



Pearson BTEC
 Level 1/Level 2 Tech Award in
Creative Media Production

Transition Guide

This document is for centres/practitioners moving (transitioning) from current BTEC qualifications.

Version 1.2

Version	Amendment	Date
1.0	Document created	07.2022
1,1	Updated assessment availability table on page 6 to reflect the earlier release dates of the PSAs.	29.03.2023
1.2	Updated assessment availability table on page 6 to reflect the 15 th May submission deadline.	15.04.2024

Introduction

This document is a companion to your BTEC Tech Award (2022) Specification and videos which have been created to introduce the 2022 suite of qualifications. It is designed to supplement the specification, focusing on understanding the key features that are new to the Tech Awards and what they mean for delivery and assessment, supporting the planning phase and how the content maps to other BTEC qualifications.

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Key features of the qualification

Internal assessment

a) Pearson-set Assignments (PSA)

In a change to the DfE's previous criteria, internal summative assessments must now be set by the awarding organisation. Similar to the current Authorised Assignment Briefs, we will now be providing Pearson-set Assignments (PSAs), which will be released twice each year, well in advance of assessment windows. While the scenario/context will change in each PSA, the tasks will assess the same skills so that the mark scheme remains consistent, making it easy for you to apply and standardise in each assessment.

b) Adaptation of PSAs (in applicable subjects/components)

In components which allow for adaptation of the PSA, you are permitted to adapt the vocational context of the Pearson-set brief in order to make it more relevant and accessible to your learners and programme for example, by making it more relevant to your local area. Please see the further guidance in the section 'Opportunity to contextualise this assignment' in the PSA.

c) Levels Based Mark Schemes

To meet new DfE requirements, all assessments must be marked numerically. In the new mark schemes, learners can gain up to 12 marks across four bands of achievement, ranging through limited, adequate, good, and comprehensive knowledge, understanding and skills. A consistent set of descriptors to help you understand which band fits the quality of the evidence overall, with three marks available in each band to give you more scope for differentiation.

d) Moderation

We currently use Standards Verification (SV) to quality assure internally-assessed components. New requirements mean that these components must now be moderated. We have designed a new moderation process unique to the Tech Awards which is closely aligned with the SV process, and offers some big benefits over traditional moderation, including a significant reduction in admin and paperwork compared to current Tech Awards.

Both Standards Verification and Moderation processes check the application of centre assessment through the sampling of learner work and establishing the level of accuracy in relation to national standards. Where assessment is found to

be out of line with national standards, the centre is informed and given feedback to respond to if required. In the Tech Awards moderation process, based on the moderator's feedback, the centre will be able to adjust the initial marks they awarded where necessary. The moderator will then verify whether the assessment is reasonably accurate, and if so, the centre's marks will be upheld. If assessment it still out of line with national standards, an adjustment to the centre's marks may be applied. However, as feedback and re-marking would have taken place, this is likely to have much less impact than in moderation processes where there is no feedback and opportunity to address assessment issues.

Moderation will be done remotely using digital transfer of a sample of learner work to the moderator. The sample size is determined by the size of your cohort. For any class of fewer than 100 learners, this will be sample of 10. Both internal components will be sampled.

e) Resubmission of evidence and retakes

For Internally assessed Components, after marking learner work, the centre may make the decision to allow learners who may not have achieved their expected potential to re-submit work. The current rule of 15 days to resubmit will continue to apply. General feedback can be given to tell the learner which areas they may need to do more work, but no specific instruction or creative decision making can be given to tell them specifically what to do to improve their response. Following submission of marks for moderation, there is no further opportunity to resubmit improved evidence based on the same completed assignment. Learners may be offered a single retake opportunity in the following assessment series using the new Pearson-set Assignment released for that series.

External assessment

f) Grading and Removal of L1P hurdle

The BTEC Tech Award qualifications will be graded and certificated on a seven-grade scale from Level 2 Distinction* to Level 1 Pass. Individual components will be graded on a six-point scale from Level 2 Distinction to Level 1 Pass. Individual component results will be reported. The final grade awarded for a qualification represents an aggregation of a learner's performance across the three components. Assessment is compensatory within components and across the

qualification – meaning anywhere learners gain marks, these are added to the total towards a grade. Component grades are no longer restricted to the lowest grade achieved within the component. A lower performance in some components may be balanced by a higher outcome in others, making the qualifications fully compensatory.

In addition, there are no longer any minimum grade requirements in any component, so an Unclassified result in any of the components will not prevent a learner from achieving the qualification. This gives your learners more opportunities to achieve and better captures their true ability.

g) Terminal assessment

New DfE terminal assessment rules require that learners take the external assessment in their final series, i.e. the one in which certification of the qualification is claimed. Learners can only use the results achieved in the same assessment series in which they are requesting certification for the qualification. Pearson will continue to offer sample assessments and past papers will be accessible as practice papers.

