filming session I forgot to take the shot list to production and quickly learned the consequences of this as we began to film shots out of chronological order, meaning I was unable to keep track of what had been shot already. On the second filming session the shot list made everything flow much better as I could keep track on what had already been done, what needed shooting and what needed re-shooting. These three documents were increasingly valuable throughout the production, especially in the second shooting because there were several shots which needed repeating due to the wrong numbers being written on the clapperboard. They were corrected on the second shooting and the mistakes were not made again.

### **Project management summary**

Throughout the production many mistakes were made and the ways in which they were managed impacted positively on the final product. On the day of the filming, the college did not have any clapperboards so we had to improvise and spray paint a plank of wood black and hit it against surfaces to create the cut-off point. The second issue we faced was the size of the mask. It was loose on Joe so Travis tried it and it fitted much better due to having a larger head. This was ideal as Joe had a better idea of what I was visualising and offered more creative takes behind the camera. He had also had more time using the camera when Travis arrived because Travis was running late and we decided to get the first few shots done which only required two people. We attempted to use the sound equipment during filming but it did not come off to great effect. We had not accounted for the echo issue in the kitchen and after experimenting with the sound equipment, we found it did not improve the audio compared to the camera. We found that because we could not solve the echo issue, there was no point using the recorder. In addition this would have added workload to the camera man so it was for the best. The only other issue we faced was filming the scenes with the dog. It altered the order we filmed in and was difficult to manage but we coped adequately.

The only regrettable factor in the production was not accounting for the echo in the kitchen of the house which affected the audio. We should have tested this alongside the lighting tests but the footage is still of good quality so I have taken it as a learning curve to account for next time.

We had to have two meetings prior to filming, minutes of these are included in the PreProduction folder for Unit 4. At meeting 2:

- I presented the script, storyboard and shot list to the crew to help them understand my vision.
- I explained the schedule to them and made sure everyone's availability was clear.
- I discussed the issue of obtaining an extra person to operate the boom mic.
- I put forward the list of items need to see if anyone could provide any of them.

## Script (Excerpt)

1 EXT. JERRY'S ROAD. 4PM. 1

Jerry walks along the path to the right. He walks up his driveway and enters his house. He places his bags on the kitchen counter, removes his earphones and turns to pet his dog.

JERRY  
(Looks to the side thoughtfully)  
Milky brew.

Jerry makes tea through a montage. He takes a sip.

DEATH  
Hiya Jerry!

Death takes the tea from Jerry and sips it.

Ugh! No vodka?!

Death throws the contents of the mug over his shoulder and proceeds to look through cupboards.

JERRY  
What are you doing here D?!

DEATH  
Oh I just wanted to see how my old buddy was doing.  
Ain't you happy to see me?




JERRY  
Oh I'm thrilled to have an alcoholic skeleton in my kitchen!  
How did you even get in here?!

DEATH  
I'm the Shepard of souls, Jerry.  
Do you think getting into someones house is difficult for me? -  
Besides, you left your window open...

2 INT. JERRY'S DINING ROOM. 6PM. 2

DEATH  
So.. do you want a drink?

## Storyboard (Excerpt)

Storyboard Producer:		Production Title:	Page Number: 6
Image	Audio		Description
Shot No. 15 			Jerry sips tea and leans back.  Duration: 9 seconds overall
Shot No. 15 	"Hiya Jerry"		Camera pans to the left 90° and Death takes mug.  Duration:
Shot No. 15 	<del>Death</del> "Ugh, no vodka?" Tea splashing		Death throws contents of mug out the window.  Duration:

STORYBOARD: <http://www.storyboardthat.com/>

## SHOT LOG

Shot number	Shot type	Movement	Length	Dialogue	Complete
1	Wide shot	Static	10 sec		y
2	Close up	Tracking	1 sec		y
3	Medium close up/Long shot	Tracking to static	9 sec		y
4	Medium shot	Static	3 sec		y
5	Medium shot	Static	2 sec		y
6	Close up	Static	3 sec		y
7	High angle shot	Static	2 sec		y
8	Medium shot	Static	2 sec	"Milky brew"	y
9	Extreme close up	Static	0.5 sec		y
10	Extreme close up	Static	0.5 sec		y
11	Extreme close up	Static	0.5 sec		y
12	Extreme close up	Static	0.5 sec		y
13	Extreme close up	Static	0.5 sec		y
14	Extreme close up	Static	0.5 sec		y
15	Two shot	Pan to left	11 sec	Death: Hiya Jerry! Ugh, no vodka?!	y
16	Close up	Static	2 sec		y
17	Close up	Static	6 sec	Jerry: What are you doing here, D? Death: Oh, just wanted to see how my old buddy was doing.	y
18	Medium shot	Static	8 sec	Death: Aren't you happy to see me? Jerry: Oh I'm thrilled to have an alcoholic skeleton in my kitchen! How did you even get in here?!	y
19	Medium shot	Pan to right	11 sec	Death: I'm the Shepard of souls, Jerry. Do you think getting into someone's house is difficult for me? Besides... you left the window open.	y

20	Two shot	Static	8 sec	<b>Death:</b> So... do you want a drink? <b>Jerry:</b> No I do not want a drink! Why are you here?!	y
21	Over the shoulder	Static	4 sec	<b>Death:</b> Oh I was in the neighborhood and wanted to see my old drinking buddy.	y
22	Over the shoulder	Static	5 sec	<b>Jerry:</b> You expect me to believe you were just "in the neighborhood"? You could've visited me anytime. You wouldn't be here without a reason.	y
23	Over the shoulder	Static	6 sec	<b>Death:</b> Wow... I'm hurt you would even say that Jerry. Can't I just stop by for a drink... for old times' sake?	y
24	Over the shoulder	Static	5 sec	<b>Jerry:</b> No... D... No.. I can't do this right now, I'm going through some stuff you know?	y
25	Over the shoulder	Static	2 sec	<b>Death:</b> Oh yeah? Like what?	y
26	Over the shoulder	Static	3 sec	<b>Jerry:</b> Well... my dog died.	y
27	Over the shoulder	Static	2 sec	<b>Death:</b> Your dog is right there!	y
28	Over the shoulder	Static	1 sec	<b>Jerry:</b> I have work tomorrow!	y
29	Over the shoulder	Static	2 sec	<b>Death:</b> You've never worked a day in your life.	y
30	Over the shoulder	Static	3 sec	<b>Jerry:</b> I... have to go to a funeral.	y
31	Over the shoulder	Static	1 sec	<b>Death:</b> Not yet you don't!	y
32	Over the shoulder	Static	1 sec	<b>Jerry:</b> What?	y
33	Over the shoulder	Static	1 sec	<b>Death:</b> Nothing.	y
34	Two shot	Static	15 sec	<b>Jerry:</b> Look... buddy... dude... my bonedog... I just can't do this right now, I've got stuff going on... <b>Death:</b> Uh huh	y

				<b>Jerry:</b> I... I've got... You're not gonna take no for an answer are you? <b>Death:</b> I could literally do this forever!	
35	Over the shoulder	Static	2 sec	<b>Jerry:</b> Fine...	y
36	Extreme close up	Static	1 sec		y
37	Two shot	Static	1 sec		y
38	Extreme close up	Static	1 sec		y
39	Extreme close up	Static	0.5 sec		y
40	Extreme close up	Static	0.5 sec		y
41	Extreme close up	Static	1 sec		y
42	Over the shoulder	Static	3 sec	<b>Jerry:</b> Why did you make glasses appear?	y
43	Over the shoulder	Static	2 sec	<b>Death:</b> Dramatic effect	y
44	Two shot	Static	5 sec		y
45	Over the shoulder	Canted/ zoom out	8 sec	<b>Jerry:</b> You still haven't told me why you came here...	y
46	Medium shot	Static	5 sec	<b>Death:</b> Goodbye old friend.	y
47	High angle shot	Static	3 sec		y
48	Low angle shot	Static	2 sec		y
49	Low angle POV shot	Pan to right	3 sec		y
50	High angle shot	Static	1 sec		y
51	Medium shot	Static	3 sec	<b>Death:</b> Come on.	y
52	Long shot	Static	15 sec		y

## Recce and Risk Assessment

*Filming on Bollen valley way*

RECORD THE SIGNIFICANT HAZARDS IDENTIFIED BY THIS ASSESSMENT (To include Environmental hazards) and HAZARD CONTROL MEASURES IN PLACE (or state where information may be found)

STANDARD HAZARDS	CONTROL MEASURES
Accidents: Slips, trips, falls, scrapes	Wear sensible outdoor footwear, check site for any particular trip hazards or sharp edges in path of action. No running. Take extra care is raining/wet/ slippery surfaces. Have first aider and kit present, or be within close proximity of designated first aid point, college or home. Carry charged phones in case of emergency.
Dangers from/to members of public	Ensure filming always takes place with at least three learners or an adult present. Set a 'look out' to inform public of filming, or to watch for potential public interference.
ADDITIONAL HAZARDS due to location or activity (e.g. traffic if filming on quiet roads (not over 30mph), sharp edges, if activity includes running or filming in dark conditions (is high vis jacket needed)	CONTROL MEASURES
<i>filming from the back of the house</i>	<i>using a ladder secured by an additional person and use a strap for the camera.</i>
RISKS WHICH ARE NOT YET ADEQUATELY CONTROLLED (e.g. need third party input to control):	WHAT FURTHER CONTROL MEASURES/ACTIONS ARE NECESSARY TO CONTROL THE RISK

risks sufficiently minimised/controlled? Y/N [Y]

### Location recce

We will be filming in the home of one of the crew members and all potential problems have been pre assessed. The house will be vacant for my filming and is in a quiet area so there will be no sound disruptions. The electrical and lighting constraints have been tested and the animals will be removed from the room while filming.

### Risk assessment

As stated above, there will be no significant risks on this project. On the original there were various concerns with being outdoors and the weather but the new filming environment is secure and the only risk is carelessness of the equipment, which will not be an issue.

# Production diary

## Filming – Thursday 15<sup>th</sup> March

I acquired the equipment early in the day from college. Unfortunately they had no clapperboards so this created an issue early on in the production. Luckily Joe had the means to create one himself, spray painting a plank of wood black. The meeting time was 4pm at the filming location (Joe's house). I arrived at 3:55pm with the filming equipment and began to setup with Joe. The other crew member, Travis, was running late due to traffic and had informed me in advance. The opening 14 shots did not require an extra person, only myself playing Jerry and a cameraman. The first 6 six shots were intended to have a music track playing over them so we did not require audio equipment. We proceeded to the end of the road to film the opening shot.

### Errors and reasons for reshoots\*

**Shot 1 – Take 1** – The shot was setup up too low and did not leave enough room above for the intended title credits.

The second take was sufficient.



Shot 2 only required one take but set us back 5 minutes due to the presence of people in the background of the shot.

Shot 3 required some practicing as it was a slightly longer shot which required a pan to the right, followed by a pan up to follow the character. We thought about placing the camera on a skateboard to accomplish the pan but were worried about the risk to the camera. Joe attempted following me on his own with any additional equipment and did a good job of keeping the camera steady. As his first attempt was sufficient, we moved on to the next one.

**Shot 4 – Take 1** – I failed to shut the door properly when going outside after we set the shot up so wind blew the front door open a crack before I could open it so we reshot it.

The second take was sufficient.



As we proceeded to shot 5 it was approaching the dog's dinner time and so she was especially excitable. We used this to our advantage and skipped to shots 7 and 8 to create to portrayal she was happy to see her owner rather than just hungry.

**Shot 7 – Take 1** – The dog began to scratch herself as we begun the shot.

**Shot 7 – Take 2** – The dog turned and walked away in the shot but then turned back around into the position we wanted her so we took the take again and it was near enough what we wanted. She was looking past me towards the camera but we decided because she was hard to work with it was unlikely we would get it perfect and decided to go with this take as the issue isn't distinctly noticeable.



In shot 8 the dog looked around towards the camera again but I decided the shot would be cut to when she looked back around as it is a short shot anyway. The only other issue with the shot is the line "milky brew" which was silly and poorly delivered but we wanted to move on and let the dog get fed so we decided to keep the shot for comedic value. This is one of a handful of shots that we would like to retake if we get another filming opportunity. We also discussed the possibility of using a fast zoom on my face when I deliver the line to make it more dramatic.

The whole tea making montage scene (shots 9-14) is also on the list of shots we would like to reshoot for multiple reasons. Firstly our reflections are slightly visible in the kettle. This is something we had not considered at the time. Shot 12 was 2 filmed for two minutes as we were only planning on using the click at the end when it had boiled, but in hindsight we should have tested the amount of time it took to boil and begun filming closer to the end. It is not a major issue but the length of the shot bothers me and since we intend to shoot the other shots again anyway, it is an ideal reshoot. Finally the camera moves between the shots of the contents being placed in the mug and I later realised it would have flowed better if the shot position stayed the same.

Next we went back to shots 5 and 6. Shot 5 was quick and easy and did not require a retake. Shot 6 presented more problems.

**Shot 6 – Take 1** – The shot was deemed far too close to me so we took an additional 2 shots from slightly altered distances. Although on review I have realised it will cut to the next shot immediately after I turn around so all of the takes are usable. I have decided to go with take 2 because I show the most enthusiasm in my acting.

Shot 15 took the most preparation and planning of any shot in the production due to the camera and acting direction required on top of a stunt that would take time to repeat. The shot involved throwing the liquid (tea) out of the cup over his shoulder and out the window. We used water instead of tea to save time and mess but it would still require cleaning up every time we got it wrong. So due to this factor we spent 10 minutes making sure the cameraman had the camera direction correct and the lines were memorized by the actors. Before the first take I informed everyone in the room that no one was to react to the liquid throwing. I predicted somebody might impulsively laugh or react to it and ruin the shot. Unfortunately after the first take the cameraman did scream due to the tea completely missing the window and hitting the wall and clock. After watching the take through, I determined I could cut it off before the reaction and missing the window was not a big deal as the shot had the same effect either way. Upon further review I have realised I cannot cut it off before the laugh and I have added it to the list of shots to attempt again at a later date.

**Shot 16 – Take 1** – Death’s movement was too sluggish for my liking, so I coached him through it and attempted again.

Before the second take we discussed it and decided to add a line to the take as we felt him saying “we need shots” provided more information to the viewer about his intentions. Previously it was hard to tell what was going on and why Death was searching the cupboards in the following shots. I feel this was an effective and important creative addition.

