

Pearson BTEC Level 3 National Foundation Diploma in Creative Digital Media Production



Specification

First teaching from September 2016

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Issue 7

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Edexcel, BTEC and LCCI qualifications

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This specification is Issue 7. We will inform centres of any changes to this issue. The latest issue can be found on our website.

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Welcome

With a track record built over 30 years of learner success, BTEC Nationals are widely recognised by industry and higher education as the signature vocational qualification at Level 3. They provide progression to the workplace either directly or via study at a higher level. Proof comes from YouGov research, which shows that 62% of large companies have recruited employees with BTEC qualifications. What's more, well over 100,000 BTEC students apply to UK universities every year and their BTEC Nationals are accepted by over 150 UK universities and higher education institutes for relevant degree programmes either on their own or in combination with A Levels.

Why are BTECs so successful?

BTECs embody a fundamentally learner-centred approach to the curriculum, with a flexible, unit-based structure and knowledge applied in project-based assessments. They focus on the holistic development of the practical, interpersonal and thinking skills required to be able to succeed in employment and higher education.

When creating the BTEC Nationals in this suite, we worked with many employers, higher education providers, colleges and schools to ensure that their needs are met. Employers are looking for recruits with a thorough grounding in the latest industry requirements and work-ready skills such as teamwork. Higher education needs students who have experience of research, extended writing and meeting deadlines.

We have addressed these requirements with:

- a range of BTEC sizes, each with a clear purpose, so there is something to suit each learner's choice of study programme and progression plans
- refreshed content that is closely aligned with employers' and higher education needs for a skilled future workforce
- assessments and projects chosen to help learners progress to the next stage. This means some are set by you to meet local needs, while others are set and marked by Pearson so that there is a core of skills and understanding that is common to all learners. For example, a written test can be used to check that learners are confident in using technical knowledge to carry out a certain job.

We are providing a wealth of support, both resources and people, to ensure that learners and their teachers have the best possible experience during their course. See *Section 10* for details of the support we offer.

A word to learners

Today's BTEC Nationals are demanding, as you would expect of the most respected applied learning qualification in the UK. You will have to choose and complete a range of units, be organised, take some assessments that we will set and mark, and keep a portfolio of your assignments. But you can feel proud to achieve a BTEC because, whatever your plans in life – whether you decide to study further, go on to work or an apprenticeship, or set up your own business – your BTEC National will be your passport to success in the next stage of your life.

Good luck, and we hope you enjoy your course.

Collaborative development

Students completing their BTEC Nationals in Creative Digital Media Production will be aiming to go on to employment, often via the stepping stone of higher education. It was, therefore, essential that we developed these qualifications in close collaboration with experts from professional bodies, businesses and universities, and with the providers who will be delivering the qualifications. To ensure that the content meets providers' needs and provides high-quality preparation for progression, we engaged experts. We are very grateful to all the university and further education lecturers, teachers, employers, professional body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications.

In addition, universities, professional bodies and businesses have provided letters of support confirming that these qualifications meet their entry requirements. These letters can be viewed on our website.

Summary of Pearson BTEC Level 3 National Foundation Diploma in Creative Digital Media Production specification Issue 7 changes

Summary of changes made between the previous issue and this current issue	Page number
The total number of units required for the Extended Certificate qualifications has been corrected.	Page 4
The last paragraph of the <i>Qualification and unit content</i> section has been amended to allow centres delivering the qualification above to alter the content to reflect the context of the country where it is being delivered.	Page 8
Addition of progression routes to BTEC Higher Nationals.	Page 12

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

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Introduction to BTEC National qualifications for the creative digital media sector

This specification contains the information you need to deliver the Pearson BTEC Level 3 National Foundation Diploma in Creative Digital Media. The specification signposts you to additional handbooks and policies. It includes all the units for this qualification.

This qualification is part of the suite of creative digital media qualifications offered by Pearson. In the suite there are qualifications that focus on different progression routes, allowing learners to choose the one best suited to their aspirations.

All qualifications in the suite share some common units and assessments, allowing learners some flexibility in moving between sizes. The qualification titles are given below.

Some BTEC National qualifications provide a broad introduction that gives learners transferable knowledge and skills. These qualifications are for post-16 learners who want to continue their education through applied learning. The qualifications prepare learners for a range of higher education courses and job roles related to a particular sector. They provide progression either by meeting entry requirements in their own right or by being accepted alongside other qualifications at the same level and adding value to them.

In the creative digital media sector these qualifications are:

Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production (360 GLH) 601/7467/5

Pearson BTEC Level 3 National Foundation Diploma in Creative Digital Media Production (510 GLH) 601/7468/7

Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production (1080 GLH) 601/7469/9.

Some BTEC National qualifications are for post-16 learners wishing to specialise in a specific industry, occupation or occupational group. The qualifications give learners specialist knowledge and skills, enabling entry to an apprenticeship or other employment, or progression to related higher education courses. Learners taking these qualifications must have a significant level of employer involvement in their programmes.

In the creative digital media sector these qualifications are:

Pearson BTEC Level 3 National Extended Certificate in Digital Film and Video Production (603/1910/0)

Pearson BTEC Level 3 National Extended Certificate in Digital Content Production (603/1911/2)

Pearson BTEC Level 3 National Extended Certificate in Digital Games Production (603/1912/4)

Pearson BTEC Level 3 National Diploma in Film and Television Production (720 GLH) 601/7470/5

Pearson BTEC Level 3 National Diploma in Film and Television Visual Effects (720 GLH) 601/7471/7

Pearson BTEC Level 3 National Diploma in Sound Production (720 GLH) 601/7474/2

Pearson BTEC Level 3 National Diploma in Digital Publishing (720 GLH) 601/7472/9

Pearson BTEC Level 3 National Diploma in Digital Games Design and Development (720 GLH) 601/7473/0.

This specification signposts all the other essential documents and support that you need as a centre in order to deliver, assess and administer the qualification, including the staff development required. A summary of all essential documents is given in *Section 7*. Information on how we can support you with this qualification is given in *Section 10*.

The information in this specification is correct at the time of publication.

Total Qualification Time

For all regulated qualifications, Pearson specifies a total number of hours that it is estimated learners will require to complete and show achievement for the qualification: this is the Total Qualification Time (TQT). Within TQT, Pearson identifies the number of Guided Learning Hours (GLH) that we estimate a centre delivering the qualification might provide. Guided learning means activities, such as lessons, tutorials, online instruction, supervised study and giving feedback on performance, that directly involve teachers and assessors in teaching, supervising and invigilating learners. Guided learning includes the time required for learners to complete external assessment under examination or supervised conditions.

In addition to guided learning, other required learning directed by teachers or assessors will include private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

BTEC Nationals have been designed around the number of hours of guided learning expected. Each unit in the qualification has a GLH value of 60, 90 or 120. There is then a total GLH value for the qualification.

Each qualification has a TQT value. This may vary within sectors and across the suite depending on the nature of the units in each qualification and the expected time for other required learning.

The following table shows all the qualifications in this sector and their GLH and TQT values.