Assessment Availability

h) Annual assessment availability for the internal and external components

		Early September	September to December	December to January	March
Annual December/January Assessment Series		Release of PSAs for internally assessed components	Learners sit internal assessments. Internal marking (including internal resubmissions and re-marking)	Moderation window Submission of centre marks and sample of learner work deadline: 15th December	Results
		Early January	January to April	May to June	August
Annual May/June Assessment Series	Internally assessed components	Release of PSAs for internally assessed components	Learners sit internal assessments. Internal marking (including internal resubmissions and re-marking)	Moderation window Submission of centre marks and sample of learner work deadline 15th May	Results
	Externally assessed component	Release of Set Task for Externally Assessed component (from 2024)	Learners sit external assessment	Submission deadline for External Assessment	

Support offer

Complimentary resources and services

- **BTEC Tech Award Teacher Guide** – a comprehensive guide to support preparation for delivery of your Tech Award
- **Sample PSAs and External Assessments** – sample internal and external assessments showing how tasks, questions and marking will be applied, which can be used as sample papers/tasks to prepare learners.
- **Training and standardisation** – Getting Started and Preparing to Assess training events and recorded sessions will be available from January 2022

onwards. Annual teacher standardisation materials will be provided for internally assessed components.

- **Network events** – an opportunity to hear about latest developments from subject experts within Pearson and to share good practice with fellow centres.
- **Dedicated Subject Advisor** - available throughout the school year so please do get in touch if you would like any support or guidance with:
 - Planning your courses
 - Overview of BTEC quality assurance processes
 - Suggested resources
 - Assessment of internal units and components
 - Teaching external units and components
 - The training and support materials we have available

Paid resources also available:

- Pearson ActiveLearn teacher resources

What do these changes mean for planning, teaching and assessment?

You can find a summary of the new qualification in our quick guides.

Please click onto the link below to access the guide for Creative Media Production

[Quick Guide Link](#)

Pearson BTEC Level 1/Level 2 Tech Award in Creative Media Production
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The image shows the cover of a 'Quick Guide to the BTEC Tech Award in Creative Media (2022)'. At the top right is the Pearson BTEC logo. The title is prominently displayed in the center. Below the title is a photograph of a young man and woman on a film set; the man is holding a clapperboard. The clapperboard has fields for 'SCENE', 'TAKE', 'ROLL', 'DATE', 'PROD. C.O.', 'DIRECTOR', and 'SOUND'. A purple banner at the bottom left of the image reads 'REDEVELOPED FOR 2022'. Below this banner is a small text box explaining that for first teaching in September 2022, the qualification has been redeveloped to meet new Ofqual technical requirements, particularly regarding assessment, and that the content and structure are very similar to the previous qualification, with only a few changes made to increase clarity and enhance delivery.

REDEVELOPED FOR 2022

For first teaching in September 2022, this qualification has been redeveloped to meet the new Ofqual technical requirements, particularly regarding the assessment of Tech Awards. The content and structure are very similar to the previous qualification, with only a few changes made to increase clarity and enhance delivery, so teachers of the current specification will find it easy to transition.

Course level: Level 1 / Level 2

Mapping of BTEC Tech Award Level 1/2 in Creative Media Production (2022) to the BTEC Tech Award Level 1/2 in Creative Media Production (2017) specification

How and where can I use existing content, and what new content has been included? Highlighting comparable content within the two qualifications as listed.

BTEC Tech Award Level 1/2 in Creative Media Production (2022)	BTEC Tech Award Level 1/2 in Creative Media Production (2017)
Component 1: Exploring Media Products	Component 1: Exploring Media Products
Learning Outcome A: Investigate media products	Learning aim A: Investigate media products
<p>A1: Media products, audiences and purpose</p> <ul style="list-style-type: none"> • Researching media products and practice, to include: <ul style="list-style-type: none"> o primary sources, e.g. observations, discussions, interviews conducted by learners, surveys o secondary sources, e.g. internet, film, television, magazines. • Media research techniques, to include: <ul style="list-style-type: none"> o textual analysis, e.g. denotation and connotation, encoding, anchorage, polysemy o personal response, e.g. interpretation, identification 	<p>The following content on researching media products and practice and media research techniques is new content:</p> <ul style="list-style-type: none"> • Researching media products and practice, to include: <ul style="list-style-type: none"> o primary sources, e.g. observations, discussions, interviews conducted by learners, surveys o secondary sources, e.g. internet, film, television, magazines. • Media research techniques, to include: <ul style="list-style-type: none"> o textual analysis, e.g. denotation and connotation, encoding, anchorage, polysemy