Shot 17 was the trickiest to take because it was a shot from inside the cupboard being opened by death, so we had to press record and then use the cupboard slamming as the sound cut off point.

**Shot 17 – Take 1** – Travis forgot his line and told us as we started the shot.

**Shot 17 – Take 2** – We realised the camera was too low in the cupboard and needed adjustment so Death would be in shot.

**Shot 17 – Take 3** – The shot was still not adjusted correctly and the camera was out of focus. In addition it took longer to start because Travis did not have his glasses on.



added comedic value so we intended to go with it. Unfortunately it was still out of focus and his glasses were over his hood.

The fifth take was sufficient. He was at the right level and the shot was focused.

In shot 18 we decided to add a pan to the left as I did not account for him moving across the room from the cupboard in the previous shot. I saw no error in the first take so I went with it.

Prior to shot 19, other people in the house needed to use the kitchen so we decided to take the planned half an hour break. Upon returning to film, we realised it had gotten significantly darker so we decided to add a slightly forth wall breaking line "Oh it got dark" to improvise the continuity issue and allow us to take the shot.

**Shot 19 – Take 1** – The audio was too quiet and we could see the camera in the window reflection.

The next shot was originally from a different angle and involved Death walking past Jerry but I had forgotten that I altered it to be the same shot with a pan to the right so we applied this to the next attempt.

**Shot 19 – Take 2** – Travis failed the delivery of the line.

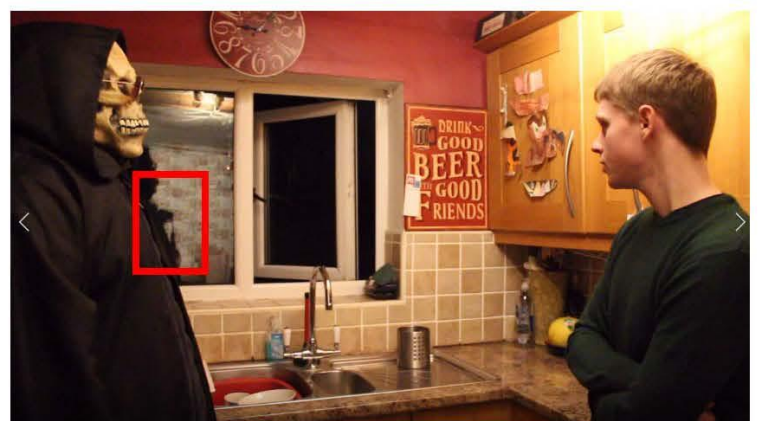
**Shot 19 – Take 3** – The cameraman was still visible in the shot. In addition, he knocked the camera and did not pan successfully.

**Shot 19 – Take 4** – We failed to solve the reflection issue and Travis forgot to say one of his lines; turning around to deliver it at the end.

**Shot 19 – Take 5** – I failed to keep my composure in the shot.

**Shot 19 – Take 6** – After practising positioning Death in front of the cameraman consistently through the shot, we still failed to accomplish it sufficiently.

**Shot 19 – Take 7** – We faced the same issue consistently and decided because we were losing so much time, we would film at a later date when it was daytime. This was more logical as it would not project a reflection, the continuity would be intact and we didn't have to add a line to acknowledge it.



**Shot 20 – Take 1** – I felt Travis' delivery was too quiet and it needed another take.

The second take was sufficient.

The next 15 shots are reverse shots of their conversation so we decided to film one side's lines first before the other to keep the camera in the same position throughout. We discussed the idea of getting a second camera and filming it all in one from both sides but that would require very little error. We started with Death's line.

Shots 21, 23 and 25 were all delivered well and I saw no issue with them.

Shot 27 required a pan towards the dogs. As this would have altered our camera position we decided to leave it until last.

29 was acceptable on the first take.

**Shot 31 – Take 1** – Travis' delivery was dry.

**Shot 31 – Take 2** – Travis leaned back, expanding the mask. I laughed and compromised the shot but I decided to keep the action in the next take as it added to the comedic effect.

**Shot 31 – Take 3** – This take wasn't delivered as well as the previous one so I opted for another.

Take 4 was still not delivered as well as I wanted but I felt we had enough takes to choose from and if it was still not how I wanted we could take it again on a later date.

**Shot 33 – Take 1** – 34 was written on the board instead of 33. In addition to the delivery being too quiet.

**Shot 33 – Take 2** – The delivery was once again stale. We practiced it before the next take.

Take 3 was ruined by me laughing but upon review we decided it wasn't noticeable. It could be reshot if necessary.

**Shot 34 – Take 1** – The consistent issue of Death's audio became apparent. Once again we could not hear him. We tried reading his line into the microphone but it was not picking up any better than the camera.

On the second take, Travis delivered the line louder and used a hand movement to put emphasis on the line. The take was acceptable.

Now Death's over the shoulder shots were done, we did Shot 27. The camera pan was not fluid on the first take but after practicing, we found that the tripod would not allow us to move as fast as we would like.

**Shot 36 – Take 1** - Travis' hand was immobile so it was reshot.

**Shot 36 – Take 2** – The take was good but I realised we needed to move our hands off screen after clinking.

**Shot 36 – Take 3** – Travis still did not move his hand away and I wanted the spillage from the last shot for effect.

The fourth take was acceptable.

### Filming – Thursday 22<sup>nd</sup> March

Filming continued the following Thursday

**Shot 26 – Take 1** – I broke character, laughing immediately.

The second take was sufficient.

Shot 28 was acceptable on the first take.

**Shot 30 – Take 1** – There was shouting in the background which compromised the shot.

The second take was without issue.

Shot 32 and 35 were sufficient on the first attempts.

In shot 37 we filled the shot glasses with water to imitate the vodka. The first take was perfect.

Shot 38 did not require a retake but for the coming shots we had to make sure nothing was moved so it could appear a single shot.

Shots 39, 40 and 41 were short takes with additional glasses added in each subsequent take.

NOTE: These shots were taken after the rest of the filming for comfort purposes as it did not require Travis so be in costume.

**Shot 42 – Take 1** – As soon as the take began I realised I had not planned ahead to have the shot glasses on the table.

After placing the stacks of glasses we retook and it was sufficient.

NOTE: I made a mistake in the organising and skipped over Shot 43. I would end up returning to it at a later date. Additionally, I decided I did not need what was originally supposed to be Shot 44 as I could just fade in and out on the characters.

Before taking shot 45 there was a disruption so we decided to go out and take the final shot of Death walking down the road until the set was usable again.

**Shot 52** – We did a practice run in which there was a communication issue and Travis walked off the left. Unfortunately, the SD card reached its capacity later on and the footage had to be deleted to make room.

The first official take was acceptable. The wind even added to the effect with his cloak blowing to the side. After, we recorded another few seconds of the same shot without Death and the dog in it which would be used to simulate fading away.

When we returned, the time had reached 11:30pm so we were in a hurry to finish up. We took Shot 45 which was Jerry dying. The first take was decent but I felt it needed another attempt on a later occasion.

Shots 46, 47, 48, 49 and 50 were all done in quick succession. I would later review them to decide if they needed reshooting.

**Shot 51 – Take 1** – He did not speak clearly enough.

**Shot 51 – Take 2** – The camera would not focus after removing the clapperboard.

The third take was perfect.

### Filming - Thursday 24<sup>th</sup> May

The shots I decided needed retaking were: 8, 9, 10, 11, 12, 13, 14, 15, 19, 27, 31, 33, and 45. As well as shooting shot 43 which I had forgotten previously.

After taking shots 9-14 (tea making shots) I realized the original takes were slightly better and could be edited to look how I wanted them to.

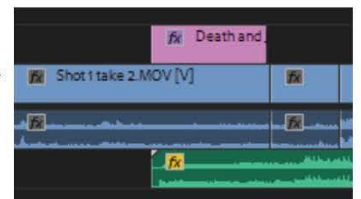
We took shot 43 and used a lamp at the back of the room to illuminate Death for dramatic effect.

Upon realization that my hair was not the same length as the previous times we filmed, I decided for continuity's sake I would not do the retake and fix my problems through editing.

### Editing

All shots and audio were started and cut off at an appropriate point to create a tempo and make the movie flow how I wanted it to. The movie overall did not require much editing but the parts which sorely needed it were dealt with efficiently.

**Shot 1:** I added the title to the screen when Jerry got half way across and started the music at the same time



**Shot 8:** I used the scale toggle to zoom in on Jerry's face to emphasise what he says.

**Shot 19:** The camera was visible in the reflection of the window so I used Adobe After Effects to correct the issue.



**Shot 43 and 45:** After I decided to cut out shot 44, I added a fade out and fade in between shot 43 and 45. In between them I added some text saying “later” to tell the audience that time has passed.

**Shot 45:** I created a purple tint to create the feeling of illness and connote that Jerry is dying.

Next I cut sections out of shots 45 and 46 and zoomed in on Jerry and Death respectively as I felt the death scene was incomplete and I wanted to add in additional shots.

**Shot 52:** I used a cross dissolve on shot 52 to create the illusion that Death is fading away. I also added the credits to overlay the scene before fading to black and displaying “the end”.

This was all the editing necessary as I felt the footage achieved what I envisioned.

### Audio

On scenes with music I increased the volume of audio bar 1 (diegetic sound) so I could still hear the dialogue.

#### Songs used from YouTube:

**\*NOTE:** For the music exported from YouTube I would need copyright permissions, but as this is a student production which won't be distributed the use of them is legal.

- **Blue Oyster Cult - Don't fear the reaper:** Used on the introduction as an appropriate song to convey the narrative. It fades out as Jerry takes his earbuds out.
- **Blur – Intermission:** Used on the scene which introduces Death to act as a comedic and casual overtone. It gets quieter as the scene progresses so we can hear the dialogue.

#### Sound effects downloaded from Soundbible.com:

- **Bottles clanking:** Used for the appearing shot glasses.
- **Swoosh:** Used for the zoom on Jerry's face.
- **Suspense:** Used on Jerry's death as a build-up.

#### Music downloaded from Freemusicarchive.org:

- **Reeder – Rigonfiamento del cuore:** Used for the ending to convey sadness and resolution.
- **Nevermore Eleanor – Invitation:** Used for the sound of a bell tower to build tension.

The genre I chose is dark comedy. When given the theme 'The Dark Side' my first thought was Gary Larson's Far Side cartoon strip which has featured Death as the grim reaper.



The ways in which I achieved creating elements of dark comedy in the film are as follows:

**Dialogue** – While Death is garbed in a classic grim reaper outfit he film is littered with quips from Death to subvert this representation and show him as a different character to what is usually seen. The back and forth between Death and Jerry is humorous as Jerry helplessly tries to get rid of his friend and get out of drinking with him. Death does not give up and comes back with witty remarks to everything Jerry says. The way this is recognised as dark humour is the implications it creates. Death is trying to make Jerry drink alcohol with him and will not tell him the reason for it or why he is there, insisting it is because he just wants to see his friend when it is in fact because he has come for Jerry's life.

The part in which they are talking at the table also exhibits dark humour as Jerry says his dog is dead when she is not before Death implies Jerry is going to die by saying "not yet you don't" to his funeral lie. Additionally, the tone of Death's voice throughout adds comedic value because the grim reaper is usually an evil imposing creature.

**Narrative** – The antagonist of the story is Death but as seen in other dark comedies such as The Rocky Horror Picture Show and Beetlejuice, the character which could be considered the antagonist is the centre of the comedy due to their antics and could be considered as more relatable than the protagonist.

The story is structured to be seen from either characters' perspective, beginning with Jerry and ending with Death. They reflect each other throughout the story such as Jerry walking down the street at the start and Death leaving the street at the end. Jerry interacts with the dog when he arrives and Death interacts with her when he leaves. This is to enforce their positions as yin and yang and equality in the spotlight. In my original story I also had a scene in which they had a similar morning routine but this was cut due to being too long.

The narrative structure of a dark comedy is switching between comedy and tragedy. This is shown in the ending in which the tone completely changes and ends on a sad tone.

**Mise-en-scene** – The costume for Death is obviously relating to the horror genre because he is a dark hooded skeleton but this is subverted and pushed towards the comedy genre through the use of sunglasses and casual clothing beneath his cloak.

The vodka bottle which Death brings with him is in the shape of a skull which is funny because it implies he is arrogant and has his own brand. It also has darker implications as the skull connotes drinking it will kill Jerry.

The kitchen is laced with red things, such as the walls, the kitchen utensils, the clock and the signs in the background. This reflects a feeling of imminent danger in every shot Jerry is in. In shot 15 when Death appears we used to lights to shine on Jerry like a spot light to centralise him but when he sees Death he jumps out of the light and stands in front of the red wall to imply a fall to hell.

When they are sat at the table the wallpaper in the background is covered with alcohol brands which acts as a contradiction because it implies just likes alcohol even though he is refusing it.

**Editing** - The tea making shot is cut to reflect that of Shaun of the Dead. Another dark comedy which I took inspiration from to make this film, both in editing and dialogue. It acts as a montage which makes a simple task look more interesting and similar to an action film.

The zoom on Jerry's face when he says "milky brew" is similarly cheesy to the tea making montage but gives the audience. The convention of using a montage is usually to shorten a much longer period of time, for example a character in training like in Rocky, so to use it for something this mundane gives an early sign of the humour to expect.

Similarly the appearance of the shot glasses uses a typical convention of non-continuity editing to show the passing of time while drink is consumed, but is then subverted when Jerry asks Death why he made them appear.

Some of the editing could be considered silly such as when Jerry dies and it briefly cuts to Death when the suspense music plays. This follows the dark comedy trope of having little seriousness for the concept of death, using it to enhance the comedy.

The fade out of Death and the dog at the end is a typical convention used in films for endings, like where JM Barry fades out at the end of Finding Neverland. It also adds some ambiguity to the ending as some people were unsure whether Jerry was actually dead or whether the dog was the one who had died.

**Music** – The music is the key element of the film which makes everything flow better and adds a lot of comedy and meaning. The bells ringing when they are sat at the table makes it seem like a death sentence but is quickly cut off by Death offering him a drink. A similar technique is used later on when the suspense sound is playing before being cut off by Jerry's head slamming. This comes across as humorous but as it is someone dying it is classed as dark humour.