Qualifications, sizes and purposes at a glance

Title	Size and structure	Summary purpose
Pearson BTEC Level 3 National Extended Certificate in Creative Digital Media Production	360 GLH (480 TQT) Equivalent in size to one A Level. 4 units of which 3 are mandatory and 2 are external. Mandatory content (83%). External assessment (58%).	The qualification provides a coherent introduction to the study of creative digital media production at this level. Learners develop an understanding of the media industry through analysing media representations and pitching and producing media projects. It is designed for post-16 learners who aim to progress to higher education and ultimately to employment, possibly in the media industries, as part of a programme of study alongside other BTEC Nationals or A levels.
Pearson BTEC Level 3 National Foundation Diploma in Creative Digital Media Production	510 GLH (670 TQT) Equivalent in size to 1.5 A Levels. 6 units of which 4 are mandatory and 2 are external. Mandatory content (76%). External assessment (41%).	The qualification is designed for post-16 learners who want to progress to higher education, probably in a media related discipline. It is an opportunity for learners to understand more about the scope of creative digital media production and develop knowledge about the creative media industries. The qualification has been designed as a one year full time qualification, or a full two-year programme when studied alongside further level 3 qualifications.
Pearson BTEC Level 3 National Extended Diploma in Creative Digital Media Production	1080 GLH (1420 TQT) Equivalent in size to three A Levels. 13 units of which 7 are mandatory and 4 are external. Mandatory content (66%). External assessment (41%).	The qualification is designed for post-16 learners who want to study media related degree courses in Higher Education. Learners gain knowledge and understanding of creative digital media production and develop an understanding of how to work within the media industries. Learners can choose to follow a general programme of study, learning digital production skills in a variety of different media or they can chose to follow an endorsed route in Film, Television and Radio or Interactive Publishing and Media or Digital Games. The qualification is intended to be studied over two years as the substantial qualification in a learner’s study programme.







Title	Size and structure	Summary purpose
Pearson BTEC Level 3 National Extended Certificate in Digital Film and Video Production	360 GLH (480 TQT) Equivalent in size to one A Level. 5 units of which 2 are mandatory and 1 is external. Mandatory content (50%). External assessment (33%).	This qualification is designed to provide a technical introduction to digital film and video production. Learners develop skills in areas such as single and multi-camera techniques, sound recording and film editing. This qualification is for post-16 learners who are looking to progress to higher or degree apprenticeships, employment or to further education and training.
Pearson BTEC Level 3 National Extended Certificate in Digital Content Production	360 GLH (480 TQT) Equivalent in size to one A Level. 5 units of which 2 are mandatory and 1 is external. Mandatory content (50%). External assessment (33%).	This qualification is designed to provide a technical introduction to digital content publishing. Learners develop skills in areas such as digital magazine production, image manipulation techniques and coding for web-based media. This qualification is for post-16 learners who are looking to progress to higher or degree apprenticeships, employment or to further education and training.
Pearson BTEC Level 3 National Extended Certificate in Digital Games Production	360 GLH (480 TQT) Equivalent in size to one A Level. 5 units of which 2 are mandatory and 1 is external. Mandatory content (50%). External assessment (33%).	This qualification is designed to provide a technical introduction to digital games production. Learners develop skills in areas such as games engine scripting, 3D modelling and environment and games testing. This qualification is for post-16 learners who are looking to progress to higher or degree apprenticeships, employment or to further education or training.
Pearson BTEC Level 3 National Diploma in Film and Television Production	720 GLH (950 TQT) Equivalent in size to two A Levels. 10 units of which 4 are mandatory and 2 are external. Mandatory content (50%). External assessment (33%).	This qualification is designed to give learners a technical understanding of film and television production. Learners gain knowledge and skills in areas such as single- and multi-camera techniques, lighting, sound recording and editing to produce practical film and television projects. The qualification is for post-16 learners and is intended as a two-year programme of study, normally in conjunction with one or more qualifications at Level 3. It is aimed at students looking to progress to employment in this sector.

Title	Size and structure	Summary purpose
Pearson BTEC Level 3 National Diploma in Film and Television Visual Effects	720 GLH (950 TQT) Equivalent in size to two A Levels. 10 units of which 5 are mandatory and 2 are external. Mandatory content (58%). External assessment (33%).	This qualification is designed to give learners a technical understanding of film and television visual effects. Learners produce film and television visual effects through practical projects and gain knowledge and skills in areas such as storyboarding, 2D and 3D animation, compositing and rendering techniques. The qualification is for post-16 learners and is intended as a two-year programme of study, normally in conjunction with one or more qualifications at Level 3. It is aimed at learners looking to progress to employment in this sector.
Pearson BTEC Level 3 National Diploma in Sound Production	720 GLH (950 TQT) Equivalent in size to two A Levels. 10 units of which 4 are mandatory and 2 are external. Mandatory content (50%). External assessment (33%).	This qualification is designed to give learners a technical understanding of sound production. Learners produce live radio broadcasts and learn to mix and edit sound for a variety of applications and media through practical projects that develop their audio production skills. The qualification is for post-16 learners and is intended as a two-year programme of study, normally in conjunction with one or more qualifications at Level 3. It is aimed at learners looking to progress to employment in this sector.
Pearson BTEC Level 3 National Diploma in Digital Publishing	720 GLH (945 TQT) Equivalent in size to two A Levels. 10 units of which 4 are mandatory and 2 are external. Mandatory content (50%). External assessment (33%).	This qualification is designed to give learners a technical understanding of digital publishing. Students gain knowledge and skills in areas such as website production, writing code, digital graphics, photography and image manipulation through practical projects where they produce digital media. The qualification is for post-16 learners and is intended as a two-year programme of study, normally in conjunction with one or more qualifications at Level 3. It is aimed at students looking to progress to employment in this sector.
Pearson BTEC Level 3 National Diploma in Digital Games Design and Development	720 GLH (950 TQT) Equivalent in size to two A Levels. 10 units of which 4 are mandatory and 2 are external. Mandatory content (50%). External assessment (33%).	This qualification is designed to give learners a technical understanding of the digital games industry. Learners develop digital games through practical projects in areas such as game engine scripting, 2D and 3D animation, 3D environments and coding for web based games The qualification is for post-16 learners and is intended as a two-year programme of study, normally in conjunction with one or more qualifications at Level 3. It is aimed at learners looking to progress to employment in this sector.

Structures of the qualifications at a glance

This table shows all the units and the qualifications to which they contribute. The full structure for this Pearson BTEC Level 3 National in Creative Digital Media Production is shown in *Section 2*. **You must refer to the full structure to select units and plan your programme.**

Key

	Unit assessed externally		Mandatory units		Optional units
	Film, Television and Radio		Interactive Publishing and Media		Digital Games

Unit (number and title)	Unit size (GLH)	Extended Certificate (360 GLH)	Foundation Diploma (510 GLH)	Extended Diploma (1080 GLH)	Extended Diploma (1080 GLH)		
					FTR	IPM	DG
1 Media Representations	90	M	M	M	M	M	M
2 Working in the Creative Media Industry	90			M	M	M	M
3 Digital Media Skills	120			M	M	M	M
4 Pre Production Portfolio	90	M	M	M	M	M	M
5 Specialist Subject Investigation	120			M	M	M	M
6 Media Campaigns	90		M	M	M	M	M
7 Media Enterprise*	60						
8 Responding to a Commission	120	M	M	M	M	M	M
9 App Production	60		O	O		O	O
10 Film Production – Fiction	60	O	O	O	O		O
11 Radio Production – Fiction	60	O	O	O	O		O
12 Website Production	60	O	O	O		O	O
13 Digital Games Production	60	O	O	O			O
14 Digital Magazine Production	60	O	O	O		O	
15 Advertising Production	60		O	O	O	O	
16 Factual Production	60		O	O	O		
17 News Production	60		O	O	O		
18 Storyboarding for Digital Media	60			O	O		

* These units are available in BTEC National Diplomas

continued overleaf

Unit (number and title)	Unit size (GLH)	Extended Certificate (360 GLH)	Foundation Diploma (510 GLH)	Extended Diploma (1080 GLH)	Extended Diploma (1080 GLH)		
					FTR	IPM	DG
19 Scriptwriting	60			0	0		
20 Single Camera Techniques	60			0	0		
21 Film Editing	60			0	0		
22 Interviewing Techniques	60			0	0	0	
23 Stop Motion Animation*	60						
24 Sound Editing	60			0	0		
25 Sound Recording	60			0	0		
26 Writing Copy	60			0		0	
27 Digital Photography	60			0		0	
28 Image Manipulation Techniques	60			0		0	
29 2D Digital Graphics	60			0		0	
30 Page Layout and Design for Digital Media	60			0		0	
31 Coding for Web Based Media	60			0		0	
32 Concept Art for Computer Games	60			0			0
33 2D Animation	60			0			0
34 Game Engine Scripting	60			0			0
35 Multi Camera Techniques	60			0	0		
36 Lighting Techniques*	60						
37 Visual Effects*	60						
38 Sound Mixing	60			0	0		
39 Live Radio Broadcasting*	60						
40 3D Modelling	60			0			0
41 3D Environments	60			0			0
42 Games Testing	60			0			0
43 3D Digital Animation	60			0			0

* These units are available in BTEC National Diplomas

Qualification and unit content

Pearson has developed the content of the new BTEC Nationals in collaboration with employers and representatives from higher education and relevant professional bodies. In this way, we have ensured that content is up to date and that it includes the knowledge, understanding, skills and attributes required in the sector.