<ul style="list-style-type: none"> o practical experimentation, e.g. sketches, plans, practical skills exercises o recording research outcomes, e.g. note taking, audio-visual recordings, screen recordings, research logs. ● Contemporary (post-2000) and historical (pre-2000) media products, to include: <ul style="list-style-type: none"> o audio/moving image products, e.g. TV programmes, films, music videos, animations, advertisements, radio broadcasts, podcasts o print products, e.g. newspapers, magazines, comics, brochures, advertisements o interactive media products, e.g. websites, mobile apps, interactive magazines, mobile games, video games, online games, advertisements. ● Context of production, to include: <ul style="list-style-type: none"> o media producer, e.g. media conglomerate, public service broadcaster, independent media producer, community media organisation o purposes of media products, e.g. to entertain, inform, educate, persuade, inspire, challenge o motivations of the media producer, e.g. generate profit, raise awareness, benefit a community, self-expression, innovation, experimentation, public service responsibilities 	<ul style="list-style-type: none"> o personal response, e.g. interpretation, identification o practical experimentation, e.g. sketches, plans, practical skills exercises o recording research outcomes, e.g. note taking, audio-visual recordings, screen recordings, research logs. <p>The range of media products is the same. However, the term ‘past and present media products’ has been replaced with contemporary (post-2000) and historical (pre-2000) media products to provide a more explicit definition.</p> <p>The terms ‘publishing products’ and ‘publishing sector’ have been replaced with print products and print sector throughout the specification to better distinguish them from interactive media products and the interactive sector.</p> <p>In the list of interactive media products, ‘e-magazines’ has been replaced with interactive magazines to better describe the type of interactive media product that fits the interactive sector.</p>
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o aims of the producer, e.g. to create media products that are high quality, distinctive, accessible, diverse, inclusive, impartial.

• Audience interpretation, to include:

- o defining primary and secondary audiences, e.g. gender, age, socio-economic groupings, lifestyle profiles
- o audience statistics, e.g. box office figures, circulation, sales, hits, subscriptions, followers
- o situation, e.g. the effect of where, when and with whom the audience engages with a media product
- o audience involvement, e.g. using interactive features, online voting, consumer-generated content
- o audience responses, e.g. preferred, negotiated and oppositional readings
- o audience uses and gratifications, e.g. information, entertainment, escapism, personal identity, social interaction

The following content on **context of production** is new content that replaces the 'purpose' section of the old component content:

- Context of production, to include:
 - o media producer, e.g. media conglomerate, public service broadcaster, independent media producer, community media organisation
 - o purposes of media products, e.g. to entertain, inform, educate, persuade, inspire, challenge
 - o motivations of the media producer, e.g. generate profit, raise awareness, benefit a community, self-expression, innovation, experimentation, public service responsibilities
 - o aims of the producer, e.g. to create media products that are high quality, distinctive, accessible, diverse, inclusive, impartial.

The following content on **audience interpretation** is new content that replaces the 'audience definition' and 'audience interpretation' sections of the old component content:

- Audience interpretation, to include:
 - o defining primary and secondary audiences, e.g. gender, age, socio-economic groupings, lifestyle profiles

	<ul style="list-style-type: none"> ○ audience statistics, e.g. box office figures, circulation, sales, hits, subscriptions, followers ○ situation, e.g. the effect of where, when and with whom the audience engages with a media product ○ audience involvement, e.g. using interactive features, online voting, consumer-generated content ○ audience responses, e.g. preferred, negotiated and oppositional readings ○ audience uses and gratifications, e.g. information, entertainment, escapism, personal identity, social interaction.
<p>Learning Outcome B: Explore how media products are created to provide meaning and engage audiences</p>	<p>Learning aim B: Explore how media products are created to provide meaning and engage audiences</p>
<p>B1: Genre, narrative and representation</p> <ul style="list-style-type: none"> ● Genre, to include: <ul style="list-style-type: none"> ○ identification of generic characteristics, e.g. iconography of film genres, conventions of national newspapers, components of a web page ○ how genres change over time, e.g. development of sub-genres, hybrids, subverting generic conventions ○ repetition and difference, e.g. the extent to which a TV programme, magazine or website conforms to generic 	<p>B1 is now Genre, narrative and representation because 'audience interpretation' is now in A1: Media products, audiences and purpose.</p>

codes and conventions and introduces elements of originality.

- Narrative, to include:
 - o storytelling, e.g. story and plot in a film, inverted pyramid in a newspaper article, visual representations to reinforce the text on an app
 - o narrative structures, e.g. linear, non-linear, circular, interactive, open/closed, single/multi-strand
 - o point of view (POV), e.g. third-person narrator in a radio documentary, editorial in a newspaper, first-person shooter computer game
 - o characterisation, e.g. character functions in film, print advertisements, computer games
 - o themes, e.g. dystopia in science fiction films, identity in music magazines, apocalypse in zombie games
 - o setting, e.g. location in a film, photographs in a magazine, open-world diegesis of a computer game
 - o mode of address, e.g. formal style of TV news, the direct address of a magazine cover, the informal address of a computer game.
- Representation of people, places, issues and events, to include:
 - o audience positioning and perspective