# Record of Practical Activity

## \*Observation Record / ~~\*Witness Statement~~

\*please delete as applicable

<b>Learner name:</b>	<input type="text"/>
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<b>Qualification:</b>	Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production
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<b>Unit number and title:</b>	Unit 10: Film Production - Fiction (B&C)
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<b>Name of *Observer/ <del>*Witness:</del></b>	<input type="text"/>
<small>*please delete as applicable</small>	

<b>Date of activity:</b>	4-18 December
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### Assessment criteria targeted:

Learning Aim C	C.P5,C.P6, C.M4, C.M5, C.D3
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### Description of activity undertaken:

- what the individual learner did
- the evidence provided/questions asked and answers given by the individual learner:

Over the period of three sessions the learner viewed a wide range of footage that had been taken and carefully selected the shots to be used in his final edit, discussing the reasons for these. He demonstrated a clear focus on what he wanted to achieve. He imported the footage into the editing software and independently edited the production using the software confidently to apply post-production techniques to both video and audio. He was able to discuss these techniques and the reasons for using them. He added titles appropriately and exported the finished product in a suitable format.

### Please state evidence this record is in support of:

Learner production log  
Final video - Death and Jerry.mp4

### I confirm this is an accurate record of the activity undertaken.

<b>Learner signature:</b>	<input type="text"/>	<b>Date</b>	15 Jan
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<b>*Assessor/<del>*Witness</del> signature</b>	<input type="text"/>
<small>*please delete as applicable</small>	

<b>Role:</b>	Assessor	<b>Date</b>	18 December
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## Learner Assessment Submission and Declaration

When submitting evidence for assessment, each learner must sign a declaration confirming that the work is their own.

<b>Learner name:</b>		<b>Assessor name:</b>	
<b>Issue date:</b>	8 Sept	<b>Submission date:</b>	15 Jan
<b>Submitted on:</b>			15 Jan
<b>Programme:</b>	Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production		
<b>Unit:</b>	Unit 10: Film Production - Fiction (B&C)		
<b>Assignment reference and title:</b>	The Dark Side		
Please list the evidence submitted for each task. Indicate the page numbers where the evidence can be found or describe the nature of the evidence (e.g. video, illustration).			
<b>Assignment task reference</b>	<b>Evidence submitted</b>	<b>Page numbers or description</b>	
Production Diary/ Shot log	Production diary		
Final Film	Death and Jerry.mp4		
<b>Additional comment to the Assessor:</b>			
<b>Learner declaration</b>			
I certify that the work submitted for this assignment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.			
<b>Learner signature:</b>		<b>Date:</b>	15 Jan

# Learner Production Log

## Production Log

### PROPOSAL - Death and Jerry

**Content outline** – The film is a dark comedy themed narrative about Death (the grim reaper) confronting an old friend for a final drink before his unknowing demise. The project aim is to humanise Death in a comedic fashion, portraying him as a normal person doing his job with his own struggles. The film will begin with an introduction of Jerry going about his day to day life before the surprising emergence of Death; an old drinking buddy who returns with a proposal for Jerry and won't take no for an answer. The second act will be a back and forth conversation between the two, in which Death knocks back any excuse Jerry can come up with before finally submitting. The film will conclude with Jerry's abrupt and untimely end and Death's confrontation with the loss of his friend before disappearing into the night.

### **Visuals**

Originally I intended to use a green screen sheet to create the effects of a drunken spiral behind Jerry but rejected this idea as the script changed. The costume for Death will naturally be troublesome to make look realistic but I am investing in a high quality mask to assure a degree of authenticity. The lighting in the planned filming location can be constantly altered easily due to multiple adjustable lights present.

### **Target Audience**

The target audience will be primarily college students and people in the age bracket of 16 to 22 based on the style of humour and age compatibility.

### **Resources**

The home of one of the crew members will act as the setting due to the space and lighting capabilities at our disposal. Trafford College will provide the resources needed for producing the film. I will be obtaining any additional materials needed for the production through my own means.

### **Personnel requirements**

I require no material contributions from the crew, only their presence, commitment and respect for the equipment and environments used for filming.

### **Budget**

A miniscule budget is acceptable as the equipment is provided for the project by Trafford College. However I am investing money in the costume and have offered to pay for travel fares and food as a form of appreciation.

### **Project schedule**

We will meet in the early afternoon of the decided filming date to set up and prepare to role. The filming will take place over 6 hours going into the evening with a half an hour break in the middle to assure productivity.

### **Legal/ethical considerations**

There are no legal considerations involved as we are filming on the property of one of the crew members and are not violating any laws or practices in my production. Ethically we must consider the viewing audience as there is alcohol drinking simulated in the film. As we are no longer filming in outdoor environments, blurring out licence plates and members of the public are no longer a concern.

Overall the pre-production documentation's contribution to the filming was extremely important and I learned the values of different aspects of the production. I understand the relevance of logistics and finance, acting as a foundation and safety net for the whole production and I understand the importance of maintenance and flexibility in the creative processes to keep the project on track and translating your vision to the crew. In the future I know exactly what I would do differently and what the priorities should be. Time management is essential and more detail should be put into contingency assets.

### **Finance**

Overall I feel the finances were well spent and did not restrict the funding of any other areas of the production. Travel and food for the day were not as expensive as assumed due to myself getting a free car ride and the food costing less than intended but it was comforting to have the extra money on me from the budget in case of emergencies. The factors put into choosing the mask were: price, realism and comedic value. I was not willing to spend more than £20 on a mask. This was my set limit. I also wanted it to look realistic whilst having a slight comedic effect to it (not looking too scary). The reason for choosing the mask was I went with was based on the above factors. Although the mask I chose costed £20.99, I was willing to fund the extra money because it fitted the criteria I required. The cloak costed an additional £16.99 and was chosen due its size options which others did not have.

### **Risk management**

As stated in the assessment, there were very few risks to the crew and equipment in the house which is the primary reason changing idea was smart. Out in the woods there were many risks such as water damage and slip/trip accidents. Overall switching had a positive outcome and gave me less danger to think about. The only possible problems I could think of, were the dog knocking the camera over (which she was scared to go near) and spillage due to all of the liquids used in the film but we kept a towel handy to wipe it up.

### **Creative processes**

The script allowed me to distribute the lines to each shot on the shot list and make the story clearer. It also assisted in Travis understand the story after the late switch of roles. He needed to get into character and needed to understand the emotions he was portraying. The storyboards helped us visualize throughout the filming. Due to the camerawork being done

by someone else, they were crucial for their understanding of the shots. I was able to explain what was required in the shot by directing my crew member with the pictures and establishing what actions were required as well as the length the shot needed to be. The shot list was just as valuable in the same sense but rather for keep track of the project. In the first filming session I forgot to take the shot list to production and quickly learned the consequences of this as we began to film shots out of chronological order, meaning I was unable to keep track of what had been shot already. On the second filming session the shot list made everything flow much better as I could keep track on what had already been done, what needed shooting and what needed re-shooting. These three documents were increasingly valuable throughout the production, especially in the second shooting because there were several shots which needed repeating due to the wrong numbers being written on the clapperboard. They were corrected on the second shooting and the mistakes were not made again.

### **Project management summary**

Throughout the production many mistakes were made and the ways in which they were managed impacted positively on the final product. On the day of the filming, the college did not have any clapperboards so we had to improvise and spray paint a plank of wood black and hit it against surfaces to create the cut-off point. The second issue we faced was the size of the mask. It was loose on Joe so Travis tried it and it fitted much better due to having a larger head. This was ideal as Joe had a better idea of what I was visualising and offered more creative takes behind the camera. He had also had more time using the camera when Travis arrived because Travis was running late and we decided to get the first few shots done which only required two people. We attempted to use the sound equipment during filming but it did not come off to great effect. We had not accounted for the echo issue in the kitchen and after experimenting with the sound equipment, we found it did not improve the audio compared to the camera. We found that because we could not solve the echo issue, there was no point using the recorder. In addition this would have added workload to the camera man so it was for the best. The only other issue we faced was filming the scenes with the dog. It altered the order we filmed in and was difficult to manage but we coped adequately.

The only regrettable factor in the production was not accounting for the echo in the kitchen of the house which affected the audio. We should have tested this alongside the lighting tests but the footage is still of good quality so I have taken it as a learning curve to account for next time.

We had to have two meetings prior to filming, minutes of these are included in the PreProduction folder for Unit 4. At meeting 2:

- I presented the script, storyboard and shot list to the crew to help them understand my vision.
- I explained the schedule to them and made sure everyone's availability was clear.
- I discussed the issue of obtaining an extra person to operate the boom mic.
- I put forward the list of items need to see if anyone could provide any of them.

## Script (Excerpt)

1 EXT. JERRY'S ROAD. 4PM. 1

Jerry walks along the path to the right. He walks up his driveway and enters his house. He places his bags on the kitchen counter, removes his earphones and turns to pet his dog.

JERRY  
(Looks to the side thoughtfully)  
Milky brew.

Jerry makes tea through a montage. He takes a sip.

DEATH  
Hiya Jerry!

Death takes the tea from Jerry and sips it.

Ugh! No vodka?!

Death throws the contents of the mug over his shoulder and proceeds to look through cupboards.

JERRY  
What are you doing here D?!

DEATH  
Oh I just wanted to see how my old buddy was doing.  
Ain't you happy to see me?




JERRY  
Oh I'm thrilled to have an alcoholic skeleton in my kitchen!  
How did you even get in here?!

DEATH  
I'm the Shepard of souls, Jerry.  
Do you think getting into someones house is difficult for me? -  
Besides, you left your window open...

2 INT. JERRY'S DINING ROOM. 6PM. 2

DEATH  
So.. do you want a drink?

## Storyboard (Excerpt)

Storyboard Producer:		Production Title:	Page Number: 6
Image	Audio		Description
Shot No. 15 			Jerry sips tea and leans back.  Duration: 9 seconds overall
Shot No. 15 	"Hiya Jerry"		Camera pans to the left 90° and Death takes mug.  Duration:
Shot No. 15 	<del>Death</del> "Ugh, no vodka?" Tea splashing		Death throws contents of mug out the window.  Duration:

STORYBOARD: <http://www.storyboardthat.com/>

## SHOT LOG

Shot number	Shot type	Movement	Length	Dialogue	Complete
1	Wide shot	Static	10 sec		y
2	Close up	Tracking	1 sec		y
3	Medium close up/Long shot	Tracking to static	9 sec		y
4	Medium shot	Static	3 sec		y
5	Medium shot	Static	2 sec		y
6	Close up	Static	3 sec		y
7	High angle shot	Static	2 sec		y
8	Medium shot	Static	2 sec	"Milky brew"	y
9	Extreme close up	Static	0.5 sec		y
10	Extreme close up	Static	0.5 sec		y
11	Extreme close up	Static	0.5 sec		y
12	Extreme close up	Static	0.5 sec		y
13	Extreme close up	Static	0.5 sec		y
14	Extreme close up	Static	0.5 sec		y
15	Two shot	Pan to left	11 sec	Death: Hiya Jerry! Ugh, no vodka?!	y
16	Close up	Static	2 sec		y
17	Close up	Static	6 sec	Jerry: What are you doing here, D? Death: Oh, just wanted to see how my old buddy was doing.	y
18	Medium shot	Static	8 sec	Death: Aren't you happy to see me? Jerry: Oh I'm thrilled to have an alcoholic skeleton in my kitchen! How did you even get in here?!	y
19	Medium shot	Pan to right	11 sec	Death: I'm the Shepard of souls, Jerry. Do you think getting into someone's house is difficult for me? Besides... you left the window open.	y

20	Two shot	Static	8 sec	<b>Death:</b> So... do you want a drink? <b>Jerry:</b> No I do not want a drink! Why are you here?!	y
21	Over the shoulder	Static	4 sec	<b>Death:</b> Oh I was in the neighborhood and wanted to see my old drinking buddy.	y
22	Over the shoulder	Static	5 sec	<b>Jerry:</b> You expect me to believe you were just "in the neighborhood"? You could've visited me anytime. You wouldn't be here without a reason.	y
23	Over the shoulder	Static	6 sec	<b>Death:</b> Wow... I'm hurt you would even say that Jerry. Can't I just stop by for a drink... for old times' sake?	y
24	Over the shoulder	Static	5 sec	<b>Jerry:</b> No... D... No.. I can't do this right now, I'm going through some stuff you know?	y
25	Over the shoulder	Static	2 sec	<b>Death:</b> Oh yeah? Like what?	y
26	Over the shoulder	Static	3 sec	<b>Jerry:</b> Well... my dog died.	y
27	Over the shoulder	Static	2 sec	<b>Death:</b> Your dog is right there!	y
28	Over the shoulder	Static	1 sec	<b>Jerry:</b> I have work tomorrow!	y
29	Over the shoulder	Static	2 sec	<b>Death:</b> You've never worked a day in your life.	y
30	Over the shoulder	Static	3 sec	<b>Jerry:</b> I... have to go to a funeral.	y
31	Over the shoulder	Static	1 sec	<b>Death:</b> Not yet you don't!	y
32	Over the shoulder	Static	1 sec	<b>Jerry:</b> What?	y
33	Over the shoulder	Static	1 sec	<b>Death:</b> Nothing.	y
34	Two shot	Static	15 sec	<b>Jerry:</b> Look... buddy... dude... my bonedog... I just can't do this right now, I've got stuff going on... <b>Death:</b> Uh huh	y

				<b>Jerry:</b> I... I've got... You're not gonna take no for an answer are you? <b>Death:</b> I could literally do this forever!	
35	Over the shoulder	Static	2 sec	<b>Jerry:</b> Fine...	y
36	Extreme close up	Static	1 sec		y
37	Two shot	Static	1 sec		y
38	Extreme close up	Static	1 sec		y
39	Extreme close up	Static	0.5 sec		y
40	Extreme close up	Static	0.5 sec		y
41	Extreme close up	Static	1 sec		y
42	Over the shoulder	Static	3 sec	<b>Jerry:</b> Why did you make glasses appear?	y
43	Over the shoulder	Static	2 sec	<b>Death:</b> Dramatic effect	y
44	Two shot	Static	5 sec		y
45	Over the shoulder	Canted/ zoom out	8 sec	<b>Jerry:</b> You still haven't told me why you came here...	y
46	Medium shot	Static	5 sec	<b>Death:</b> Goodbye old friend.	y
47	High angle shot	Static	3 sec		y
48	Low angle shot	Static	2 sec		y
49	Low angle POV shot	Pan to right	3 sec		y
50	High angle shot	Static	1 sec		y
51	Medium shot	Static	3 sec	<b>Death:</b> Come on.	y
52	Long shot	Static	15 sec		y

## Recce and Risk Assessment

*Filming on Bollen valley way*

RECORD THE SIGNIFICANT HAZARDS IDENTIFIED BY THIS ASSESSMENT (To include Environmental hazards) and HAZARD CONTROL MEASURES IN PLACE (or state where information may be found)

STANDARD HAZARDS	CONTROL MEASURES
Accidents: Slips, trips, falls, scrapes	Wear sensible outdoor footwear, check site for any particular trip hazards or sharp edges in path of action. No running. Take extra care is raining/wet/ slippery surfaces. Have first aider and kit present, or be within close proximity of designated first aid point, college or home. Carry charged phones in case of emergency.
Dangers from/to members of public	Ensure filming always takes place with at least three learners or an adult present. Set a 'look out' to inform public of filming, or to watch for potential public interference.
ADDITIONAL HAZARDS due to location or activity (e.g. traffic if filming on quiet roads (not over 30mph), sharp edges, if activity includes running or filming in dark conditions (is high vis jacket needed)	CONTROL MEASURES
<i>filming from the back of the house</i>	<i>using a ladder secured by an additional person and use a strap for the camera.</i>
RISKS WHICH ARE NOT YET ADEQUATELY CONTROLLED (e.g. need third party input to control):	WHAT FURTHER CONTROL MEASURES/ACTIONS ARE NECESSARY TO CONTROL THE RISK

risks sufficiently minimised/controlled? Y/N [Y]

### Location recce

We will be filming in the home of one of the crew members and all potential problems have been pre assessed. The house will be vacant for my filming and is in a quiet area so there will be no sound disruptions. The electrical and lighting constraints have been tested and the animals will be removed from the room while filming.