Each qualification in the suite has its own purpose. The mandatory and optional content provides a balance of breadth and depth, while retaining a degree of choice for individual learners to study content relevant to their own interests and progression choices. Also, the content may be applied during delivery in a way that is relevant to local employment needs.

The proportion of mandatory content ensures that all learners are following a coherent programme of study and acquiring the knowledge, understanding and skills that will be recognised and valued. Learners are expected to show achievement across mandatory units as detailed in *Section 2*.

BTEC Nationals have always required applied learning that brings together knowledge and understanding (the cognitive domain) with practical and technical skills (the psychomotor domain). This is achieved through learners performing vocational tasks that encourage the development of appropriate vocational behaviours (the affective domain) and transferable skills. Transferable skills are those such as communication, teamwork, research and analysis, which are valued in both higher education and the workplace.

Our approach provides rigour and balance, and promotes the ability to apply learning immediately in new contexts. Further details can be found in *Section 2*.

Centres should ensure that delivery of content is kept up to date. Some of the units within the specification may contain references to legislation, policies, regulations and organisations, which may not be applicable in the country you deliver this qualification in (if teaching outside of England), or which may have gone out-of-date during the lifespan of the specification. In these instances, it is possible to substitute such references with ones that are current and applicable in the country you deliver subject to confirmation by your Standards Verifier.

Assessment

Assessment is specifically designed to fit the purpose and objective of the qualification. It includes a range of assessment types and styles suited to vocational qualifications in the sector. There are three main forms of assessment that you need to be aware of: external, internal and synoptic.

Externally-assessed units

Each external assessment for a BTEC National is linked to a specific unit. All of the units developed for external assessment are of 90 or 120 GLH to allow learners to demonstrate breadth and depth of achievement. Each assessment is taken under specified conditions, then marked by Pearson and a grade awarded. Learners are permitted to resit external assessments during their programme. You should refer to our website for current policy information on permitted retakes.

The styles of external assessment used for qualifications in the creative digital media suite are:

- examinations – all learners take the same assessment at the same time, normally with a written outcome
- set tasks – learners take the assessment during a defined window and demonstrate understanding through completion of a vocational task
- performance – learners prepare for assessment over an extended window and demonstrate skills that generate some non-written evidence.

Some external assessments include a period of preparation using set information. External assessments are available once or twice a year. For detailed information on the external assessments please see the table in *Section 2*. For further information on preparing for external assessment see *Section 5*.

Internally-assessed units

Most units in the sector are internally assessed and subject to external standards verification. This means that you set and assess the assignments that provide the final summative assessment of each unit, using the examples and support that Pearson provides. Before you assess you will need to become an approved centre, if you are not one already. You will need to prepare to assess using the guidance in *Section 6*.

In line with the requirements and guidance for internal assessment, you select the most appropriate assessment styles according to the learning set out in the unit. This ensures that learners are assessed using a variety of styles to help them develop a broad range of transferable skills. Learners could be given opportunities to:

- write up the findings of their own research
- use case studies to explore complex or unfamiliar situations
- carry out projects for which they have choice over the direction and outcomes
- demonstrate practical and technical skills using appropriate tools/processes etc.

You will make grading decisions based on the requirements and supporting guidance given in the units. Learners may not make repeated submissions of assignment evidence. For further information see *Section 6*.

Synoptic assessment

Synoptic assessment requires learners to demonstrate that they can identify and use effectively, in an integrated way, an appropriate selection of skills, techniques, concepts, theories and knowledge from across the whole sector as relevant to a key task. BTEC learning has always encouraged learners to apply their learning in realistic contexts using scenarios and realistic activities that will permit learners to draw on and apply their learning. For these qualifications we have formally identified units which contain a synoptic assessment task. Synoptic assessment must take place after the teaching and learning of other mandatory units in order for learners to be able to draw from the full range of content. The synoptic assessment gives learners an opportunity to independently select and apply learning from across their programmes in the completion of a vocational task. Synoptic tasks may be in internally or externally assessed units. The particular unit that contains the synoptic tasks for this qualification is shown in the structure in *Section 2*.

Language of assessment

Assessment of the internal and external units for these qualifications will be available in English. All learner work must be in English. A learner taking the qualifications may be assessed in British or Irish Sign Language where it is permitted for the purpose of reasonable adjustment. For information on reasonable adjustments see *Section 6*.

Grading for units and qualifications

Achievement in the qualification requires a demonstration of depth of study in each unit, assured acquisition of a range of practical skills required for employment or progression to higher education, and successful development of transferable skills. Learners achieving a qualification will have achieved across mandatory units, including external and synoptic assessment.

Units are assessed using a grading scale of Distinction (D), Merit (M), Pass (P), Near Pass (N) and Unclassified (U). The grade of Near Pass is used for externally-assessed units only. All mandatory and optional units contribute proportionately to the overall qualification grade, for example a unit of 120 GLH will contribute double that of a 60 GLH unit.

Qualifications in the suite are graded using a scale of P to D*, **or** PP to D*D*, **or** PPP to D*D*D*. Please see *Section 9* for more details. The relationship between qualification grading scales and unit grades will be subject to regular review as part of Pearson's standards monitoring processes on the basis of learner performance and in consultation with key users of the qualification.

UCAS Tariff points

The BTEC Nationals attract UCAS points. Please go to the UCAS website for full details of the points allocated.

1 Qualification purpose

Pearson BTEC Level 3 National Foundation Diploma in Creative Digital Media Production

In this section you will find information on the purpose of this qualification and how its design meets that purpose through the qualification objective and structure. We publish a full 'Statement of Purpose' for each qualification on our website. These statements are designed to guide you and potential learners to make the most appropriate choice about the size of qualification suitable at recruitment.

Who is this qualification for?

The Pearson BTEC National Foundation Diploma in Creative Digital Media Production is equivalent in size to one and a half A levels. The qualification is intended as an Applied General qualification for post-16 learners who wish to develop the knowledge and skills for further progression in creative media education or into an apprenticeship, or possibly entry level employment in the sector.

The BTEC National Foundation Diploma in Creative Digital Media Production would normally be studied over one year as the substantial qualification in a learner's study programme or part of a full two-year programme when studied alongside further level 3 qualifications. Learners wishing to take this BTEC will have successfully completed a level 2 programme of study with GCSEs or vocational qualifications.

What does this qualification cover?

Learners study the digital processes, techniques and skills needed to progress within this dynamic sector. The qualification offers learners a broad programme of study so that they understand the communication and planning skills needed for further study of the creative media sector. Learners work in teams and individually to develop media projects in areas such as film, television and radio, interactive design and publishing, and digital games. There are four units of mandatory content where learners study how to:

- analyse media to better understand audiences and clients,
- communicate and present their ideas,
- plan and prepare media projects,
- develop the skills to work effectively in teams.

The optional production units introduce learners to various media sectors and genres and enable them to make an informed choice when looking to progress to the next stage of learning.

What could this qualification lead to?

The qualification has been designed in consultation with Higher Education to allow learners to progress onto further study. Learners who have completed this qualification in a year may progress to further study at level 3, for example a second Foundation Diploma in a complementary sector, or to the BTEC National Extended Diploma in Creative Digital Media Production.