<ul style="list-style-type: none"> o audience identification o use of stereotyping o positive and negative representations 	
<p>B2: Media production techniques</p> <ul style="list-style-type: none"> • Audio/moving image media products: <ul style="list-style-type: none"> o camerawork, e.g. set-up, framing, shot type/length, angle, movement o mise en scène, e.g. sets, props, lighting, costume, blocking, production design o use of sound, e.g. diegetic and non-diegetic, sound effects, voiceovers, dialogue, music, sound bridges, audio beds, aural motifs, ambient sound, silence o editing techniques, e.g. continuity, montage, flashbacks, transitions, synchronising, pace, rhythm, flow, tone, balance o effects, e.g. audio effects, visual effects, motion graphics. • Print media products: <ul style="list-style-type: none"> o layout and design, e.g. alignment, balance, contrast, proximity, repetition, white space o typography, e.g. serif and sans serif typefaces, fonts and font size, continuity, letter spacing and line height, readability 	<p>The following content on audio/moving image media products is new content that replaces the 'audio/moving image media products' section of the old component content:</p> <ul style="list-style-type: none"> • Audio/moving image media products: <ul style="list-style-type: none"> o camerawork, e.g. set-up, framing, shot type/length, angle, movement o mise en scène, e.g. sets, props, lighting, costume, blocking, production design o use of sound, e.g. diegetic and non-diegetic, sound effects, voiceovers, dialogue, music, sound bridges, audio beds, aural motifs, ambient sound, silence o editing techniques, e.g. continuity, montage, flashbacks, transitions, synchronising, pace, rhythm, flow, tone, balance o effects, e.g. audio effects, visual effects, motion graphics.

<ul style="list-style-type: none"> o photographic techniques, e.g. composition, image quality, lighting effects, depth of field, aesthetic o image editing techniques, e.g. adding filters, colour and contrast, layering images, distorting images. ● Interactive media products: <ul style="list-style-type: none"> o interactive features, e.g. image galleries, option menus, navigation screens, levels o user interface, e.g. screen, interaction, graphics, buttons, layout, colour o usability/playability, e.g. accessibility, navigation, controls, rules, challenge o mise en scène and lighting, e.g. graphics, sprites, character models, 3D environments, interactive objects, textures, lighting schemes o sound design, e.g. soundtracks, sound effects, sounds triggered by game events 	
<p>Component 2: Developing Digital Media Production Skills</p>	<p>Component 2: Developing Digital Media Production Skills</p>
<p>Learning Outcome A: Develop and apply media pre-production processes, skills and techniques</p>	<p>Learning aim A: Develop media production skills and techniques</p>
<p>A1: Media pre-production processes and practices</p> <ul style="list-style-type: none"> ● Research, discover and evaluate. ● Generate ideas 	<p>The following content on media pre-production processes and practices is new content:</p> <p>A1: Media pre-production processes and practices</p>

<ul style="list-style-type: none"> o creative techniques, e.g. brainstorming, mind-mapping, visualisation, making new connections o developing ideas, e.g. narratives and storylines, synopsis, dialogue, visual appearance, content outline, rules, scoring systems, controls, interactivity, levels. • Practical experimentation. • Review ideas, e.g. expand, reject and refine ideas 	<ul style="list-style-type: none"> • Research, discover and evaluate. • Generate ideas <ul style="list-style-type: none"> o creative techniques, e.g. brainstorming, mind-mapping, visualisation, making new connections o developing ideas, e.g. narratives and storylines, synopsis, dialogue, visual appearance, content outline, rules, scoring systems, controls, interactivity, levels. • Practical experimentation. • Review ideas, e.g. expand, reject and refine ideas.
<p>A2: Media pre-production skills and techniques</p> <ul style="list-style-type: none"> • Produce, review and refine material for the audio/moving image sector relevant to the production, such as: <ul style="list-style-type: none"> o storyboards o audio scripts o screenplays o shot lists. • Produce, review and refine material for the print sector relevant to the production, such as: <ul style="list-style-type: none"> o mood boards o a house style o thumbnails and sketches o page mock-ups. 	<p>The following content on media pre-production skills and techniques is new content that replaces the 'planning skills relevant to the media sector' and 'pre-production processes and practices' sections of the old component content:</p> <p>A2: Media pre-production skills and techniques</p> <ul style="list-style-type: none"> • Produce, review and refine material for the audio/moving image sector relevant to the production, such as: <ul style="list-style-type: none"> o storyboards o audio scripts o screenplays o shot lists. • Produce, review and refine material for the print sector relevant to the production, such as: <ul style="list-style-type: none"> o mood boards