### Risk assessment

As stated above, there will be no significant risks on this project. On the original there were various concerns with being outdoors and the weather but the new filming environment is secure and the only risk is carelessness of the equipment, which will not be an issue.

# Production diary

## Filming – Thursday 15<sup>th</sup> March

I acquired the equipment early in the day from college. Unfortunately they had no clapperboards so this created an issue early on in the production. Luckily Joe had the means to create one himself, spray painting a plank of wood black. The meeting time was 4pm at the filming location (Joe's house). I arrived at 3:55pm with the filming equipment and began to setup with Joe. The other crew member, Travis, was running late due to traffic and had informed me in advance. The opening 14 shots did not require an extra person, only myself playing Jerry and a cameraman. The first 6 six shots were intended to have a music track playing over them so we did not require audio equipment. We proceeded to the end of the road to film the opening shot.

### Errors and reasons for reshoots\*

**Shot 1 – Take 1** – The shot was setup up too low and did not leave enough room above for the intended title credits.

The second take was sufficient.



Shot 2 only required one take but set us back 5 minutes due to the presence of people in the background of the shot.

Shot 3 required some practicing as it was a slightly longer shot which required a pan to the right, followed by a pan up to follow the character. We thought about placing the camera on a skateboard to accomplish the pan but were worried about the risk to the camera. Joe attempted following me on his own with any additional equipment and did a good job of keeping the camera steady. As his first attempt was sufficient, we moved on to the next one.

**Shot 4 – Take 1** – I failed to shut the door properly when going outside after we set the shot up so wind blew the front door open a crack before I could open it so we reshot it.

The second take was sufficient.



As we proceeded to shot 5 it was approaching the dog's dinner time and so she was especially excitable. We used this to our advantage and skipped to shots 7 and 8 to create to portrayal she was happy to see her owner rather than just hungry.

**Shot 7 – Take 1** – The dog began to scratch herself as we begun the shot.

**Shot 7 – Take 2** – The dog turned and walked away in the shot but then turned back around into the position we wanted her so we took the take again and it was near enough what we wanted. She was looking past me towards the camera but we decided because she was hard to work with it was unlikely we would get it perfect and decided to go with this take as the issue isn't distinctly noticeable.



In shot 8 the dog looked around towards the camera again but I decided the shot would be cut to when she looked back around as it is a short shot anyway. The only other issue with the shot is the line "milky brew" which was silly and poorly delivered but we wanted to move on and let the dog get fed so we decided to keep the shot for comedic value. This is one of a handful of shots that we would like to retake if we get another filming opportunity. We also discussed the possibility of using a fast zoom on my face when I deliver the line to make it more dramatic.

The whole tea making montage scene (shots 9-14) is also on the list of shots we would like to reshoot for multiple reasons. Firstly our reflections are slightly visible in the kettle. This is something we had not considered at the time. Shot 12 was 2 filmed for two minutes as we were only planning on using the click at the end when it had boiled, but in hindsight we should have tested the amount of time it took to boil and begun filming closer to the end. It is not a major issue but the length of the shot bothers me and since we intend to shoot the other shots again anyway, it is an ideal reshoot. Finally the camera moves between the shots of the contents being placed in the mug and I later realised it would have flowed better if the shot position stayed the same.

Next we went back to shots 5 and 6. Shot 5 was quick and easy and did not require a retake. Shot 6 presented more problems.

**Shot 6 – Take 1** – The shot was deemed far too close to me so we took an additional 2 shots from slightly altered distances. Although on review I have realised it will cut to the next shot immediately after I turn around so all of the takes are usable. I have decided to go with take 2 because I show the most enthusiasm in my acting.

Shot 15 took the most preparation and planning of any shot in the production due to the camera and acting direction required on top of a stunt that would take time to repeat. The shot involved throwing the liquid (tea) out of the cup over his shoulder and out the window. We used water instead of tea to save time and mess but it would still require cleaning up every time we got it wrong. So due to this factor we spent 10 minutes making sure the cameraman had the camera direction correct and the lines were memorized by the actors. Before the first take I informed everyone in the room that no one was to react to the liquid throwing. I predicted somebody might impulsively laugh or react to it and ruin the shot. Unfortunately after the first take the cameraman did scream due to the tea completely missing the window and hitting the wall and clock. After watching the take through, I determined I could cut it off before the reaction and missing the window was not a big deal as the shot had the same effect either way. Upon further review I have realised I cannot cut it off before the laugh and I have added it to the list of shots to attempt again at a later date.

**Shot 16 – Take 1** – Death’s movement was too sluggish for my liking, so I coached him through it and attempted again.

Before the second take we discussed it and decided to add a line to the take as we felt him saying “we need shots” provided more information to the viewer about his intentions. Previously it was hard to tell what was going on and why Death was searching the cupboards in the following shots. I feel this was an effective and important creative addition.

Shot 17 was the trickiest to take because it was a shot from inside the cupboard being opened by death, so we had to press record and then use the cupboard slamming as the sound cut off point.

**Shot 17 – Take 1** – Travis forgot his line and told us as we started the shot.

**Shot 17 – Take 2** – We realised the camera was too low in the cupboard and needed adjustment so Death would be in shot.

**Shot 17 – Take 3** – The shot was still not adjusted correctly and the camera was out of focus. In addition it took longer to start because Travis did not have his glasses on.



added comedic value so we intended to go with it. Unfortunately it was still out of focus and his glasses were over his hood.

The fifth take was sufficient. He was at the right level and the shot was focused.

In shot 18 we decided to add a pan to the left as I did not account for him moving across the room from the cupboard in the previous shot. I saw no error in the first take so I went with it.

Prior to shot 19, other people in the house needed to use the kitchen so we decided to take the planned half an hour break. Upon returning to film, we realised it had gotten significantly darker so we decided to add a slightly forth wall breaking line "Oh it got dark" to improvise the continuity issue and allow us to take the shot.

**Shot 19 – Take 1** – The audio was too quiet and we could see the camera in the window reflection.

The next shot was originally from a different angle and involved Death walking past Jerry but I had forgotten that I altered it to be the same shot with a pan to the right so we applied this to the next attempt.

**Shot 19 – Take 2** – Travis failed the delivery of the line.

**Shot 19 – Take 3** – The cameraman was still visible in the shot. In addition, he knocked the camera and did not pan successfully.

**Shot 19 – Take 4** – We failed to solve the reflection issue and Travis forgot to say one of his lines; turning around to deliver it at the end.

**Shot 19 – Take 5** – I failed to keep my composure in the shot.

**Shot 19 – Take 6** – After practising positioning Death in front of the cameraman consistently through the shot, we still failed to accomplish it sufficiently.

**Shot 19 – Take 7** – We faced the same issue consistently and decided because we were losing so much time, we would film at a later date when it was daytime. This was more logical as it would not project a reflection, the continuity would be intact and we didn't have to add a line to acknowledge it.



**Shot 20 – Take 1** – I felt Travis' delivery was too quiet and it needed another take.

The second take was sufficient.

The next 15 shots are reverse shots of their conversation so we decided to film one side's lines first before the other to keep the camera in the same position throughout. We discussed the idea of getting a second camera and filming it all in one from both sides but that would require very little error. We started with Death's line.

Shots 21, 23 and 25 were all delivered well and I saw no issue with them.

Shot 27 required a pan towards the dogs. As this would have altered our camera position we decided to leave it until last.

29 was acceptable on the first take.

**Shot 31 – Take 1** – Travis' delivery was dry.

**Shot 31 – Take 2** – Travis leaned back, expanding the mask. I laughed and compromised the shot but I decided to keep the action in the next take as it added to the comedic effect.

**Shot 31 – Take 3** – This take wasn't delivered as well as the previous one so I opted for another.

Take 4 was still not delivered as well as I wanted but I felt we had enough takes to choose from and if it was still not how I wanted we could take it again on a later date.

**Shot 33 – Take 1** – 34 was written on the board instead of 33. In addition to the delivery being too quiet.

**Shot 33 – Take 2** – The delivery was once again stale. We practiced it before the next take.

Take 3 was ruined by me laughing but upon review we decided it wasn't noticeable. It could be reshot if necessary.

**Shot 34 – Take 1** – The consistent issue of Death's audio became apparent. Once again we could not hear him. We tried reading his line into the microphone but it was not picking up any better than the camera.

On the second take, Travis delivered the line louder and used a hand movement to put emphasis on the line. The take was acceptable.

Now Death's over the shoulder shots were done, we did Shot 27. The camera pan was not fluid on the first take but after practicing, we found that the tripod would not allow us to move as fast as we would like.

**Shot 36 – Take 1** - Travis' hand was immobile so it was reshot.

**Shot 36 – Take 2** – The take was good but I realised we needed to move our hands off screen after clinking.

**Shot 36 – Take 3** – Travis still did not move his hand away and I wanted the spillage from the last shot for effect.

The fourth take was acceptable.

### Filming – Thursday 22<sup>nd</sup> March

Filming continued the following Thursday

**Shot 26 – Take 1** – I broke character, laughing immediately.

The second take was sufficient.

Shot 28 was acceptable on the first take.

**Shot 30 – Take 1** – There was shouting in the background which compromised the shot.

The second take was without issue.

Shot 32 and 35 were sufficient on the first attempts.

In shot 37 we filled the shot glasses with water to imitate the vodka. The first take was perfect.

Shot 38 did not require a retake but for the coming shots we had to make sure nothing was moved so it could appear a single shot.

Shots 39, 40 and 41 were short takes with additional glasses added in each subsequent take.

NOTE: These shots were taken after the rest of the filming for comfort purposes as it did not require Travis so be in costume.

**Shot 42 – Take 1** – As soon as the take began I realised I had not planned ahead to have the shot glasses on the table.

After placing the stacks of glasses we retook and it was sufficient.

NOTE: I made a mistake in the organising and skipped over Shot 43. I would end up returning to it at a later date. Additionally, I decided I did not need what was originally supposed to be Shot 44 as I could just fade in and out on the characters.

Before taking shot 45 there was a disruption so we decided to go out and take the final shot of Death walking down the road until the set was usable again.

**Shot 52** – We did a practice run in which there was a communication issue and Travis walked off the left. Unfortunately, the SD card reached its capacity later on and the footage had to be deleted to make room.

The first official take was acceptable. The wind even added to the effect with his cloak blowing to the side. After, we recorded another few seconds of the same shot without Death and the dog in it which would be used to simulate fading away.

When we returned, the time had reached 11:30pm so we were in a hurry to finish up. We took Shot 45 which was Jerry dying. The first take was decent but I felt it needed another attempt on a later occasion.

Shots 46, 47, 48, 49 and 50 were all done in quick succession. I would later review them to decide if they needed reshooting.

**Shot 51 – Take 1** – He did not speak clearly enough.

**Shot 51 – Take 2** – The camera would not focus after removing the clapperboard.

The third take was perfect.

### Filming - Thursday 24<sup>th</sup> May

The shots I decided needed retaking were: 8, 9, 10, 11, 12, 13, 14, 15, 19, 27, 31, 33, and 45. As well as shooting shot 43 which I had forgotten previously.

After taking shots 9-14 (tea making shots) I realized the original takes were slightly better and could be edited to look how I wanted them to.

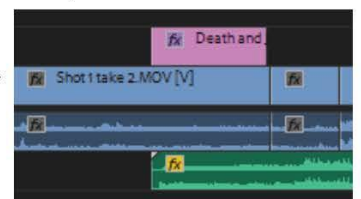
We took shot 43 and used a lamp at the back of the room to illuminate Death for dramatic effect.

Upon realization that my hair was not the same length as the previous times we filmed, I decided for continuity's sake I would not do the retake and fix my problems through editing.

### Editing

All shots and audio were started and cut off at an appropriate point to create a tempo and make the movie flow how I wanted it to. The movie overall did not require much editing but the parts which sorely needed it were dealt with efficiently.

**Shot 1:** I added the title to the screen when Jerry got half way across and started the music at the same time



**Shot 8:** I used the scale toggle to zoom in on Jerry's face to emphasise what he says.

**Shot 19:** The camera was visible in the reflection of the window so I used Adobe After Effects to correct the issue.



**Shot 43 and 45:** After I decided to cut out shot 44, I added a fade out and fade in between shot 43 and 45. In between them I added some text saying “later” to tell the audience that time has passed.

**Shot 45:** I created a purple tint to create the feeling of illness and connote that Jerry is dying.

Next I cut sections out of shots 45 and 46 and zoomed in on Jerry and Death respectively as I felt the death scene was incomplete and I wanted to add in additional shots.

**Shot 52:** I used a cross dissolve on shot 52 to create the illusion that Death is fading away. I also added the credits to overlay the scene before fading to black and displaying “the end”.