The qualification is intended to carry UCAS points and is recognised by Higher Education providers as meeting or contributing to admission requirements to many relevant business courses. On its own, it can provide progression to Foundation degrees and BTEC Higher Nationals, for example:

- FdA Media Production
- FdA Live Television Production
- FdA Interactive Media Development
- HND Creative Media Production

When combined with other qualifications within a two year study programme, such as AS/A levels or another BTEC National Foundation Diploma, learners can progress into higher education on full degree single or combined courses for example:

- BA (Hons) in Fashion Journalism (taken with eg BTEC Foundation Diploma in Art and Design)

- BSc (Hons) in Computer Science (taken with eg BTEC Foundation Diploma in Computing)
- FdA Business and Media Production (taken with an A level in Business)

Learners should always check the entry requirements for degree programmes with specific higher education providers. After this qualification, learners can also progress directly into employment, however it is likely that many will do so via higher study. Areas of employment include a range of assistant roles, primarily alongside an apprenticeship in areas such as media production.

As part of their higher study choices, learners may also choose to progress to a BTEC Higher National (HN) qualification. HNs are widely supported by higher education and industry as the principal vocational qualifications at Levels 4 and 5 and are designed to reflect the increasing need for high quality professional and technical education at Levels 4 and 5. They provide learners with a clear line of sight to employment and to a degree at Level 6 if they choose. The Pearson BTEC Level 3 National Foundation Diploma in Creative Digital Media Production meets the admission requirements for:

- Pearson BTEC Level 4 Higher National Certificate in Creative Media Production
- Pearson BTEC Level 5 Higher National Diploma in Creative Media Production.

The majority of job opportunities in this sector are at graduate level and the qualification is primarily designed to support progression to employment after further study at university.

However, it also supports learners who choose to progress directly to employment and it will develop knowledge and understanding that will give them an advantage if they apply for a range of assistant roles, primarily alongside an apprenticeship in areas such as media production.

How does the qualification provide employability skills?

In the BTEC National units there are opportunities during the teaching and learning phase to give learners practice in developing employability skills. Where employability skills are referred to in this specification, we are generally referring to skills in the following three main categories:

- **cognitive and problem-solving skills:** use critical thinking, approach non-routine problems applying expert and creative solutions, use systems and technology
- **intrapersonal skills:** communicating, working collaboratively, negotiating and influencing, self-presentation
- **interpersonal skills:** self-management, adaptability and resilience, self-monitoring and development.

There are also specific requirements in some units for assessment of these skills where relevant. For example, where learners are required to undertake real or simulated activities.

How does the qualification provide transferable knowledge and skills for higher education?

All BTEC Nationals provide transferable knowledge and skills that prepare learners for progression to university. The transferable skills that universities value include:

- the ability to learn independently
- the ability to research actively and methodically
- being able to give presentations and being active group members.

BTEC learners can also benefit from opportunities for deep learning where they are able to make connections among units and select areas of interest for detailed study. BTEC Nationals provide a vocational context in which learners can develop the knowledge and skills required for particular degree courses, including:

- reading varied texts
- audio-visual literacy
- effective writing
- research and analytical skills
- preparation for assessment methods used in degrees.

2 Structure

Pearson BTEC Level 3 National Foundation Diploma in Creative Digital Media

Mandatory units

There are four mandatory units, two internal and two external. Learners must complete and achieve at Near Pass grade or above in all mandatory external units and achieve a Pass or above in all mandatory internal units.

Optional units

Learners must complete at least two optional units.

Pearson BTEC Level 3 National Foundation Diploma in Creative Digital Media				
Unit number	Unit title	GLH	Type	How assessed
Mandatory units – learners complete and achieve all units				
1	Media Representations	90	Mandatory and Synoptic	External
4	Pre Production Portfolio	90	Mandatory	Internal
6	Media Campaigns	90	Mandatory	Internal
8	Responding to a Commission	120	Mandatory	External
Optional units – learners complete 2 units				
9	App Production	60	Optional	Internal
10	Film Production – Fiction	60	Optional	Internal
11	Radio Production – Fiction	60	Optional	Internal
12	Website Production	60	Optional	Internal
13	Digital Games Production	60	Optional	Internal
14	Digital Magazine Production	60	Optional	Internal
15	Advertising Production	60	Optional	Internal
16	Factual Programming	60	Optional	Internal
17	News Production	60	Optional	Internal

External assessment

This is a summary of the type and availability of external assessment, which is of units making up 58% of the total qualification GLH. See *Section 5* and the units and sample assessment materials for more information.

For assessment from 2019 onwards refer to SAMS Issue 3 and unit content in this issue which replaces the 2017 versions.

Unit	Type	Availability
Unit 1: Media Representations	<ul style="list-style-type: none">• Exam onscreen set and marked by Pearson.• Two hours.• 80 marks.	Jan and May/June First Assessment May/June 2017
Unit 8: Responding to a Commission	<ul style="list-style-type: none">• A task set and marked by Pearson and completed under supervised conditions.• Learners will be provided with a commission for a media production two weeks before the supervised assessment period.• The set task is completed in 6 hours under supervised conditions in a period timetabled by Pearson• Written submission.• 72 marks.	Dec/Jan and May/June For Assessment from January 2019 onwards

Synoptic assessment

The mandatory synoptic assessment requires learners to apply learning from across the qualification to the completion of a defined vocational task. Within the assessment for *Unit 1: Media Representations*, learners complete an exam onscreen where they will watch and control audio-visual media products and analyse in terms of media messages. Learners will draw on their skills and understanding of media production and consumption from across the qualification to analyse the products and their associated meanings. Learners complete the task using knowledge and understanding from their studies of the sector and apply both transferable and specialist knowledge and skills.

In delivering the unit you need to encourage learners to draw on their broader learning so they will be prepared for the assessment.

Employer involvement in assessment and delivery

You are encouraged to give learners opportunities to be involved with employers. See *Section 4* for more information.

3 Units

Understanding your units

The units in this specification set out our expectations of assessment in a way that helps you to prepare your learners for assessment. The units help you to undertake assessment and quality assurance effectively.

Each unit in the specification is set out in a similar way. There are two types of unit format:

- internal units
- external units.

This section explains how the units work. It is important that all teachers, assessors, internal verifiers and other staff responsible for the programme review this section.

Internal units

Section	Explanation
Unit number	The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification.
Unit title	This is the formal title that we always use and it appears on certificates.
Level	All units are at Level 3 on the national framework.
Unit type	This shows if the unit is internal or external only. See structure information in <i>Section 2</i> for full details.
GLH	Units may have a GLH value of 120, 90 or 60 GLH. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
Unit in brief	A brief formal statement on the content of the unit that is helpful in understanding its role in the qualification. You can use this in summary documents, brochures etc.
Unit introduction	This is designed with learners in mind. It indicates why the unit is important, how learning is structured, and how learning might be applied when progressing to employment or higher education.
Learning aims	These help to define the scope, style and depth of learning of the unit. You can see where learners should be learning standard requirements ('understand') or where they should be actively researching ('investigate'). You can find out more about the verbs we use in learning aims in <i>Appendix 2</i> .
Summary of unit	This new section helps teachers to see at a glance the main content areas against the learning aims and the structure of the assessment. The content areas and structure of assessment are required. The forms of evidence given are suitable to fulfil the requirements.
Content	This section sets out the required teaching content of the unit. Content is compulsory except when shown as 'e.g.'. Learners should be asked to complete summative assessment only after the teaching content for the unit or learning aim(s) has been covered.