<ul style="list-style-type: none"> ● Produce, review and refine material for the interactive sector relevant to the production, such as: <ul style="list-style-type: none"> ○ wireframes ○ sketches and storyboards ○ structure charts ○ a games design document 	<ul style="list-style-type: none"> ○ a house style ○ thumbnails and sketches ○ page mock-ups. ● Produce, review and refine material for the interactive sector relevant to the production, such as: <ul style="list-style-type: none"> ○ wireframes ○ sketches and storyboards ○ structure charts ○ a games design document.
<p>Learning Outcome B: Develop and apply media production and post-production processes, skills and techniques to create a media product</p>	<p>Learning aim B: Apply media production skills and techniques</p>
<p>B1: Media production and post-production processes and practices</p> <ul style="list-style-type: none"> ● Production and post-production processes and practices, such as: <ul style="list-style-type: none"> ○ production workflow, e.g. identifying and ordering tasks, setting deadlines, monitoring progress, managing resources ○ preparing assets, e.g. create, select, review, re-create ○ managing assets, e.g. setting up folder structures, selecting file formats, using appropriate file names ○ experimenting with different techniques, e.g. design iterations, rough edits, mock ups, prototyping 	<p>The following content on media production and post-production processes and practices is new content:</p> <ul style="list-style-type: none"> ● Production and post-production processes and practices, such as: <ul style="list-style-type: none"> ○ production workflow, e.g. identifying and ordering tasks, setting deadlines, monitoring progress, managing resources ○ preparing assets, e.g. create, select, review, re-create ○ managing assets, e.g. setting up folder structures, selecting file formats, using appropriate file names

<ul style="list-style-type: none"> o exporting for digital distribution, e.g. applying compression techniques, export settings, file formats 	<ul style="list-style-type: none"> o experimenting with different techniques, e.g. design iterations, rough edits, mock ups, prototyping o exporting for digital distribution, e.g. applying compression techniques, export settings, file formats.
<p>B2: Media production skills and techniques</p> <ul style="list-style-type: none"> • Skills for the audio/moving image sector relevant to the production, such as: <ul style="list-style-type: none"> o shooting video in different locations, e.g. interior, exterior, transport o shot composition, e.g. shot type, framing, angle, focus o camera movement techniques, e.g. slow pan, whip pan, tilt, zoom, dolly, crane, steadicam, handheld, combining camera movements o lighting techniques, e.g. three-point lighting, soft lighting, hard lighting, natural lighting o production design, e.g. set, props, colour, costume, blocking o recording audio in a studio and on location, e.g. acoustics, noise reduction techniques, adjusting and monitoring recording levels o setting up microphones, e.g. microphone type, placement 	<p>The following content on media production skills and techniques is new content that replaces the 'skills and techniques for creating content relevant to the media sector' and 'production processes and practices' sections of the old component content:</p> <ul style="list-style-type: none"> • Skills for the audio/moving image sector relevant to the production, such as: <ul style="list-style-type: none"> o shooting video in different locations, e.g. interior, exterior, transport o shot composition, e.g. shot type, framing, angle, focus o camera movement techniques, e.g. slow pan, whip pan, tilt, zoom, dolly, crane, steadicam, handheld, combining camera movements o lighting techniques, e.g. three-point lighting, soft lighting, hard lighting, natural lighting o production design, e.g. set, props, colour, costume, blocking

<ul style="list-style-type: none"> o creating audio, e.g. ambient, foley sound, sound effects, voiceover. ● Skills for the print sector relevant to the production, such as: <ul style="list-style-type: none"> o writing and editing copy, e.g. mode of address, persuasive devices, accuracy, reliability, proofreading o taking photographs, e.g. composition, angle, lighting, depth of field o image editing, e.g. cropping, scaling and resizing images o image manipulation techniques, e.g. layers, selections, image adjustments, transformations, filters, effects o creating graphics, e.g. drawing tools, lines, shapes, paths, text, colour, transforming objects, effects. ● Skills for the interactive sector relevant to the production, such as: <ul style="list-style-type: none"> o creating vector graphics, e.g. buttons, icons, logos o creating 2D assets, e.g. character sprites, environments and terrain, GUI o creating 3D assets, e.g. models, objects, textures o taking photographs, e.g. composition, angle, lighting, depth of field o image editing, e.g. cropping, scaling and resizing images o image manipulation techniques, e.g. layers, selections, image adjustments, transformations, filters, effects. 	<ul style="list-style-type: none"> o recording audio in a studio and on location, e.g. acoustics, noise reduction techniques, adjusting and monitoring recording levels o setting up microphones, e.g. microphone type, placement o creating audio, e.g. ambient, foley sound, sound effects, voiceover. ● Skills for the print sector relevant to the production, such as: <ul style="list-style-type: none"> o writing and editing copy, e.g. mode of address, persuasive devices, accuracy, reliability, proofreading o taking photographs, e.g. composition, angle, lighting, depth of field o image editing, e.g. cropping, scaling and resizing images o image manipulation techniques, e.g. layers, selections, image adjustments, transformations, filters, effects o creating graphics, e.g. drawing tools, lines, shapes, paths, text, colour, transforming objects, effects. ● Skills for the interactive sector relevant to the production, such as: <ul style="list-style-type: none"> o creating vector graphics, e.g. buttons, icons, logos
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	<ul style="list-style-type: none"> ○ creating 2D assets, e.g. character sprites, environments and terrain, GUI ○ creating 3D assets, e.g. models, objects, textures ○ taking photographs, e.g. composition, angle, lighting, depth of field ○ image editing, e.g. cropping, scaling and resizing images ○ image manipulation techniques, e.g. layers, selections, image adjustments, transformations, filters, effects.
<p>B3: Media post-production skills and techniques</p> <ul style="list-style-type: none"> ● Skills for the audio/moving image sector relevant to the production, such as: <ul style="list-style-type: none"> ○ editing audio, e.g. importing audio, multitrack editing, match volume, playback levels, volume, pan and balance, normalisation ○ editing video, e.g. importing assets, editing sequences, rough cuts, synchronising audio and video, rendering and previewing, cutaways, shot reverse shot, eyeline match ○ motion graphics, e.g. graphics, titles, animation and keyframes ○ adding audio and video transitions, e.g. fade, crossfade, dissolve, wipe 	<p>The following content on media post-production skills and techniques is new content that replaces the ‘skills and techniques for combining, shaping and refining content relevant to the media sector’ and ‘post-production processes and practices’ sections of the old component content:</p> <ul style="list-style-type: none"> ● Skills for the audio/moving image sector relevant to the production, such as: <ul style="list-style-type: none"> ○ editing audio, e.g. importing audio, multitrack editing, match volume, playback levels, volume, pan and balance, normalisation ○ editing video, e.g. importing assets, editing sequences, rough cuts, synchronising audio and video, rendering and previewing, cutaways, shot reverse shot, eyeline match