This was all the editing necessary as I felt the footage achieved what I envisioned.

### Audio

On scenes with music I increased the volume of audio bar 1 (diegetic sound) so I could still hear the dialogue.

#### Songs used from YouTube:

**\*NOTE:** For the music exported from YouTube I would need copyright permissions, but as this is a student production which won't be distributed the use of them is legal.

- **Blue Oyster Cult - Don't fear the reaper:** Used on the introduction as an appropriate song to convey the narrative. It fades out as Jerry takes his earbuds out.
- **Blur – Intermission:** Used on the scene which introduces Death to act as a comedic and casual overtone. It gets quieter as the scene progresses so we can hear the dialogue.

#### Sound effects downloaded from Soundbible.com:

- **Bottles clanking:** Used for the appearing shot glasses.
- **Swoosh:** Used for the zoom on Jerry's face.
- **Suspense:** Used on Jerry's death as a build-up.

#### Music downloaded from Freemusicarchive.org:

- **Reeder – Rigonfiamento del cuore:** Used for the ending to convey sadness and resolution.
- **Nevermore Eleanor – Invitation:** Used for the sound of a bell tower to build tension.

The genre I chose is dark comedy. When given the theme 'The Dark Side' my first thought was Gary Larson's Far Side cartoon strip which has featured Death as the grim reaper.



The ways in which I achieved creating elements of dark comedy in the film are as follows:

**Dialogue** – While Death is garbed in a classic grim reaper outfit he film is littered with quips from Death to subvert this representation and show him as a different character to what is usually seen. The back and forth between Death and Jerry is humorous as Jerry helplessly tries to get rid of his friend and get out of drinking with him. Death does not give up and comes back with witty remarks to everything Jerry says. The way this is recognised as dark humour is the implications it creates. Death is trying to make Jerry drink alcohol with him and will not tell him the reason for it or why he is there, insisting it is because he just wants to see his friend when it is in fact because he has come for Jerry's life.

The part in which they are talking at the table also exhibits dark humour as Jerry says his dog is dead when she is not before Death implies Jerry is going to die by saying "not yet you don't" to his funeral lie. Additionally, the tone of Death's voice throughout adds comedic value because the grim reaper is usually an evil imposing creature.

**Narrative** – The antagonist of the story is Death but as seen in other dark comedies such as The Rocky Horror Picture Show and Beetlejuice, the character which could be considered the antagonist is the centre of the comedy due to their antics and could be considered as more relatable than the protagonist.

The story is structured to be seen from either characters' perspective, beginning with Jerry and ending with Death. They reflect each other throughout the story such as Jerry walking down the street at the start and Death leaving the street at the end. Jerry interacts with the dog when he arrives and Death interacts with her when he leaves. This is to enforce their positions as yin and yang and equality in the spotlight. In my original story I also had a scene in which they had a similar morning routine but this was cut due to being too long.

The narrative structure of a dark comedy is switching between comedy and tragedy. This is shown in the ending in which the tone completely changes and ends on a sad tone.

**Mise-en-scene** – The costume for Death is obviously relating to the horror genre because he is a dark hooded skeleton but this is subverted and pushed towards the comedy genre through the use of sunglasses and casual clothing beneath his cloak.

The vodka bottle which Death brings with him is in the shape of a skull which is funny because it implies he is arrogant and has his own brand. It also has darker implications as the skull connotes drinking it will kill Jerry.

The kitchen is laced with red things, such as the walls, the kitchen utensils, the clock and the signs in the background. This reflects a feeling of imminent danger in every shot Jerry is in. In shot 15 when Death appears we used to lights to shine on Jerry like a spot light to centralise him but when he sees Death he jumps out of the light and stands in front of the red wall to imply a fall to hell.

When they are sat at the table the wallpaper in the background is covered with alcohol brands which acts as a contradiction because it implies just likes alcohol even though he is refusing it.

**Editing** - The tea making shot is cut to reflect that of Shaun of the Dead. Another dark comedy which I took inspiration from to make this film, both in editing and dialogue. It acts as a montage which makes a simple task look more interesting and similar to an action film.

The zoom on Jerry's face when he says "milky brew" is similarly cheesy to the tea making montage but gives the audience. The convention of using a montage is usually to shorten a much longer period of time, for example a character in training like in Rocky, so to use it for something this mundane gives an early sign of the humour to expect.

Similarly the appearance of the shot glasses uses a typical convention of non-continuity editing to show the passing of time while drink is consumed, but is then subverted when Jerry asks Death why he made them appear.

Some of the editing could be considered silly such as when Jerry dies and it briefly cuts to Death when the suspense music plays. This follows the dark comedy trope of having little seriousness for the concept of death, using it to enhance the comedy.

The fade out of Death and the dog at the end is a typical convention used in films for endings, like where JM Barry fades out at the end of Finding Neverland. It also adds some ambiguity to the ending as some people were unsure whether Jerry was actually dead or whether the dog was the one who had died.

**Music** – The music is the key element of the film which makes everything flow better and adds a lot of comedy and meaning. The bells ringing when they are sat at the table makes it seem like a death sentence but is quickly cut off by Death offering him a drink. A similar technique is used later on when the suspense sound is playing before being cut off by Jerry's head slamming. This comes across as humorous but as it is someone dying it is classed as dark humour.

# Record of Practical Activity

## \*Observation Record / ~~\*Witness Statement~~

\*please delete as applicable

<b>Learner name:</b>	<input style="width: 95%;" type="text"/>
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<b>Qualification:</b>	Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production
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<b>Unit number and title:</b>	Unit 10: Film Production - Fiction (B&C)
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<b>Name of *Observer/ <del>*Witness:</del></b>	<input style="width: 95%;" type="text"/>
<small>*please delete as applicable</small>	

<b>Date of activity:</b>	4-18 December
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### Assessment criteria targeted:

Learning Aim C	C.P5,C.P6, C.M4, C.M5, C.D3
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### Description of activity undertaken:

- what the individual learner did
- the evidence provided/questions asked and answers given by the individual learner:

Over the period of three sessions the learner viewed a wide range of footage that had been taken and carefully selected the shots to be used in his final edit, discussing the reasons for these. He demonstrated a clear focus on what he wanted to achieve. He imported the footage into the editing software and independently edited the production using the software confidently to apply post-production techniques to both video and audio. He was able to discuss these techniques and the reasons for using them. He added titles appropriately and exported the finished product in a suitable format.

### Please state evidence this record is in support of:

Learner production log  
Final video - Death and Jerry.mp4

### I confirm this is an accurate record of the activity undertaken.

<b>Learner signature:</b>	<input style="width: 95%;" type="text"/>	<b>Date</b>	15 Jan
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<b>*Assessor/<del>*Witness</del> signature</b>	<input style="width: 95%;" type="text"/>
<small>*please delete as applicable</small>	

<b>Role:</b>	Assessor	<b>Date</b>	18 December
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## Mark Scheme (Results)

June 2019

BTEC Level 3 National in Creative  
Digital Media Production

Unit 1: Media Representations  
(31668H)

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Alternatively, you can get in touch with us using the details on our contact us page at [www.edexcel.com/contactus](http://www.edexcel.com/contactus)

If you have any subject specific questions about this specification that require the help of a subject specialist, you can speak directly to the subject team at Pearson.

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June 2019

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<b>Question 1</b>	Explain <b>one</b> way that colour has been used in <b>Image 1</b> to create meaning for the audience.	<b>2 marks</b>
	<p>1 mark for identifying colour and 1 mark for explaining how it creates meaning.</p> <ul style="list-style-type: none"> <li>• The use of red for the background (1) signifies danger to the audience (1)</li> <li>• The yellow in the flowers signifies life (1) in contrast to the zombies (1)</li> <li>• The use of greyscale on the zombies (1) makes them seem sinister/threatening (1)</li> </ul> <p style="text-align: center;"><b>Accept any other appropriate answer.</b></p>	

<b>Question 2</b>	Explain <b>one</b> way that images are used in <b>Image 1</b> to create meaning for the audience.	<b>2 marks</b>
	<p>1 mark for identifying image and 1 mark for explaining how it was used.</p> <ul style="list-style-type: none"> <li>• The use of everyday objects as weapons (1) could signify that they are not scared and are prepared for a fight (1)</li> <li>• The image of the man holding flowers (1) signifies that this may not be a serious film (1)</li> <li>• The main characters are surrounded by zombies (1) which represents a threat (1)</li> <li>• The three main characters in the middle of the poster (1) signifies their importance in the film (1)</li> </ul> <p style="text-align: center;"><b>Accept any other appropriate answer.</b></p>	

<b>Question 3</b>	Explain <b>one</b> way that words are used in <b>Image 2</b> to create audience interest in the film.	<b>2 marks</b>
	<p>1 mark for each identification of a relevant area of text and 1 mark for explaining how it creates meaning.</p> <ul style="list-style-type: none"> <li>• The text next to Hitchcock's head (1) provides audience anticipation using words like tension and terror (1)</li> <li>• Listing the names of the actors (1) generates interest through fandom (1)</li> <li>• The text ('should') at the end of the poster in the red tab (1) makes the audience feel as if they should not miss out (1)</li> <li>• The use of the words 'terror' and 'tension' (1) foreshadows what is going to happen in the film (1)</li> </ul> <p style="text-align: center;"><b>Accept any other appropriate answer.</b></p>	

<b>Question 4</b>	Explain <b>two</b> ways that layout is used in <b>Image 2</b> to create meaning for the audience.	<b>4 marks</b>
	<p>2 marks for a linked response</p> <ul style="list-style-type: none"> <li>• Putting Hitchcock's/director's face at the top of the poster (1) signifies the director's power over the film (1)</li> <li>• Placing the actors' names just underneath the director (1) signifies their importance as stars (1)</li> <li>• The placement of 'vertigo' near the centre of the poster over the spiral (1) signifies the narrative of the film (1)</li> <li>• There is a tagline at the top of the poster (1) that provides information and draws the audience's attention (1)</li> <li>• Placing the images of scenes from the film at the bottom of the poster (1) creates audience expectation of the film's narrative (1)</li> <li>• The image of the man pulling a woman away (1) makes the audience wonder whether he is trying to save her or take her hostage (1)</li> </ul> <p style="text-align: center;"><b>Accept any other appropriate answer.</b></p>	

<b>Question 5</b>	Explain <b>two</b> ways editing techniques have been used in <b>Clip 1</b> to create audience interest.	<b>4 marks</b>
	<p>2 marks for a linked response</p> <ul style="list-style-type: none"> <li>• The use of slow fades at the start of the trailer (1) provides anticipation and a dreamlike effect (1)</li> <li>• Repetitive fades from black at the start of the trailer (1) create enigma codes for the audience (1)</li> <li>• Slow cuts at the start of the trailer (1) entice the audience in and contrast with the fast cuts later in the trailer (1)</li> <li>• Quick cuts between fight scenes (1) provides pace and generates excitement in the audience (1)</li> <li>• Continuous cutting between music and dialogue of characters in the interrogation room (1) provides information and adds impact (1)</li> <li>• The shot-reverse shot between the two characters at the start of the trailer (1) allows the audience to engage with the characters (1)</li> </ul> <p style="text-align: center;"><b>Accept any other appropriate answer.</b></p>	

<b>Question 6</b>	Explain <b>two</b> ways mise-en-scène has been used in <b>Clip 2</b> to generate meaning for the audience.	<b>4 marks</b>
	<p>2 marks for a linked response</p> <ul style="list-style-type: none"> <li>• Use of low-key lighting (1) provides a dark, sinister ambience. (1)</li> <li>• The driving rain and flood waters (1) connote a dark and dismal day forecasting trouble (1)</li> <li>• The use of bright yellow in the child's coat (1) signifies vibrancy and life (1)</li> <li>• The single red balloon floating across the classroom (1) signifies something out of control (1)</li> <li>• The use of high-key lighting in the middle of the trailer (1) contrasts with the opening low-key lighting to signify everything is normal (1)</li> <li>• Scenes in gutters and sewer outlets (1) provide a creepy location that enhances audience expectations in relation to the genre (1)</li> </ul>	

	<ul style="list-style-type: none"> <li>• The use of the derelict old house (1) signifies decay and is a convention of the horror genre (1)</li> <li>• The use of the paper boat floating away (1) signifies the child travelling towards danger (1)</li> <li>• The scene of the boat in the rainwater (1) provides intertextuality with the original film (1)</li> <li>• The use of non-verbal communication by the characters (brothers hugging) (1) signifies their emotions and interpersonal relationships (fraternal bond, love) (1)</li> </ul> <p style="text-align: center;"><b>Accept any other appropriate answer.</b></p>
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<b>Question 7</b>	<p>Analyse how masculinity is represented in Clip 1.</p> <p>You should reference each representation with relevant examples from the text.</p>	<b>10 marks</b>
	<p><b>Indicative content</b></p> <p>Conventional representations include:</p> <ul style="list-style-type: none"> <li>• Aggressive</li> <li>• Violent</li> <li>• Dominant</li> <li>• Athletic (the six pack)</li> <li>• Leader</li> <li>• Traditional male roles.</li> <li>• Leading action-packed lives</li> <li>• Defending their territory</li> <li>• Conventional heroes and villains</li> </ul> <p>Unconventional representations include:</p> <ul style="list-style-type: none"> <li>• The women are represented in masculine ways which is an unconventional representation of gender.</li> <li>• Use of low bass sounds in the soundtrack to represent masculinity.</li> </ul> <p style="text-align: center;"><b>Accept any other appropriate answer.</b></p>	

<b>Level</b>	<b>Descriptor</b>
<p><b>1</b> 1–4 marks</p>	<p>Some appropriate media terminology is used.</p> <p>Mostly appropriate examples are described.</p> <p>The discussion of masculinity lacks detail and there is little, or no, relationship to the possible meanings of the representations.</p>
<p><b>2</b> 5–7 marks</p>	<p>Appropriate media terminology is used throughout.</p> <p>A range of relevant examples are analysed.</p> <p>The discussion of masculinity in relation to a chosen text accurately and offers some possible meanings of the representations.</p>
<p><b>3</b> 8–10 marks</p>	<p>The use of media terminology is fluent, confident and accurate throughout.</p> <p>A wide range of relevant examples are carefully selected to meet the requirements of the question.</p> <p>The discussion of masculinity in relation to a chosen text accurately offers detailed and sophisticated meanings of the representations.</p>

<b>Question 8</b>	Analyse why the media industry uses stereotypes in its products.  Use any of the clips provided and/or any other media texts that you have studied.	<b>10 marks</b>
<p><b>Indicative content</b></p> <p>Learners should be able to identify the reasons why stereotypes are used, they must make reference to the use of these in specific media text(s) and explain their significance within that context.</p> <p>The use of stereotypes within the media industry offers a shortcut to the audience as to the character's personality.</p> <p>Stereotypes make characters easy to recognise and relate to, which negates the need to provide a complex back story for each character.</p> <p>Stereotypes are often used for comic effect.</p> <p>Stereotypes contain a number of positive and negative traits that form the overall character type, these have been used so often within media texts they are immediately identifiable.</p> <p>Stereotypes can be subverted in order to surprise the audience and add more texture to the character.</p> <p style="text-align: center;"><b>Accept any other appropriate answer.</b></p>		
<b>Level</b>	<b>Descriptor</b>	
<b>1</b> 1–4 marks	Some appropriate media terminology is used.  Mostly appropriate examples are described.  The descriptions of stereotypes lack detail and there is little, or no, analysis of the possible meaning(s) being constructed.	
<b>2</b> 5–7 marks	Appropriate media terminology is used throughout.  A range of relevant examples are analysed.  Each example describes stereotypes and relates them to specific text(s) and offers some analysis of the possible reasons for their inclusion in the text(s).	