Section	Explanation
Assessment criteria	<p>Each learning aim has Pass and Merit criteria. Each assignment has at least one Distinction criterion.</p> <p>A full glossary of terms used is given in <i>Appendix 2</i>. All assessors need to understand our expectations of the terms used.</p> <p>Distinction criteria represent outstanding performance in the unit. Some criteria require learners to draw together learning from across the learning aims.</p>
Essential information for assignments	<p>This shows the maximum number of assignments that may be used for the unit to allow for effective summative assessment, and how the assessment criteria should be used to assess performance.</p>
Further information for teachers and assessors	<p>The section gives you information to support the implementation of assessment. It is important that this is used carefully alongside the assessment criteria.</p>
Resource requirements	<p>Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see <i>Section 10</i>.</p>
Essential information for assessment decisions	<p>This information gives guidance for each learning aim or assignment of the expectations for Pass, Merit and Distinction standard. This section contains examples and essential clarification.</p>
Links to other units	<p>This section shows you the main relationship among units. This section can help you to structure your programme and make best use of materials and resources.</p>
Employer involvement	<p>This section gives you information on the units that can be used to give learners involvement with employers. It will help you to identify the kind of involvement that is likely to be successful.</p>

External units

Section	Explanation
Unit number	The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification.
Unit title	This is the formal title that we always use and it appears on certificates.
Level	All units are at Level 3 on the national framework.
Unit type	This shows if the unit is internal or external only. See structure information in <i>Section 2</i> for full details.
GLH	Units may have a GLH value of 120, 90 or 60 GLH. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
Unit in brief	A brief formal statement on the content of the unit.
Unit introduction	This is designed with learners in mind. It indicates why the unit is important, how learning is structured, and how learning might be applied when progressing to employment or higher education.
Summary of assessment	This sets out the type of external assessment used and the way in which it is used to assess achievement.
Assessment outcomes	These show the hierarchy of knowledge, understanding, skills and behaviours that are assessed. Includes information on how this hierarchy relates to command terms in sample assessment materials (SAMs).
Essential content	For external units all the content is obligatory, the depth of content is indicated in the assessment outcomes and sample assessment materials (SAMs). The content will be sampled through the external assessment over time, using the variety of questions or tasks shown.
Grade descriptors	We use grading descriptors when making judgements on grade boundaries. You can use them to understand what we expect to see from learners at particular grades.
Key terms typically used in assessment	These definitions will help you analyse requirements and prepare learners for assessment.
Resources	Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see <i>Section 10</i> .
Links to other units	This section shows the main relationship among units. This section can help you to structure your programme and make best use of materials and resources.
Employer involvement	This section gives you information on the units that can be used to give learners involvement with employers. It will help you to identify the kind of involvement that is likely to be successful.

Index of units

This section contains all the units developed for this qualification. Please refer to *pages 6–7* to check which units are available in all qualifications in the creative digital media sector.

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Unit 1: Media Representations

Level: **3**

Unit type: **External**

Guided learning hours: **90**

Unit in brief

Learners will consider how different media representations are constructed by media producers to create meaning, messages and values.

Unit introduction

In this unit, you will study a range of media from different sectors, such as music videos, short film extracts, animation, news programmes, websites, digital games and print adverts in order to explore how meaning, messages and values are constructed through formal and stylistic elements.

All media express messages through representations that shape perceptions and beliefs about what is valued and undervalued in society. Interrogating media representations through a critical framework will expose underlying values inherent in those representations and lead to an understanding of how audiences can resist preferred readings and negotiate their own meanings. To complete the assessment task within this unit, you will need to draw on your learning from across your programme.

This unit will provide a foundation for understanding semiotic analysis and the 'reading' of media texts, which is important when consuming messages and producing representations of your own through the production of media in the optional units. In this unit, you will draw on your learning from across the programme to complete assessment tasks. It also provides an introduction to fundamental media theory and analysis that is the basis for many progression routes at higher education level.

Summary of assessment

This unit is assessed through an examination onscreen set and marked by Pearson.

The examination will last two hours and will consist of short- and long-answer questions. It will be taken under supervised conditions.

Learners will have access to the unseen media product(s) or extracts during the examination and will be able to engage independently with onscreen material. Learners will use an electronic template to input their written responses.

The number of marks for the paper is 80.

The assessment availability is twice a year in January and May/June. The first assessment availability is May/June 2017.

Sample assessment materials will be available to help centres prepare learners for assessment.

Assessment outcomes

AO1 Demonstrate knowledge and understanding of media terminology, semiotics, theories, concepts and messages

Command words: analyse, compare, evaluate, explain, identify, to what extent

Marks: ranges from 1 to 4 marks

AO2 Apply knowledge and understanding of media concepts, semiotics, theories and formal techniques to constructed representations

Command words: analyse, compare, evaluate, explain, to what extent

Marks: ranges from 1 to 6 marks

AO3 Analyse media texts to deconstruct representations and decode messages and evaluate their effectiveness and impact

Command words: analyse, compare, evaluate, to what extent

Marks: ranges from 3 to 6 marks

AO4 Make connections between polysemic messages underpinning media representations and their related values and effects on wider society

Command words: analyse, compare, evaluate, to what extent

Marks: ranges from 2 to 4 marks

Essential content

The essential content is set out under content areas. Learners must cover all specified content before the assessment.

A Media messages

A1 Media representations in context

How media products construct representations – the media messages conveyed and comparisons of representations across media products.

- Products:
 - film and TV clips
 - advertising
 - games
 - music videos
 - magazines.
- Representations:
 - gender
 - ethnicity
 - age
 - social groups
 - places.

A2 Introduction to theories of media representation

How theories of media representation have helped to shape and define the concept.

- *Re-presenting* (Hall):
 - media products as a 're-presentation' of reality from the producer's point of view
 - media constructions of 'truth' through cultural and technical codes
 - understanding mediated representations
 - challenging and accepting representations.
- *Stereotyping* (Dyer):
 - positive and negative representations
 - categorisation and hierarchy
 - oversimplification (homogeny) of people and social groups constructed through the use of a few immediately recognisable and defining traits
 - used as shorthand and shortcuts to meaning
 - challenging and evolving stereotypes
 - how identities are constructed, communicated and negotiated.
- *Audience positioning* (Mulvey):
 - representations as a construction to be seen from a certain vantage point (the 'gaze')
 - audience and spectator positioning (to identify or alienate)
 - assumed identity of the audience
 - voyeurism, scopophilia and exhibitionism.

B Understanding media messages

B1 Constructing messages

Media products are constructed to convey messages and values through the process of:

- selection, construction and anchorage
- presence and absence
- encoding.

B2 Audience decoding

Media products are deconstructed as audiences 'read' media material and determine their associated messages.

- Types of reading – preferred, negotiated, oppositional, aberrant.
- Open and closed texts – polysemy.
- Intertextuality.
- Decoding.
- Passive and active viewing – 'hypodermic' and 'uses and gratifications' models.

B3 Semiotics: media language

Semiotic analysis is one approach to understanding the messages and meaning in media products:

- semiotics – signs and symbols which are 'read' by the audience (Ferdinand de Saussure, C.S. Peirce)
- signification – signs, their systems and their role in the construction of meaning when contextualised in a media product
- denotation
- connotation.

B4 Expectations and subversion of genre

The construction of media texts using established codes and conventions:

- audience expectations of genre
- subversion of expectation and its impact
- generic codes – content, theme, setting, characterisation
- subgenres, hybrids and subversions of genre.

C Stylistic codes

C1 Camerawork and photography

The camerawork and photography create meaning and communicate messages through:

- framing – medium shot, close-up, long shot, medium close-up, extreme close-up, medium long shot
- establishing shot or lack of (to locate or disorientate)
- overhead, point of view (POV), two-shot, over shoulder shot, associated POV
- angle – high, low
- height – high, low, mid
- level – straight, canted
- movement – static, pan, whip pan, tilt, track, dolly, crane, hand-held (Steadicam®), zoom, aerial
- composition – aspect ratio, rule of thirds, depth of field (deep and shallow focus), focus pulls
- colour – warm, cold, black and white, multi or monochromatic palette, exposure, filters
- visual effects – green/blue screen, computer-generated imagery.

C2 Lighting

Lighting creates meaning and communicates messages through:

- classic three-point system – key, back, fill
- direction and shadows – overhead, under, side
- colour – warm, cold, natural
- quality – hard or soft, high key, low key.