<ul style="list-style-type: none"> o audio effects, e.g. fade and gain, compression, amplitude, modulation, delay, equalisation, reverb, noise reduction o visual effects, e.g. colour correction, distortion, adjustments, masking, keying, time effects, transform effects. ● Skills for the print sector relevant to the production, such as: <ul style="list-style-type: none"> o creating page layouts, e.g. pages and spreads, grids, rulers and guidelines, text frames, linking text in columns, text wrap, paths and frames, aligning objects, tables of information o creating visual impact, e.g. creating a visual hierarchy, masthead, cover lines, headlines, subheadings, pull quotes, running heads, using white space o designing print products, e.g. typography, use of colour, paragraph and character styles, object styles, drop caps, effects o editing text, e.g. readability, editing to fit available space, adding suitable captions. ● Skills for the interactive sector relevant to the production, such as: <ul style="list-style-type: none"> o using web design software, e.g. setting up a site, page layouts, styling objects, HTML tables to present information, use of colour, adding page content, navigation, links, interactivity, forms, coding 	<ul style="list-style-type: none"> o motion graphics, e.g. graphics, titles, animation and keyframes o adding audio and video transitions, e.g. fade, crossfade, dissolve, wipe o audio effects, e.g. fade and gain, compression, amplitude, modulation, delay, equalisation, reverb, noise reduction o visual effects, e.g. colour correction, distortion, adjustments, masking, keying, time effects, transform effects. ● Skills for the print sector relevant to the production, such as: <ul style="list-style-type: none"> o creating page layouts, e.g. pages and spreads, grids, rulers and guidelines, text frames, linking text in columns, text wrap, paths and frames, aligning objects, tables of information o creating visual impact, e.g. creating a visual hierarchy, masthead, cover lines, headlines, subheadings, pull quotes, running heads, using white space o designing print products, e.g. typography, use of colour, paragraph and character styles, object styles, drop caps, effects o editing text, e.g. readability, editing to fit available space, adding suitable captions.
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<ul style="list-style-type: none"> o creating digital publications, e.g. animation, hyperlinks, forms, movies, sound clips, buttons, page transitions o designing user interfaces, e.g. importing assets, align and arrange objects, design buttons, drop-downs, tool tips, modal dialogs o using game engines, e.g. importing assets, level maps, lighting, sound o adding interactivity in games, e.g. scripts, triggers, buttons, actions, colliders, pickups. 	<ul style="list-style-type: none"> • Skills for the interactive sector relevant to the production, such as: <ul style="list-style-type: none"> o using web design software, e.g. setting up a site, page layouts, styling objects, HTML tables to present information, use of colour, adding page content, navigation, links, interactivity, forms, coding o creating digital publications, e.g. animation, hyperlinks, forms, movies, sound clips, buttons, page transitions o designing user interfaces, e.g. importing assets, align and arrange objects, design buttons, drop-downs, tool tips, modal dialogs o using game engines, e.g. importing assets, level maps, lighting, sound o adding interactivity in games, e.g. scripts, triggers, buttons, actions, colliders, pickups.
<p>B4: Review of progress and development</p> <ul style="list-style-type: none"> • Reviewing content, e.g. the amount, quality, relevance, accuracy. • Testing and reviewing practical outcomes, e.g. functionality, consistency, continuity, communication, accessibility. • On-going review used to inform decisions and refine work: <ul style="list-style-type: none"> o application of skills and techniques o respond to audience/user feedback 	<p>The following content on review of progress and development is new content that replaces the 'review of progress and development' section of the old component content:</p> <p>B4: Review of progress and development</p> <ul style="list-style-type: none"> • Reviewing content, e.g. the amount, quality, relevance, accuracy.