<p><b>3</b> 8–10 marks</p>	<p>The use of media terminology is fluent, confident and accurate throughout.</p> <p>A wide range of relevant examples are carefully selected to meet the requirements of the question.</p> <p>Each example describes stereotypes and relates them to specific text(s) and offers detailed and sophisticated analysis of the possible reasons for their inclusion in the text(s).</p>
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<p><b>Question</b> <b>9</b></p>	<p>Explain the term 'hypodermic model', using <b>one</b> example from any media text(s) that you have studied.</p>	<p><b>2 marks</b></p>
	<p>1 mark for the definition:</p> <ul style="list-style-type: none"> <li>• How easily passive audiences are affected by media messages (1)</li> <li>• Media messages are injected into the audience like a drug (1)</li> <li>• Audiences accept media messages/text(s) without question (1)</li> <li>• Audiences do what media messages/text(s) tell them to do (1)</li> </ul> <p>1 mark for a relevant example of the hypodermic model applied to a media text(s) (1).</p> <p style="text-align: center;"><b>Accept any other appropriate explanation.</b></p>	

<b>Question 10</b>	<p>The genre of a media product is recognised by the codes and conventions that are used.</p> <p>Analyse how generic codes are constructed. You must refer to content, theme, setting and characterisation of the genre.</p> <p>Use any of the clips provided and/or any other media texts that you have studied.</p>	<b>10 marks</b>
	<p>Indicative content:</p> <p>Learner should identify a specific genre(s) to analyse and provide evidence of how content, theme, setting and characterisation have been used within that genre in relation to a specific text or range of texts.</p> <p>Learners can make reference to genres and sub genres and they can also expand on how genres have changed over time or even how genres can be subverted.</p> <p>Genres could include:  Game genres  Film genres  TV genres  Radio genres  Print genres.</p> <p style="text-align: center;"><b>Accept any other appropriate answer.</b></p>	
<b>Level</b>	<b>Descriptor</b>	
<b>1</b> 1–4 marks	<p>Some appropriate media terminology is used.</p> <p>Mostly appropriate examples are described.</p> <p>The descriptions of the genre(s) lack detail and there is little, or no, analysis of the possible meaning(s) being constructed.</p> <p>Only one or two of the four generic codes will be referred to.</p>	
<b>2</b> 5–7 marks	<p>Appropriate media terminology is used throughout.</p> <p>A range of relevant examples are analysed.</p>	

	<p>Each example describes the genre(s) within the text accurately and offers some analysis of the possible meaning(s) being constructed.</p> <p>Only two or three of the four generic codes will be referred to.</p>
<p>3 8–10 marks</p>	<p>The use of media terminology is fluent, confident and accurate throughout.</p> <p>A wide range of relevant examples are carefully selected to meet the requirements of the question.</p> <p>Each example describes the genre(s) within the text accurately and offers a detailed and sophisticated analysis of the possible meaning(s) being constructed.</p> <p>All four generic codes will be referred to.</p>

<b>Question 11</b>	<p>The same media text can be read in many different ways.</p> <p>Analyse the reasons why a media text may be read in different ways by the audience.</p> <p>Use <b>one</b> of the clips/images provided or <b>one</b> media text that you have studied.</p>	<b>10 marks</b>
<p><b>Indicative content</b></p> <p>We can all read media texts in different ways as we are all different people who bring to that reading a number of different experiences/traits.</p> <p>Types of reading – preferred, negotiated, oppositional and aberrant  Types of audience – age, gender, race, class  Context – when and where a media text is consumed  Individual life experience  Cultural capital  Polysemic meanings</p> <p style="text-align: center;"><b>Accept any other appropriate answer</b></p>		
<b>Level</b>	<b>Descriptor</b>	
<b>1</b> 1–4 marks	<p>Some appropriate media terminology is used.</p> <p>Mostly appropriate examples are described.</p> <p>The descriptions of possible readings lack detail and there is little, or no, analysis of the possible meaning(s) being constructed.</p>	
<b>2</b> 5–7 marks	<p>Appropriate media terminology is used throughout.</p> <p>A range of relevant examples are analysed.</p> <p>Each example describes possible readings operating within the text accurately and offers some analysis of the possible meaning(s) being constructed.</p>	
<b>3</b> 8–10 marks	<p>The use of media terminology is fluent, confident and accurate throughout.</p> <p>A wide range of relevant examples are carefully selected to meet the requirements of the question.</p> <p>Each example describes possible readings operating within the text accurately and offers a detailed and sophisticated analysis of the possible meaning(s) being constructed.</p>	

<p><b>Question 12</b></p>	<p>The film Black Panther was praised for containing positive representations of black culture.</p> <p>Evaluate how the media represents different races and cultures.</p> <p>Use any of the clips provided and/or any other media texts that you have studied.</p>	<p><b>20 marks</b></p>
<p><b>Indicative content</b></p> <p>Media can represent different cultures in negative and positive ways. Learners may refer to any race or culture. Learners can discuss both positive and negative representations:</p> <p>Negative references could include:</p> <ul style="list-style-type: none"> <li>• Violence and gang culture</li> <li>• Lack of education</li> <li>• Poor living conditions</li> <li>• Prejudice</li> <li>• Use of language</li> <li>• Poor communication skills</li> <li>• Infringement of human rights</li> <li>• Lack of morals or moral codes.</li> </ul> <p>Positive references could include:</p> <ul style="list-style-type: none"> <li>• Clearly defended and upheld religion and religious beliefs</li> <li>• Stable and well-educated individuals</li> <li>• Strong sense of community and strong community leaders</li> <li>• Equality and diversity.</li> </ul> <p>Learners should make reference to appropriate media texts within their response. This can include reference to traditional and digital media. Responses that make reference to social media should be rewarded appropriately.</p> <p>Use of and reference to appropriate media theories and theorists should be made within responses.</p> <p style="text-align: center;"><b>Accept any other appropriate answer.</b></p>		
<p><b>Level</b></p>	<p><b>Descriptor</b></p>	
<p><b>1</b> 0–5 marks</p>	<p>Some appropriate media terminology is used.</p> <p>Mostly appropriate ideas are mentioned but there is no supporting evidence and no connection between the representations identified and their effects and consequences.</p>	

<p><b>2</b> 6–10 marks</p>	<p>Appropriate media terminology is used throughout.</p> <p>Appropriate reference to relevant theories.</p> <p>Appropriate arguments and ideas are included, supported by reference to the text, although the connections between representations within the text and their effects and consequences are undeveloped.</p> <p>The question is directly addressed and superficial evaluative comments are made regarding competing debates, ideas and theories.</p>
<p><b>3</b> 11–15 marks</p>	<p>Fluent, confident and accurate use of media terminology throughout.</p> <p>Accurate knowledge and understanding of relevant theories and theorists.</p> <p>Developed reasoning throughout, supported by relevant textual reference and analysis of the effects and consequences of the representations identified within the text.</p> <p>Arguments are well developed and sound judgements are made regarding competing debates, ideas and theories.</p>
<p><b>4</b> 16–20 marks</p>	<p>Fluent, confident and accurate use of media terminology throughout.</p> <p>Accurate and thorough knowledge and understanding of relevant theories.</p> <p>Developed reasoning throughout, supported by detailed textual reference and sophisticated analysis of the effects and consequences of the representations identified within the text. Arguments are developed.</p> <p>Consideration is given to competing debates, ideas and theories within a balanced response. An argument is made using supported judgements, leading to an effective conclusion.</p>

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Llywodraeth Cynulliad Cymru  
Welsh Assembly Government



## Pearson BTEC Level 3 Nationals Diploma

### Supervised Window:

**Monday 25 February 2019 - Friday 3 May 2019**

Supervised hours: 20 hours

Paper Reference **31670H**

## **Creative Digital Media Production**

### **Unit 3: Digital Media Skills**

**Part S**

**You do not need any other materials.**

### **Instructions**

- This booklet contains material for the completion of the preparatory work and activities for the set task.
- This booklet is specific to each series and this material must only be issued to learners who have been entered to undertake the task in that series.
- This booklet should be kept securely until the start of the supervised assessment period.
- The final outcome will be taken under 20 hours of formal supervision.
- This booklet should not be returned to Pearson.

### **Information**

- The total mark for this paper is 60.

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## Instructions to Teachers/Tutors

The set task will be released 8 weeks prior to the submission of the final outcomes. Learners are required to develop and create a digital media product in response to the defined brief.

The 8 weeks for the external assessment task must include a preparatory stage and **20 hours** of supervised assessment activity. The **20 hours** of supervised assessment will consist of **5 hours** for Activity 1 and **15 hours** for Activity 2.

Prior to the **20 hours** of formal supervision there will be up to **5 hours** of monitored preparation sessions. These sessions must be scheduled by the centre. Within this time learners should be provided with the opportunity to conduct independent activities such as reviewing the information provided in this booklet, conducting independent research and sourcing assets for Activity 2.

Learners must work independently and must not be given guidance or feedback on the completion of the preparatory work.

The monitored preparatory stage must be completed prior to the supervised period of assessment. Only the assets sourced in the monitored sessions may be used during the supervised assessment. Learners must not have access to pre-prepared assets.

During the **5 hours** of monitored preparation sessions, teachers/tutors and/or invigilators should note that:

- learners are allowed access to computers with internet access and specialist software
- learners should not be given any direct guidance or prepared materials
- learners should not be given any support in sourcing assets
- all work must be completed independently by the learner
- learner assets should be retained by the centre between the monitored sessions and the formal supervised assessment.

There are two activities within the set task. These are taken under **20 hours** of formal supervision.

Activity 1: Create assets

Activity 2: Prepare, edit and manipulate assets and create/build a media product

Learners must not work as part of a group. Learners must create their own individual product. However, during the **5 hours** for Activity 1, learners may enlist the help of others to create material, for example as an interviewee, as a model, in an acting role.

The set task is a formal external assessment and must be conducted with reference to the instructions in this booklet and the BTEC Nationals *Instructions for Conducting External Assessments (ICEA)* document to ensure that the supervised assessment is conducted correctly and that learners submit evidence that is their own work.

### **Maintaining security during the formal supervision period**

- The assessment areas must only be accessible to the individual learners and to named members of staff.
- Centres are responsible for putting in place appropriate checks to ensure that only permitted material is introduced into the supervised environment.
- Learners can only access their work under supervision.
- Any work learners produce under supervision must be kept securely.
- During any permitted break and at the end of the session materials must be kept securely and no items removed from the supervised environment.
- Centres must retain and safely secure learner assets, which can be requested by Pearson if there is suspected malpractice.

After the formal supervised period, the teacher/tutor and/or invigilator will confirm that all learner work produced during the supervised sessions were completed independently as part of the authentication submitted to Pearson.

### **Outcomes for submission**

Each learner must submit the following on a USB storage device:

- a folder of created assets
- a completed media product corresponding to a chosen brief
- a digital, annotated portfolio.

Each learner must complete an authentication sheet.

## Instructions for Learners

Read the set task information carefully.

You will be given **5 hours** of monitored preparation ahead of the supervised assessment sessions. This will allow you to review the information in this booklet, carry out independent research in relation to your chosen brief and source assets for your production.

You can only take your sourced assets into the formally supervised sessions. At this stage, you are not creating assets.

The set task has two activities taken under **20 hours** of formal supervision.

The assets for Activity 1 should be saved in a folder. You will submit a digital annotated portfolio of evidence for Activity 1 and Activity 2. You must also submit a media product.

During the supervised assessment sessions, you will be permitted access to:

- specialist software and equipment.

### Outcomes for submission

You should submit:

- a folder of created assets
- a completed media product corresponding to a chosen brief
- a digital, annotated portfolio
- a completed authentication sheet.

## Set Task Brief

You must read the information provided and then choose **ONE** of the following media briefs.

### ***Takeover News***

Community-based media projects are thriving throughout the UK. *Takeover* is an organisation that runs a community radio station, television channel and news website aimed at young people. *Takeover's* target audience is 14 to 19 year olds throughout the UK and its services are available via the internet.

The Creative Director of *Takeover* wants to increase the news output available through its community-based projects. In order to assess its potential, the Director has asked you to produce a segment for the *Takeover* news output. The Director has asked you to use **one** of the following themes as the basis for your segment:

- the benefits of cycling to school, college or work
- the potential for virtual reality and/or augmented reality within the media industry.

You must choose which medium you will use to create your media product and begin sourcing the materials you will need in preparation for the supervised assessment period.

**You may choose ONE brief from the following:**

#### **Brief 1: TV news package**

*Takeover* wants you to produce a TV news package for its community television channel. The TV news package must be approximately 90 seconds in duration and must be based on **one** of the themes outlined in the brief. The news package should be saved in .mp4 format or a suitable alternative.

Your TV news package must include the following requirements:

- a scripted voice-over
- appropriate sound effects from secondary sources
- an interview shot in medium close-up and featuring at least two cutaways
- a caption with the name of the interviewee
- video footage from secondary sources
- original graphics with facts about the news story
- use of an appropriate zoom
- a cross dissolve.