C3 Editing

Editing techniques create meaning and communicate messages through:

- narrative sequencing – continuity and non-continuity editing
- image editing techniques – 180 degree rule, cutaways, shot/reverse shot, eyeline match, action match, cross-cutting, flashback or forward, intercutting, parallel editing, elliptical editing, montage
- image editing transitions – continuity cuts, jump cuts, fade in and fade out (to black or white) wipe, dissolve
- visual effects – slow motion, fast motion, freeze frame.

C4 Sound

Sound creates meaning and communicates messages through:

- diegetic and non-diegetic, ambient, synchronous/asynchronous sound
- music – soundtrack, score, incidental music, theme music, sound/musical motifs
- sound effects – Foley sound effects, background
- dialogue – voice-over, mode of address/direct address, accent, tone, rhythm, overlapping dialogue
- sound editing transitions – fade in, fade out, sound bridges, edit on the beat, edit on the cut
- audio effects – reverberation, delay, distortion, echo.

C5 Design

Media products have carefully crafted visual styles that create meaning and communicate messages through:

- images – *mise-en-scène*, setting, props, costume (hair and make-up), colour, figure expression
- sizing, image manipulation and effects, juxtapositions
- design elements – line, shape, direction, size, texture, colour, 2D, 3D
- design principles – balance alignment, repetition, contrast, space
- perspectives – first person, third person, scrolling, aerial, context-sensitive
- page layout – font, hierarchy of type, typography, white space
- page composition – consistency, visual hierarchy
- gaming worlds – interface and interactive elements.

D Effects of media messages

D1 Effects of representation

Each representation carries the values of the producer and shapes the opinions and beliefs of the audience.

- Positive and negative effects:
 - copycat behaviour (positive and negative)
 - education and information
 - socialisation.
- Objectification.
- Stereotypes and archetypes.
- Impact on individuals, groups and society (changes in behaviour, attitudes).
- Reinforcement of an ideology (dominant, counter).
- Challenging dominant ideology.

Grade descriptors

To achieve a grade a learner is expected to demonstrate these attributes across the essential content of the unit. The principle of best fit will apply in awarding grades.

Level 3 Pass

Learners will be able to demonstrate knowledge and understanding through appropriate references to relevant techniques, theories, and concepts outlined in the unit content. Appropriate arguments and ideas will be included in responses, supported by relevant references to different aspects of media representations within a text. Understanding of the connections between the media representations operating in a text and analysis of their effects and consequences may be present. Questions will be directly addressed and some judgements may be formed around competing debates, ideas and theories where applicable. Learners will use appropriate media terminology, although there may be some inaccuracies.

Level 3 Distinction

Learners will be able to demonstrate accurate and thorough knowledge and understanding of the techniques, theories, and concepts outlined in the unit content. This will be the basis for developed reasoning in responses, supported by detailed textual reference and sophisticated analysis of the effects and consequences of the representations identified within a text. Learners will articulate balanced arguments and justified opinions, leading to reasoned and valid judgements. Questions will be fully addressed and consideration will be given to selected competing debates, ideas and theories where applicable. Learners will use accurate and consistent media terminology throughout their responses.

Key terms typically used in assessment

The following table shows the key terms that will be used consistently by Pearson in our assessments to ensure students are rewarded for demonstrating the necessary skills.

Please note: the list below will not necessarily be used in every paper/session and is provided for guidance only.

Command or term	Definition
Analyse	Learners break something down into its components/parts. Consider media representations methodically and in detail in order to interpret the interrelationships between the media text, its context, audience and potential meaning and determine how the interrelationships each contribute to the representation.
Assess	Learners review information then bring it together to form a judgement/conclusion, following the provision of a balanced and reasoned argument.
Compare	Learners articulate the similarities and differences between techniques, theories, purposes and outcomes relating to different media representations.
Evaluate	Learners review information then bring it together to form a conclusion, drawing on evidence, including strengths, weaknesses, alternative interpretations and relevance and significance. Come to a supported judgement of a subject's qualities in context and in relation to specific media representation(s).
Explain	Learners' explanations require a justification/exemplification of a point. It contains an element of reasoning to demonstrate understanding of the concept/topic being explained.
Give	Learners' recall of one or more pieces of information. When used in relation to a context, it determines learners' grasp of factual information presented.
Identify	Learners select and relay information from a given stimulus/resource.
To what extent	Learners show clear details and give reasons and/or evidence to support an opinion, view or argument. It could show how conclusions are drawn (arrived at). For example, 'To what extent might recent...'

Links to other units

The assessment for this unit should draw on knowledge, understanding and skills developed from:

- Unit 4: Pre Production Portfolio
- Unit 8: Responding to a Commission.

This unit would relate to the teaching of:

- Unit 6: Media Campaigns
- Unit 2: Working in the Creative Industry.

Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities to do so. There is no specific guidance related to this unit.

Unit 4: Pre Production Portfolio

Level: **3**

Unit type: **Internal**

Guided learning hours: **90**

Unit in brief

Learners study the requirements of planning and delivering a digital media product, carrying out essential pre-production tasks and creating a pre-production portfolio.

Unit introduction

This unit will enable you to develop your understanding of the essential pre-production work that takes place as part of a creative media production.

You will gain an understanding of the requirements of the planning stage, from finance and logistics to regulations. Your investigations will help you develop the pre-production skills and experience needed to carry out your own tasks and to produce a digital media product. You will create a portfolio and manage the pre-production for your own creative media production.

The knowledge, skills and experience that you gain in this unit will give you valuable insight into the work that goes on during pre-production, along with transferable creative media production skills. You will be able to make informed decisions about your choices for higher education, training or creative exploration.

Learning aims

In this unit you will:

- A** Understand the requirements of pre-production of a digital media product
- B** Carry out pre-production for a digital media product
- C** Produce a pre-production portfolio for a creative media production
- D** Review pre-production of a digital media product.

Summary of unit

Learning aim	Key content areas	Recommended assessment approach
A Understand the requirements of pre-production of a digital media product	A1 Requirements for a specific media production A2 The formats for pre-production processes A3 The functions of pre-production processes A4 The purposes of pre-production documentation	A report on the format, function and purpose of the processes and documentation essential for pre-production.
B Carry out pre-production for a digital media product	B1 Procedures to follow B2 Pre-production requirements relevant for a chosen sector	Complete pre-production tasks with appropriate annotations to indicate the tasks undertaken by learners.
C Produce a pre-production portfolio for a creative media production	C1 Formats for documenting pre-production C2 Contents of pre-production portfolio C3 Maintaining a pre-production portfolio	Presentation of a pre-production portfolio containing relevant documentation and annotations.
D Review pre-production of a digital media product	D1 Elements of pre-production D2 Project management	A written/audio/video summary to document how pre-production was managed.

Content

Learning aim A: Understand the requirements of pre-production of a digital media product

A1 Requirements for a specific media production

- Types of production: film, television, audio, digital publishing, digital games.
- Finance.
- Sources of finance: private, public, joint financing.
- Requirements of finance: for equipment, crew, transport, materials, clearances, talent, facility hire.
- Logistics.
- Time: deadlines, availability of equipment, availability of personnel, timescales.
- Facilities: production equipment, post-production equipment, facility houses, prop houses, sourcing and costs of facilities.
- Locations: identification; recesses; limitations and risks, e.g. distance, access, cost, weather.
- Personnel: technical crew, actors, extras, contributors, e.g. experts, specialists.
- Materials: type, e.g. original materials, archive and library materials, photo-library materials, sound library materials, internet, assets, audio, script, animatics, graphics, interviews, costumes, properties, recorded music, sources; costs; clearances.
- Adherence to codes of practice and regulation.
- Clearances, e.g. Mechanical-Copyright Protection Society (MCPS).
- Legal, e.g. copyright, health and safety.
- Regulations, e.g. Ofcom, Independent Press Standards Organisation (IPSO), Advertising Standards Authority (ASA).
- Trade unions and professional bodies, e.g. Producers Alliance for Cinema and Television (Pact), National Union of Journalists (NUJ).