<ul style="list-style-type: none"> o identify strengths and areas for development 	<ul style="list-style-type: none"> • Testing and reviewing practical outcomes, e.g. functionality, consistency, continuity, communication, accessibility. • On-going review used to inform decisions and refine work: <ul style="list-style-type: none"> o application of skills and techniques o respond to audience/user feedback o identify strengths and areas for development.
<p>Component 3: Create a Media Product in Response to a Brief</p>	<p>Component 3: Create a Media Product in Response to a Brief</p>
<p>Key Content A: Understand how to develop ideas in response to a brief</p>	<p>Key Content A: Develop ideas in response to a brief</p>
<p>A1: Responding to a brief</p> <ul style="list-style-type: none"> • Establishing the requirements of the brief, such as: <ul style="list-style-type: none"> o the client, e.g. the type of company or organisation that has set the brief, their market or field, and their competitors o the aim or purpose of the brief 	<p>There are no changes to A1: Responding to a brief.</p> <p>However, <i>e.g.</i> has been added throughout the component content to clarify areas where the content is indicative rather than mandatory.</p>

<ul style="list-style-type: none"> o technical requirements, e.g. product type, size, duration, format. ● Defining the target audience, such as: <ul style="list-style-type: none"> o age, gender, location, income level o lifestyle, attitude, values, interests, behaviour, personality. ● Researching similar existing products to understand the marketplace/competition, such as: <ul style="list-style-type: none"> o products, e.g. mainstream, niche, alternative, generic, unconventional o textual analysis of the technical and stylistic codes o content analysis to establish the contents, order and sequencing. ● Exploring the chosen media sector to support the generation of ideas, such as: <ul style="list-style-type: none"> o audience responses to media products aimed at the same target audience o current trends in the chosen media sector. ● Theme of the brief: <ul style="list-style-type: none"> o secondary research into the topic or theme of the brief 	
<p>A2: Generating ideas</p> <ul style="list-style-type: none"> ● Product, such as: <ul style="list-style-type: none"> o audio/moving image, e.g. podcast, radio broadcast, audio guide, news or feature package, advertisement, 	<p>In the list of interactive products, 'e-magazines' has been replaced with interactive magazines to better describe the type of interactive media product that fits the interactive sector.</p>

<p>trailer, viral video, promotional video, short film, animation</p> <ul style="list-style-type: none"> o print, e.g. magazine, brochure, marketing material, newspaper, advertorial, leaflet o interactive, e.g. game demo, website, app, interactive magazine, HTML newsletter. <ul style="list-style-type: none"> ● Content, such as: <ul style="list-style-type: none"> o structure, e.g. storyline, narrative, running order, pages, screens, levels o breakdown, e.g. characters, articles, features, rules. ● Style and design, such as: <ul style="list-style-type: none"> o style, e.g. mise en scène, tone, mode of address, house style o design, e.g. locations, atmospheric and ambient sound, game environment. ● Idea selection: <ul style="list-style-type: none"> o retain, reject, combine and refine ideas to form a chosen idea for a media product 	
<p>Key Content B: Develop planning materials in response to a brief</p>	<p>Key Content B: Develop planning materials in response to a brief</p>
<p>B1: Planning materials</p> <ul style="list-style-type: none"> ● Storyboarding for moving image, such as: <ul style="list-style-type: none"> o conventions, e.g. types of shot, shot composition, framing, camera movement, transitions, shot duration, dialogue, soundtrack 	<p>The following content on planning materials is new content that replaces the ‘writing a script for audio/moving image’, ‘page layout and design for publishing’ and ‘page layout and design for interactive’ sections of the old component content:</p> <ul style="list-style-type: none"> ● Writing a script for audio/moving image, such as:

<ul style="list-style-type: none"> o storytelling, e.g. staging, continuity, direction notes. ● Writing a script for audio/moving image, such as: <ul style="list-style-type: none"> o conventions, e.g. title page, description of action, dialogue, timings, script outline o audio elements, e.g. music, sound effects, jingles, interviews, vox pop, music bed, speech o storytelling, e.g. sequences, scenes, use of language, directions, narration. ● Page layout and design for print, such as: <ul style="list-style-type: none"> o conventions, e.g. thumbnails, sketches o positioning, e.g. assets, features, content, columns, white space o design, e.g. consistency, colours, fonts, styles, effects. ● Layout and design for interactive, such as: <ul style="list-style-type: none"> o conventions, e.g. storyboards, wireframes, sketches o positioning, e.g. text, images, assets, white space o flow, e.g. interactivity, navigation, movement, sound, rules 	<ul style="list-style-type: none"> o conventions, e.g. title page, description of action, dialogue, timings, script outline o audio elements, e.g. music, sound effects, jingles, interviews, vox pop, music bed, speech o storytelling, e.g. sequences, scenes, use of language, directions, narration. ● Page layout and design for print, such as: <ul style="list-style-type: none"> o conventions, e.g. thumbnails, sketches o positioning, e.g. assets, features, content, columns, white space o design, e.g. consistency, colours, fonts, styles, effects. ● Layout and design for interactive, such as: <ul style="list-style-type: none"> o conventions, e.g. storyboards, wireframes, sketches o positioning, e.g. text, images, assets, white space o flow, e.g. interactivity, navigation, movement, sound, rules.
<p>B2: Managing the production process</p> <ul style="list-style-type: none"> ● Time management, such as: <ul style="list-style-type: none"> o schedules, e.g. maintain production schedules of tasks and deadlines o contingency planning. ● Copyright, clearances and permissions, such as: 	<p>There are no changes to B2: Managing the production process.</p>