## **Brief 2: Audio news package**

*Takeover* wants you to produce an audio news package for its community radio station. The audio news package must be approximately 90 seconds in duration and must be based on **one** of the themes outlined in the brief. The audio package should be saved in .mp3 format or a suitable alternative.

Your audio news package must include the following requirements:

- a radio ident for *Takeover News* with:
  - sound effects from secondary sources
  - a chorus modulation effect
- a scripted narration recorded in an interior recording environment
- use of ambient sound, which must:
  - be original recordings
  - mix audio recordings from at least three separate locations
  - use noise reduction techniques
- at least one interview recorded with a microphone
- at least two crossfades
- matched volume throughout the news package.

## **Brief 3: Website**

*Takeover* wants you to produce a home page for its news website. The home page must contain a feature based on **one** of the themes outlined in the brief. The rest of the content on the page should be placeholder content. The homepage must be saved in .html format.

Your website must include the following requirements:

- the page width set to 1024 pixels and centred horizontally within the browser
- a navigation bar with links to at least two different parts of the home page
- use of the <h1> to <h6> heading element for headlines and straplines
- an embedded video from a secondary source (between 20 and 40 seconds long) with controls, related to the chosen news story
- an HTML table of information linked to your chosen news story
- at least two original photographs with appropriate image manipulation and optimisation
- all the images on the website should have figure caption elements
- a 'news in brief' section with tabbed content that allows the user to select different stories.

#### **Brief 4: Digital e-newspaper**

*Takeover* wants you to produce the front page and at least one linked page for the digital edition of the *Takeover* e-newspaper. Your pages must contain a feature based on **one** of the themes outlined in the brief. The rest of the content on the pages should be placeholder content/dummy text. The e-newspaper should be saved in .epub format or a suitable alternative.

Your e-newspaper pages must include the following requirements:

- an original masthead, which combines typography with vector graphics
- original copy for the story (between 400 and 420 words) that flows through at least three columns
- a headline, strapline and byline for your chosen news story
- at least two original photographs for your chosen news story, with appropriate image manipulation and optimisation
- a table of information related to your chosen news story
- an embedded video from a secondary source (between 20 and 40 seconds long) related to your chosen news story. Include an appropriate poster image and playback controls
- a 'news in brief' section with images from secondary sources, edited to include a caption. Include the images within an image slideshow
- captions for every image in the e-newspaper.

#### **Brief 5: Digital game**

*Takeover* wants you to produce a digital game. The central character must be a news reporter who has to collect parts of a story to complete the game. The story must be based on **one** of the themes outlined in the brief. The digital game should be saved in .exe format or a suitable alternative.

Your digital game must include the following requirements:

- onscreen user instructions
- an original, animated character sprite of a news reporter
- original graphics for the parts of a news story to be collected by the news reporter character
- sound effects when parts of the story are collected
- characters or objects from secondary sources that try to obstruct the news reporter
- a timing system that indicates how much time the player has left to complete the challenge
- a scoreboard that indicates how many parts of the story have been collected
- original background setting/game environment.

## Set Task

### Preparatory Stage

You will have 5 hours to complete the preparatory stage. The preparatory stage must be completed under monitored conditions.

You must gather assets/material for your media product from secondary sources.

Create a fully referenced index of all sourced materials you intend to use in your product.

### Supervised Assessment Period

You must complete **ALL** activities within the task.

All activities must be completed under supervised conditions.

### Activity 1

You must create assets/material for your media product based on the requirements of your chosen brief.

You must provide evidence of how you have created the assets/material for your production.

Create a folder called Activity 1, this is where you will store your assets. The assets/material should be saved in an appropriate format and organised in a logical way.

During this period, you must create an annotated digital portfolio. The portfolio can be up to 15 A4 pages. It is recommended that you use up to 5 pages for Activity 1. You must provide evidence of:

- how you created your assets/material.

Activity 1 must be completed in 5 hours of formal supervised assessment.

**(Total for Activity 1 = 20 marks)**

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### Activity 2

Using the assets/material you have created and sourced, you must prepare, edit and manipulate your assets/material to construct/build a completed media product that meets the requirements of your chosen brief.

During this period, you must add up to 10 pages to your annotated digital portfolio to provide evidence of:

- how you prepared, edited and/or manipulated your assets/material for your production
- how you constructed/built your media product
- a justification for the decisions you have made throughout Activity 2.

Your annotated digital portfolio must not exceed 15 A4 pages.

Activity 2 must be completed in 15 hours of formal supervised assessment.

You will be assessed on:

- your preparation, editing and manipulation of the assets/material and justification of your decision-making process (20)
- your final completed media product and its relation to the brief. (20)

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**(Total for Activity 2 = 40 marks)**

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**TOTAL FOR TASK = 60 MARKS**

# Pearson Edexcel Level 3 Extended Diploma

## June 2019

Monitored hours: 6 hours

Paper Reference **31672H**

## Creative Digital Media Production

### Unit 5: Specialist Subject Investigation

**Part A**

**You do not need any other materials.**

### Instructions

- **Part A** contains material for the completion of the preparatory work for the set task.
- **Part A** should be undertaken over a maximum of 18 hours across a period of 5 weeks as timetabled by Pearson so that learners can start the preparatory period in advance of the supervised assessment period. 12 hours are independent preparation and 6 hours are undertaken in monitored conditions.
- **Part A** is specific to each series and this material must only be issued to learners who have been entered to undertake the task in the relevant series.
- **Part B** materials for the set task will be issued prior to the start of the supervised assessment period according to the guidance in the specification.

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## Instruction to Teachers/Tutors

The set task is a formal external assessment and must be conducted with reference to the instructions in this booklet and the BTEC Nationals *Instructions for Conducting External Assessments (ICEA)* document. This is to ensure that the preparatory period is conducted correctly during the monitored and formally supervised assessment and that learners have completed their preparation validly and independently.

This set task has a preparatory period. **Part A** sets out how learners should prepare for the completion of the task under supervised conditions.

**Part A** is given to learners **five weeks** before **Part B** is taken under formal supervision as scheduled by Pearson.

**Part B** contains unseen material and is issued to learners at the start of the specified formal supervised assessment session.

Learners must carry out independent primary research into the topic provided by Pearson. Learners can have up to a maximum of **12 hours** for this independent research. Learners should take their primary research findings, quotes and data into the monitored period.

Learners must be monitored in **six scheduled hours** provided by the centre to conduct secondary research and compile notes on their research findings. During this time, they may only have access to research materials including books, journals, the internet and notes from their independent primary research.

Learners must work independently and must not be given guidance or feedback on the completion of the preparatory work. Learners must not prepare potential responses and only notes produced in the monitored sessions may be used during the formal assessment. Learners may produce up to **four sides** of A4 notes, which should be handwritten or word processed in minimum 10 point font size. Notes should be short, bullet-point style information, and can contain diagrams but must not contain long narrative pieces of text. Learners must also produce a catalogue of sources during this period.

Centres may need to make facilities available to learners to support independent work.

Learner notes produced under monitored conditions must be checked to ensure that they comply with the limitations.

Learner notes and the catalogue of sources should be retained by the centre between the monitored sessions and the formal supervised assessment.

Learner notes and the catalogue of sources should be retained by the centre after the completion of the assessment and may be requested by Pearson.

## Instructions for Learners

### Read the set task information carefully.

This contains **Part A** of the information you need to prepare for the set task. You will need to carry out your own preparatory work over the next **five weeks** and conduct independent primary research in up to **12 hours**. You will have a further preparatory period of **six hours**, undertaken in monitored conditions, to conduct secondary research and compile notes to take into the supervised assessment period.

You will then be given the **Part B** set task to complete under formal supervised conditions.

You must work independently and must not share your work with other learners.

Your teacher/tutor cannot give you feedback during the preparation period.

## Set Task Brief

### Representation of LGBT in the media

It is important that minority groups are represented in a positive way in the media to ensure that they are provided with positive role models to reduce negative stereotyping in society.

You must conduct research into the changing representation of LGBT (Lesbian, Gay, Bisexual and Transgender) groups or individuals in a specific media sector and the impact this change has had on production in that sector.

You are required to conduct **12 hours** of independent primary research in relation to:

- the changing representation of LGBT groups or individuals in a specific media sector and the impact this has had on production in that sector.

During the **six hours** of monitored conditions, you will be allowed to use findings from your primary research, conduct secondary research and prepare notes of your findings to support you during the supervised assessment.

Your notes must:

- be individually and independently prepared by you
- contain a maximum of **four sides** of A4, either handwritten or word processed in a minimum 10 point font size
- use short, bullet-point style information, and can contain diagrams but must not contain long narrative pieces of text.

Your notes will be checked by your centre and will be retained after the completion of the formal supervised assessment.

In addition, you must compile a catalogue of sources during your monitored period that includes all primary and secondary sources you intend to refer to in **Part B**.

You should base your research for the task on a minimum of two different primary and four different secondary sources. You should not use more than 10 sources in addition to the stimulus material provided in **Part B**

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Learner Registration Number

Pearson BTEC  
Level 3  
Extended Diploma

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**Window for Supervised Assessment Period:  
Monday 20 May 2019 - Tuesday 21 May 2019**

Supervised hours: 2 hours

Paper Reference **31672H**

**Creative Digital Media Production**

**Unit 5: Specialist Subject Investigation**

**Part B**

**You must have:**

Your research notes from Part A  
Part A Research Catalogue

Total Marks

### Instructions

- **Part A** will need to have been used in preparation for completion of **Part B**.
- **Part B** contains material for the completion of the set task under supervised conditions.
- **Part B** should be undertaken in a single session of **2 hours** during the period specified by Pearson.
- **Part B** is specific to each series and this material must only be issued to learners who have been entered to undertake the task in that series.
- **Part B** should be kept securely until the start of the supervised assessment period.

### Information

- The total mark for this paper is 65.

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## Instructions to Teachers/Tutors

This set task is a formal external assessment and must be conducted with reference to the instructions in this booklet and the BTEC Nationals *Instructions for Conducting External Assessments* (ICEA) document. This is to ensure that the supervised period is conducted correctly and that learners have the opportunity to carry out the required activities independently.

**Part B** set task is undertaken under formal supervision in a single session of **two hours** timetabled by Pearson.

**Part B** materials must be issued to learners for the specified session. Work should be completed in this booklet.

**Part B** set task requires learners to apply understanding gained through familiarisation with the context and the application of research. Learners should bring in notes as defined in **Part A**. The teacher/tutor needs to ensure that the notes comply with the requirements.

All learner work must be completed independently and authenticated by the teacher/tutor and/or invigilator before being submitted to Pearson.

Learners must not bring anything into the supervised environment or take anything out without approval.

Centres are responsible for putting in place appropriate checks to ensure that only permitted material is introduced into the supervised environment.

### Maintaining security

- Supervised assessment areas must be accessible to the individual learners and to named members of staff only.
- Learners can access their work under supervision only.
- Any work that learners produce under supervision must be kept securely.

### Outcomes for submission

A completed booklet will need to be submitted by each learner.

A fully completed authentication sheet must be completed by each learner; the prepared notes do not need to be submitted with the final outcomes to Pearson.

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### Instructions for Learners

Read the set task information carefully.

This session is **two hours**. Plan your time carefully.

You have prepared for the set task given in this **Part B** booklet. Use your notes prepared during **Part A** and the stimulus material provided in **Part B**. Attempt all of **Part B**.

Your notes must be your own work and will be retained by your centre until results are issued.

You will complete this set task under supervision.

You must work independently throughout the supervised assessment period and must not share your work with other learners.

### Outcomes for submission

You will need to submit this booklet on completion of the supervised assessment period.

You must submit a completed authentication sheet.

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## 2017 Guardian

“Stereotypes associated with gay men, such as being fashionable or witty, appear positive. However, by their very nature, these stereotypes lead to unrealistic expectations”

Dr Daragh McDermott



## In the Headlines

2013  
2013  
2012  
2014  
2017

**Telegraph** ‘Gay couple turned away from B&B win discrimination case’

**Daily Mail** ‘We were set up by gay lobby say B&B owners’

**Telegraph** John Fashanu claimed there were no gay footballers. ‘It’s a macho man’s game’

**The Sun** ‘Brave Ace is first to come out’ (when footballer Thomas Hitzlsperger discussed his sexuality),

**Independent** ‘Football’s attitudes to homosexuality are increasingly progressive’



2013



102 releases by major film companies  
7 had significant LGB characters  
10 featured LGBT stereotypes including only 2 transgender

**1993** Hollywood blockbuster ‘Philadelphia’ tackled issues of homophobia. BBFC 12 rating. Tom Hanks awarded Oscar for Best Actor. It took **\$206.7million** at the US box office.

**1994** ‘The Adventures of Priscilla, Queen of the Desert’ featured groundbreaking portrayal of transgender character. BBFC 15 rating.

**2005** ‘Brokeback Mountain’ broke boundaries in the portrayal of gay relationships in mainstream media. BBFC 15 rating.

**2016** ‘Carol’, a 2015 Hollywood film depicting a lesbian romance, voted best gay film in a poll for the British Film Institute. BBFC 15 rating.

BBFC Guidelines allow the portrayal of gay kissing within all BBFC categories.



moderate to strong sex scenes, strong language and brief strong violence



“Will & Grace probably did more to educate the American public than almost anything anybody has ever done so far.”

American Vice-President Joseph R. Biden (2012)

1987  
1994  
1997  
1999  
2001  
2005  
2013  
2014  
2017

**BBC ‘Eastenders’** criticised in parliament for UK’s first on screen gay kiss  
**BBC** gay themed TV drama aimed at young adults, ‘Two of Us.’ screened at night to avoid controversy.

**Channel 4 ‘Brookside’** First lesbian kiss in pre-watershed UK TV series

**Ellen DeGeneres** came out, both in her real life, and in the sitcom ‘Ellen’.

**Channel 4 ‘Queer as Folk’** groundbreaking representation of gay culture

**Will & Grace** (an American sitcom featuring gay characters) was the highest-rated US sitcom among adults 18–49 (Neilson)

**BBC ‘Doctor Who’** introduce character Captain Jack Harkness, who challenged sexual stereotypes.

**Netflix ‘Orange is the New Black’** featured in-depth portrayals of gay female characters

**Amazon ‘Transparent’** tackles issues of transgender in families.

**BBC ‘Doctor Who’** introduce gay assistant, Bill Potts, played by Pearl Mackie



LGBT player characters are rare. There is an apparent under-representation of LGBT characters within video games. Often limited to non-player characters (NPCs) and background characters, the sexuality of some characters is revealed only during a player’s dialogue interaction with a character, or only if particular dialogue options are taken.