A2 The formats for pre-production processes

Established industry formats for presenting pre-production work:

- templates for scripts (written/dialogue/sound)
- written or visual storyboards
- written or visual storylines
- page mock-ups.

A3 The functions of pre-production processes

- Revising and discounting ideas.
- Visualising content.
- Establishing feasibility (expertise, costs, timescale, logistics).

A4 The purposes of pre-production documentation

- Adherence to codes of practice and regulation.
- Administrative requirements, e.g. record keeping, sharing of information among relevant parties.
- Auditing compliance.

Learning aim B: Carry out pre-production for a digital media product

B1 Procedures to follow

- Source available finance.
- Source personnel needed and availability.
- Identify available resources needed.
- Prepare budget and costs.
- Contract personnel.
- Book resources.

- Prepare schedules.
- Health and safety considerations.
- Legal/ethical considerations.
- Risk assess the project.

B2 Pre-production requirements relevant to specific media sector

Consider one of the following sectors.

- Digital moving image production:
 - storyboards
 - shot lists
 - lighting test shots
 - prop/costume/make-up list
 - location scout information, recce photographs
 - shooting schedules
 - script drafting
 - permissions for filming
 - personnel details (names, contact details)
 - equipment booking
 - health and safety (risk assessment)
 - copyright clearances.
- Digital publishing:
 - screenshots
 - asset sources, images, video
 - test shots
 - prop/costume list
 - shot list
 - styles
 - templates and formats, e.g. colours, font size, font types, hierarchy of type, text and image alignment, text wrap, page layouts, compositional grids
 - page mock-ups, e.g. thumbnail sketches, annotated sketches, digital drafts
 - personnel details (names, contact details)
 - equipment booking
 - health and safety (risk assessment)
 - copyright clearances.
- Digital audio production:
 - dialogue/sound script
 - equipment list
 - sound logs
 - timing plans
 - recording schedule
 - sound checks: interior, exterior
 - setting of recording levels
 - personnel details (names, contact details)
 - equipment booking
 - health and safety (risk assessment)
 - copyright clearances.

- Web production:
 - screen shots
 - templates and formats
 - colours
 - font size tests
 - font type tests
 - text and image alignment
 - mock-ups of page layouts, annotation sketches, digital drafts, navigation
 - sitemap
 - sourced assets, videos, images
 - personnel details (names, contact details)
 - equipment booking
 - health and safety (risk assessment)
 - copyright clearances.
- Digital games production:
 - game outline
 - character/avatar outline
 - plans, e.g. gameplay, online multiplayer features
 - sketches, annotated drawings, e.g. characters, environments
 - written or visual storylines
 - assets
 - scripts
 - storyboards (illustrating game progression or specific animation sequences)
 - personnel details (names, contact details)
 - equipment booking
 - health and safety (risk assessment)
 - copyright clearances.

Learning aim C: Produce a pre-production portfolio for a creative media production

C1 Formats for documenting pre-production

- Log.
- Pre-production blog, including images, hyperlinks, scans, video footage.
- Uploaded pre-production documentation.
- Hard copy documentation where appropriate (filing of documents).

C2 Contents of pre-production portfolio

- Client brief.
- Names/contacts.
- Chronology/dates.
- Record of costs.
- Minutes of meetings.
- Contingency plans/alternative ideas.
- Revisions and decisions.
- Annotations and labelling (shots, sketches, photos, scripts).
- Hyperlinks.
- Templates (letters/forms).

C3 Maintaining a pre-production portfolio

- File sharing to enable group contributions (cloud-based document sharing, e.g. Dropbox™, Google Drive®).
- File sharing to distribute documentation (email attachments).
- Updating/amending documentation when changes occur.
- Deleting documentation when appropriate.

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

D1 Elements of pre-production

- Logistics.
- Finance.
- Creative processes.

D2 Project management

- Personnel management.
- Resource management.
- Time management.
- Professional Practice.
- Monitoring progress.
- Risk management.
- Crisis management.
- Maintaining documentation.
- Problems/difficulties with project management.
- Identifying ways of improving project management in future productions.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Understand the requirements of pre-production of a digital media product		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.
<p>A.P1 Explain the requirements of finance, logistics and adherence to codes of practice and regulation for planning and delivering a specific media product.</p> <p>A.P2 Explain the documentation, formats and functions of pre-production processes for a specific digital media product.</p>	<p>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.</p> <p>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.</p>	
Learning aim B: Carry out pre-production for a digital media product		BC.D2 Manage pre-production procedures consistently to produce comprehensive pre-production planning material, showing professional practice throughout.
<p>B.P3 Apply pre-production procedures competently to prepare for completion of pre-production tasks.</p> <p>B.P4 Carry out pre-production requirements appropriately for a specific media sector.</p>	B.M3 Manage pre-production procedures and requirements effectively for a specific media sector.	
Learning aim C: Produce a pre-production portfolio for a creative media production		
C.P5 Produce a pre-production portfolio in an appropriate format to enable the planning and delivery of a specific digital media product.	C.M4 Produce and maintain an organised and systematic pre-production portfolio to enable effective planning and delivery of a specific digital media product.	
Learning aim D: Review pre-production of a digital media product		D.D3 Evaluate the effectiveness of the project management, referring to its impact on pre-production.
D.P6 Explain how logistics, finance and the creative processes were project managed during pre-production.	D.M5 Analyse the project management of your media product with reference to specific elements of pre-production.	

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.M2, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, B.M3, C.M4, BC.D2)

Learning aim: D (D.P6, D.M5, D.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- suitable communication tools, for example landline or mobile telephones, internet access, postal services to enable them to undertake the logistical and administrative tasks
- current purchase/hiring costs for the types of media equipment/personnel covered in this unit of work
- current codes of practice and legislation relating to the creative media industries.

Essential information for assessment decisions

Learning aim A

Learners will show evidence that they understand the pre-production procedures and tasks undertaken to plan and deliver a range of digital media products. Learners will include relevant documentation in appropriate formats, such as templates of risk assessment forms, call sheets, prop lists.

For distinction standard, learners will articulate their understanding coherently to justify the conclusions they reach. Learners will make a detailed analysis of their research to show that they have considered how pre-production requirements, procedures and documentation contribute to the overall success of planning and delivering a range of digital media products. For example, thorough planning of all financial costs for the production will ensure that the production meets its initial budget that the time consuming nature of filming animation is planned for in pre-production and is aided by the logistics of the operation. A rejection of permission to film in a location during the pre-production phase might result in a change of location, with planning still possible ahead of shooting the animation. The connection between the financial, logistical and regulatory requirements of pre-production planning will be demonstrated through learners' ability to comment on how they impacted the production, for example learners will observe that poor logistical planning resulted in a financial overspend, or a failure to check the copyright of the music resulted in a last minute change of music that had a negative impact on the final animation.

For merit standard, learners will analyse the finance, logistics and codes of practice and regulation to show that they have understood the direct link between them and the planning and delivery of a range of digital media products. For example, learners will identify specific examples of the consequences of not completing a detailed filming schedule, such as over-running filming on day one, resulting in the need to delay the rest of filming with a knock-on effect on logistics. They will demonstrate understanding of why the associated pre-production documents have to follow set formats, and will analyse the function of the pre-production processes they have studied, for example the impact of a poorly visualised storyboard on the ability of other members of the crew to interpret the ideas.