<ul style="list-style-type: none"> o checking copyright status of secondary assets and material, e.g. public copyright licences such as Creative Commons, royalty free (RF), public domain (expired copyright), obtaining permission to use copyrighted assets or material o clearances to use locations, participants for public screening/viewing 	
<p>Key Content C: Apply media production skills and techniques to the creation of a media product</p>	<p>Key Content C: Apply media production skills and techniques to the creation of a media product</p>
<p>C1 Monitor and review the outcomes of the production process</p> <ul style="list-style-type: none"> • Monitoring outcomes to identify strengths and potential areas for improvement. • Making refinements to the media product to improve the outcome. 	<p>There are no changes to C1: Monitor and review the outcomes of the production process.</p>
<p>C2: Production skills and techniques</p> <ul style="list-style-type: none"> • Capturing footage and audio, such as: <ul style="list-style-type: none"> o equipment, e.g. cameras, tripods, lights, microphones, portable audio digital recorders, microphone stands, pop filters, headphones 	<p>The following content on capturing footage and audio is new content that replaces the 'equipment' section of the old component content:</p> <ul style="list-style-type: none"> • Capturing footage and audio, such as:

<ul style="list-style-type: none"> o techniques, e.g. camerawork, framing, shot type and length, angle, movement, checking sound levels, sound capture. • Creating images and assets, such as: <ul style="list-style-type: none"> o equipment and software, e.g. digital cameras, vector drawing tools and packages, image editing and manipulation tools and packages, game authoring software o techniques, e.g. composition, cropping, resizing, image adjustments, image manipulation, image quality, preparing assets. • Creating copy, such as: <ul style="list-style-type: none"> o equipment and software: word processing o techniques, e.g. speak to the reader, use facts and statistics, check sources, organisation of content and ideas, short paragraphs, repetition, proofreading. • Sourcing content from secondary sources, such as: <ul style="list-style-type: none"> o compatibility, e.g. file size, and file format o assessing quality, suitability and fitness for purpose 	<ul style="list-style-type: none"> o equipment, e.g. cameras, tripods, lights, microphones, portable audio digital recorders, microphone stands, pop filters, headphones <p>The following content on sourcing content from secondary sources is new content that replaces the 'sourcing content from secondary sources' section of the old component content:</p> <ul style="list-style-type: none"> • Sourcing content from secondary sources, such as: <ul style="list-style-type: none"> o compatibility, e.g. file size, and file format o assessing quality, suitability and fitness for purpose.
<p>C3: Combining and refining content</p> <ul style="list-style-type: none"> • Editing audio and moving image, such as: <ul style="list-style-type: none"> o software, e.g. digital video editing, digital audio editing 	<p>There are no changes to C3: Combining and refining content.</p>

<ul style="list-style-type: none"> o techniques, e.g. continuity editing, non-continuity editing, transitions, audio mixing, audio and visual effects, titles and credits, sound beds o stylistic codes, e.g. camera framing, angle, movement, mise en scène, lighting, editing and sound. ● Combining assets for the page and screen, such as: <ul style="list-style-type: none"> o software, e.g. graphics or image manipulation, desktop publishing o techniques, e.g. alignment, formatting text and images, use of colour o stylistic codes, e.g. layout and design principles, typography, image editing. ● Adding interactivity, such as: <ul style="list-style-type: none"> o software, e.g. web design, games authoring, app development o techniques, e.g. incorporating interactive objects and features, navigation, controls o stylistic codes, e.g. interactivity, user interface, usability/playability, mise en scène, gaming environments, lighting and sound. 	
<p>C4: Testing and exporting for distribution</p> <ul style="list-style-type: none"> ● Testing: usability testing, functionality testing. ● Compressing: rendering audio and video, file optimisation. 	<p>There are no changes to C4: Testing and exporting for distribution.</p>

<ul style="list-style-type: none"> • Exporting in appropriate file formats for the chosen distribution platform 	
<p>C5: Technical records</p> <ul style="list-style-type: none"> • Use of software and equipment. • Creation and manipulation of assets. • Construction of work and outcomes. 	<p>C5: Technical records is new content:</p> <ul style="list-style-type: none"> • Use of software and equipment. • Creation and manipulation of assets. • Construction of work and outcomes.

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