### LGBT characters in games

**2003 Star Wars: Knights of the Old Republic**, a NPC Juhani revealed to be a lesbian after players interact with her; if they kill her this is revealed in dialogue with her longtime companion. If they help Juhani she becomes a romance option for female player characters.

**2007 Mass Effect**, player option of in-game same sex relationships.

#### Games with LGBT player characters include;

**1996 Phantasmagoria: A Puzzle of Flesh** Curtis Craig (bisexual)

**2001 Fear Effect 2: Retro Helix** Hana (bisexual)

**2013 Grand Theft Auto V** Trevor Philips (bisexual)

**2014 Dragon Age: Inquisition** Krem Aclassi (transgender)

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**(Total for Activity 1 = 15 marks)**





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**(Total for Activity 2 = 15 marks)**



**Activity 3**

Explain the conclusions you have made from your research and evaluate how these conclusions support and/or challenge the findings of the stimulus material.

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**(Total for Activity 3 = 15 marks)**





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(Total for Activity 4 = 10 marks)



**Activity 5**

Explain what further research could be conducted into this topic and how this would help to gain a greater understanding of the current impact of the representation of LGBT groups or individuals in your specific media sector.

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Handwriting practice area with 20 horizontal dotted lines.

**(Total for Activity 5 = 10 marks)**



**TOTAL FOR TASK = 65 MARKS**

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**Pearson BTEC Level 3 Nationals Extended Certificate/Foundation Diploma/Diploma/Extended Diploma**

**Window for supervised period:**

**Tuesday 07 May 2019 - Wednesday 8 May 2019**

Time: 6 hours

Paper Reference **31674H**

**Creative Digital Media Production**

**Unit 8: Responding to a Commission**

**Part S**

**You do not need any other materials.**

**Instructions**

- This booklet must be issued to learners as defined by Pearson and should be kept securely.
- This booklet must be issued to learners during the 2-week period and under the conditions specified by Pearson. The period will allow centres to timetable appropriate supervised sessions for all learners.
- This booklet is specific to each series and this material must only be issued to learners who have been entered to undertake the task in that series.

**Information**

- The total mark of this set task is 72.
- This booklet should not be returned to Pearson.

Turn over ►

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**Pearson**

## Instructions to Teachers/Tutors

Centres should refer to the BTEC Nationals *Instructions for Conducting External Assessments (ICEA)* document for full information on the correct conduct of monitored and formally supervised assessment.

This set task has a preparation period followed by an assessment period of **six hours**. Both the preparation and assessment periods must be scheduled over the **two weeks** timetabled by Pearson. The periods will allow centres to timetable appropriate supervised sessions for all learners.

The set task has a monitored preparation period of **two hours**. This must be scheduled by the centre. Within this time, learners should review the information provided in this booklet, conduct research activities and make notes to take into the supervised assessment period.

Learners may also undertake some independent research outside of the monitored preparation sessions. It is suggested they spend up to **10 hours** on this research.

This can include activities such as:

- carrying out primary and secondary research into the target audience and similar products
- identifying appropriate research sources.

Centres may need to make facilities available to learners to support independent research. Where learners want to carry out research, these outcomes may be brought into the monitored preparation sessions but only notes produced in monitored preparation sessions may be used during the formal supervised assessment.

Learner notes are restricted to:

- **three sides** of A4 notes, which can be handwritten or typed. If typed, the text must be a minimum of 10 point font size
- information from primary and/or secondary research
- facts related to the commission and existing practice.

Learner notes cannot include:

- pre-prepared answers for activities
- assets or materials to be used in the activities.

Teachers/Tutors should note that:

- learners should not be given any direct guidance or prepared materials
- learners should not be given any support in writing or editing notes
- all work must be completed independently by the learner
- learner notes produced under monitored conditions must be checked to ensure that they comply with the limitations
- learner notes should be retained by the centre between the monitored sessions and the formal supervised assessment
- learner notes should be retained by the centre after the completion of assessment and may be requested by Pearson.

The supervised assessment will take place over **six hours** in the **two-week** period timetabled by Pearson. Centres should schedule all learners at the same time or supervise cohorts to ensure there is no opportunity for collusion.

### **Maintaining security during the supervised assessment period**

- The assessment areas must only be accessible for the individual learner and to named members of staff.
- Learners can only access their work under supervision.
- Any work learners produce under supervision must be kept secure.
- Only permitted materials for the set task can be brought into the supervised assessment.
- During any permitted break and at the end of the session materials must be kept securely and no items removed from the supervised environment.
- Learners are not permitted to have access to the internet or other resources during the supervised assessment period.

There are four activities within the set task. All the activities will be completed under the **six hours** supervised assessment period.

**Activity 1:** Produce a rationale                      **1 hour** approximately

**Activity 2:** Produce a pitch of the idea            **1 hour** approximately

**Activity 3:** Produce a proposal                    **2 hours** approximately

**Activity 4:** Produce a treatment                 **2 hours** approximately

The set task is a formal external assessment and must be conducted with reference to the instructions in this booklet and the BTEC Nationals *Instructions for Conducting External Assessments* (ICEA) document to ensure that the supervised assessment is conducted correctly and that learners submit evidence that is their own work.

After the sessions the teacher/tutor and/or invigilator will confirm that all the learner work had been completed independently as part of the authentication submitted to Pearson.

### **Outcomes for submission**

- Rationale, pitch, proposal and treatment combined in a .pdf file
- A completed authentication sheet

This must be submitted no later than 10/05/2019

## Instructions for Learners

### Read the set task information carefully.

You will be given **two hours** of monitored preparation, which will allow you to review the information in this booklet, carry out research and make notes. This will be followed by **six hours** of supervised assessment sessions.

You can carry out independent research outside of the monitored preparation sessions. This can include activities such as:

- identifying appropriate research sources
- carrying out primary and secondary research into the target audience and similar products.

You may bring this research into the monitored preparation sessions but only notes produced in monitored preparation sessions may be used during the formal supervised assessment.

You are allowed to prepare **three sides** of A4 notes to take into the supervised assessment sessions. Your notes can contain:

- information from primary and/or secondary research
- facts related to the commission and existing practice.

Notes can be handwritten or typed. If typed, the text must be a minimum of 10 point font size.

The notes cannot include:

- pre-prepared answers for activities
- assets or materials to be used in the activities.

Your notes must be your own work and will be retained by your centre until results are issued.

The set task is assessed over **six hours** under formal supervision. You will have a number of sessions organised by the centre to complete the set task. Plan your time carefully and allow time to produce your outcomes for submission.

During the supervised assessment sessions you will be permitted access to:

- pens and drawing materials
- computers
- specialist software and equipment.

### Outcomes for submission

You must submit:

- a rationale, pitch, proposal and treatment combined in a .pdf file
- an authentication sheet.

## Set Task Information

### Switch Off

Switch Off is a UK organisation that wants to promote a healthy balance for young people between their use of digital technology and other activities. The organisation is developing a media campaign to encourage young people to switch off their devices and participate in different activities.

Read through the information provided.

**Choose ONE of the five commissions offered to plan your response.**

In responding to the commission, you must incorporate this research into your final response.

#### **PRESS RELEASE from Switch Off**

Switch Off is a government-funded organisation based in the UK. Switch Off is commissioning a media campaign to encourage young people in the UK to reduce screen time so they have better mental and physical health and increase their chances of doing well in school.

Research shows that the benefits of balancing time connected to technology and time doing other activities away from screens can have a positive impact on young people. Switch Off wants to encourage young people to do more activities away from their digital devices.

Research also shows that people have a 10-point drop in their IQ when they know that they have unread messages on a device and that an extra hour of screen time per day for 16 year olds is associated with dropping a grade in two GCSE subjects.

Switch Off wants this campaign to be ready for the start of the next academic year so it has the greatest impact in supporting young people who are studying for their GCSEs.

Switch Off has a large budget for this campaign, however it will want to see value for money from the campaign.

We are looking for media practitioners to provide initial responses to one of the following commissions:

**COMMISSION 1: VIDEO ADVERT (30 secs approx.)**

**COMMISSION 2: WEBSITE (3 pages min.)**

**COMMISSION 3: AUDIO PODCAST (6 mins approx.)**

**COMMISSION 4: MAGAZINE (3 pages min.)**

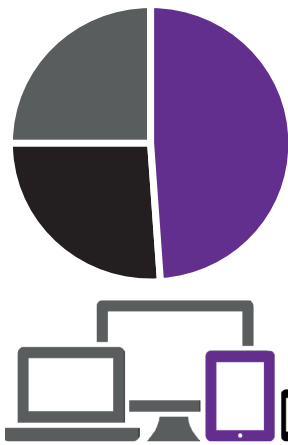
**COMMISSION 5: DIGITAL GAME (web and mobile)**

We expect this resource to be available in schools and colleges for the start of the next academic year, so you will need to consider the timescales and logistics involved.

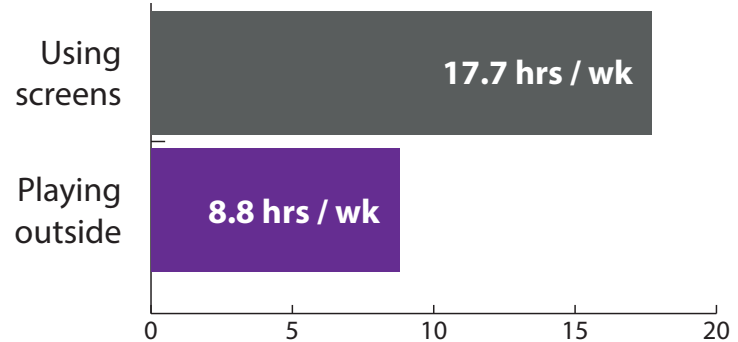
It is worth pointing out that we have sent this request to a number of media producers, so we will need you to persuade us that your idea is worth taking forward.

We look forward to working with you.

# SWITCH OFF



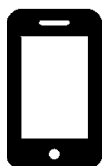
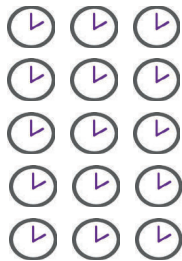
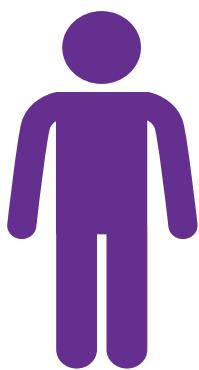
OFCOM research found that 12 to 15 year olds spent 49% of their time online using tablets, 26% using mobile phones and the rest on other devices.



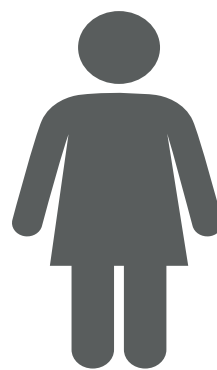
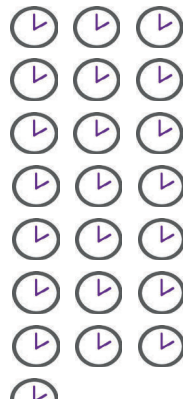
Young people spend on average 17.7 hours per week using screens recreationally. This is double the amount of time spent playing outdoors (8.8 hours per week)



Cambridge University research suggests one hour more online each day leads to a 9.6 drop in GCSE points (or one grade lower in two subjects)



15 year old males spend 15 hours per week using a mobile phone and 15 year old females spend 21.5 hours per week



## 10 IQ points

A study at Kings College London found that a person's IQ drops by 10 points when they know they have unread text, email messages or notifications

### SOURCES

Children and Parents: Media Use and Attitudes Report - Ofcom 2017

International journal of behavioral nutrition and physical activity 12 (1), 113

## Set Task

You must choose **one** of the commissions.

**You are required to complete four activities.**

Activity 1: Produce a rationale (1 hour approximately)

Activity 2: Produce a pitch of the idea (1 hour approximately)

Activity 3: Produce a proposal (2 hours approximately)

Activity 4: Produce a treatment (2 hours approximately)

**You must complete ALL activities in the set task.**

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### **Activity 1: Rationale** (1 hour approximately)

Write a rationale of your ideas in response to the commission you have chosen.

Your rationale will be assessed on:

- the consideration of the commission
- interpretation of the commission
- meeting the requirements of the commission
- justification of approaches used to inform ideas.

**(Total for Activity 1 = 16 marks)**

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### **Activity 2 – Pitch** (1 hour approximately)

Write a pitch of your idea to Switch Off, which is **no more than 350 words**.

Your pitch will be assessed on:

- your idea and solution in relation to the stimulus material
- refinement and succinct communication of the pitch
- your understanding of the potential of the commission
- practicality of your solution.

**(Total for Activity 2 = 16 marks)**

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**Activity 3 – Proposal** (2 hours approximately)

Write a proposal for your idea.

Your proposal will be assessed on:

- your understanding of technical media production processes
- use of the medium and targeting of audience
- communication of a plausible idea
- consideration of logistical implications.

**(Total for Activity 3 = 20 marks)**

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#### Activity 4 – Treatment (2 hours approximately)

Switch Off needs to know what your idea will look or sound like.

Produce a treatment for your chosen commission. Your treatment can be up to **six A4 pages**.

Your treatment only has to cover an appropriate sample or taster of the product.

You must select pre-production materials from the table below that are relevant to the medium of your commission. You must include **one or more** of these in your treatment and include justification of ideas.

Visual materials	Written materials	Diagrams and graphics
<ul style="list-style-type: none"><li>• Storyboard</li><li>• Visuals</li><li>• Mock-ups</li><li>• Layout</li><li>• Interface or menus</li></ul>	<ul style="list-style-type: none"><li>• Audio script</li><li>• Descriptions of scenes and transitions</li><li>• Audio descriptions</li><li>• Body copy</li><li>• Character description</li><li>• Shot descriptions</li><li>• Rules and gameplay</li></ul>	<ul style="list-style-type: none"><li>• Navigation</li><li>• User flow chart</li><li>• Wireframe</li></ul>

Your treatment will be assessed on:

- your understanding of media production processes
- use of the medium in targeting the audience
- communication of style
- justifications of your decisions.

**(Total for Activity 4 = 20 marks)**

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**TOTAL FOR TASK = 72 MARKS**