For pass standard, learners will give an account of the requirements of finance, logistics and adherence to codes of practice and regulation for planning and delivering digital media products, for example the need for a breakdown of the costs of the production, a requirement to plan how long it will take to make the animation, and a recognition of the need to check the copyright of the music. When considering the function and format of pre-production procedures, learners' explanations of pre-production requirements will be accurate and functional, for example they could explain that during pre-production it is necessary for the animation to be visualised through a storyboard and that it is essential to have a record of a risk assessment before filming. Learners' research, including references to the pre-production documentation, will be relevant and will be organised to show appropriate knowledge has been used to formulate suitable explanations about the planning and production of the digital media products. Learners may, for example, explain that the risk assessment forms were filled in correctly identifying a risk of tripping on wires and so it was necessary to buy duct tape to secure the leads during filming.

Learning aims B and C

Learners' evidence will show both effective pre-production planning and project management for the pre-production stage of a creative digital media production. Their presentation of a pre-production portfolio will be created in such a way that it can be used by an individual learner and their team during the actual production of a media product in another production unit of work.

For distinction standard, learners will draw on, and combine knowledge from across the learning aims to demonstrate the importance of their pre-production planning in facilitating a successful production. Learners will follow the correct pre-production procedures throughout and demonstrate consistency by maintaining a high level of detail and accuracy in all documentation in the pre-production portfolio. Learners will use their knowledge and judgement to update and amend the contents of the pre-production portfolio in situ, demonstrating professional practice.

For merit standard, learners will present their pre-production portfolio in a professional manner, completing most of the relevant documentation, and following most procedures accurately and with a level of detail that enables the production to be planned successfully. Learners will apply their knowledge to select a format for the portfolio that supports the planning process, such as taking into account the need for uploading and sharing files.

For pass standard, learners will apply their understanding while carrying out appropriate pre-production procedures for planning the magazine advertisement, for example identifying costs, preparing schedules, identifying risks. Some of the pre-production procedures may not have been followed and there may be inconsistencies in the level of detail learners include in the pre-production tasks. However, appropriate pre-production tasks will be undertaken with competence, such as creating a page mock-up for the advertisement and completing a risk assessment. The pre-production portfolio contents will be clearly set out and structured to include relevant documentation and amendments will be made to the content where necessary.

Learning aim D

For distinction standard, learners will make direct correlations between their project management of logistics, finance and creative processes during pre-production and the overall success of the planning for the digital media production.

For merit standard, recommendations for improvements to the project management must be relevant and related to financial, logistical and creative processes specific to the project. The analysis will make reference to one or more elements of pre-production and will include different aspects of project management such as time management, monitoring progress and personal management.

For pass standard learners explanations of project management will make reference to aspects of logistics, finance and the creative processes. The explanations will be limited and may not address fully the different elements of pre-production and project management.

Links to other units

This unit links to:

- Unit 8: Responding to a Commission
- Unit 9: App Production
- Unit 10: Film Production – Fiction
- Unit 11: Radio Production – Fiction
- Unit 12: Website Production
- Unit 13: Digital Games Production
- Unit 14: Digital Magazine Production
- Unit 15: Advertising Production
- Unit 16: Factual Production
- Unit 17: New Production.

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.

Unit 6: Media Campaigns

Level: **3**

Unit type: **Internal**

Guided learning hours: **90**

Unit in brief

Learners explore media campaigns to identify their purpose and features, and develop skills in campaign production to produce a cross-platform media campaign.

Unit introduction

A media campaign is a planned series of newspaper articles, television interviews, social media content or staged media events that are intended to achieve a particular aim. The aims of media campaigns can be varied and diverse, such as to encourage healthy eating or a media campaign to persuade people to vote for a candidate in an election.

In this unit, you will develop a broad understanding of why and how media campaigns are created: their distinguishing features, the strategies used to reach their audience and how the many different elements in a campaign are constructed to ensure cohesion when viewed across different media platforms and are successful in communicating their message. You will plan your own media campaign, preparing materials and developing strategies to achieve its purpose. You will develop production skills through the creation of a cross-platform media campaign.

The understanding, skills and experience you will gain during this unit will give you an insight into the multi-faceted nature of media campaigns, and enable you to make informed decisions about your choices for further specialised studies in this area, or employment opportunities in this field. The work you produce for this unit can form part of a portfolio of work for progression to employment or higher education.

Learning aims

In this unit you will:

- A** Understand the purpose and features of media campaigns
- B** Develop a cross-platform media campaign
- C** Produce a cross-platform media campaign
- D** Review a cross-platform media campaign.

Summary of unit

Learning aim	Key content areas	Recommended assessment approach
A Understand the purpose and features of media campaigns	A1 Purpose of media campaigns A2 Communication channels for a campaign A3 Features of media campaigns	Case study analysis of existing media campaigns. The findings of the case studies could be presented as an oral, visual, written (or combined) presentation/report identifying and analysing their purpose and key features.
B Develop a cross-platform media campaign	B1 Formative research B2 Media strategy B3 Prepare materials for campaign use	A development portfolio, including evidence of learners' research findings, details of their planned media strategy and evidence of preparation of campaign materials such as drafting, mock-ups, layouts, scripts.
C Produce a cross-platform media campaign	C1 Production of campaign C2 Creating cohesion within campaign C3 Strategies for implementation	Presentation of the complete campaign to enable all materials to be seen together, for example blog or physical portfolio. Visual presentation, audio report or written report to show evidence of creating cohesion, strategies for implementation.
D Review a cross-platform media campaign	D1 Monitor and review campaign D2 Review campaign	Records of data collection from the campaign, such as printouts, screenshots. Evidence of undertaking audience feedback, such as interviews, questionnaires. A review of the campaign in the form of a written review, (blog, essay, report), audio review, visual presentation.

Content

Learning aim A: Understand the purpose and features of media campaigns

A1 Purpose of media campaigns

- Defining a media campaign – using cross-media platforms and media events to communicate a message to an audience, strategically planned, multi-faceted.
- Purpose – to inform, raise awareness, change behaviours of target audiences.
- Measuring effectiveness of media campaigns:
 - surveying target audience, asking them to recall the message
 - observing changes in behaviour or the environment that could be attributed, in part, to the campaign.

A2 Communication channels for a campaign

- Platforms – internet, broadcast (radio, TV), print, single media, cross-media platforms.
- Communication tools.
- Social media, e.g. Twitter®, Facebook®.
- Apps – created specifically for media campaigns, and use of existing apps to communicate a campaign message, e.g. Instagram®.
- Advertisements, e.g. TV, radio.
- Editorials.
- Flyers and brochures.
- Posters, signs and banners.
- Public service announcements.
- Media releases.
- TV shows/appearances.
- Media events to generate interest.
- Merchandise, e.g. pens, bags, T-shirts.
- Use of celebrities as advocates.

A3 Features of media campaigns

- Products in a campaign linked across multiple platforms.
- Repetition of message across platforms to achieve campaign goal.
- Cohesion – house style, content, branding.
- Timing – duration of whole campaign, synchronised events, timelines, release dates.

Learning aim B: Develop a cross-platform campaign

B1 Formative research

- Campaign purpose, e.g. to inform, raise awareness, change behaviours.
- Existing knowledge/understanding of the issue/product among target audience, audience needs.
- Existing media consumption habits of target audience.

B2 Media strategy

- Identifying and selecting media platforms/communication tools.
- Establishing a campaign timeline.
- Sequencing/synchronising of events across the campaign.
- Establishing frequency of broadcasts/distributions/posts/releases/events.
- Linking products across platforms: cohesion, repetition of message/slogan.

B2 Prepare materials for campaign use

- Definition of campaign message based on formative research.
- Sourcing and preparing campaign content:
 - copy and images, emoticons
 - filmed footage, actors
 - sound, music, tone of voice, mode of address.
- Design of campaign materials:
 - text and images, page layouts
 - plan for cohesion across platforms through house style, slogan.
- Pre-tests with intended audience:
 - to check clarity/understanding of message
 - to test appeal
 - to test suitability of platform
 - focus groups, online/social media networks, interviews.
- Drafting, editing, revisions, prior to release of campaign materials.

Learning aim C: Produce a cross-platform media campaign

C1 Production of campaign

- Creation of materials:
 - posters, flyers, banners, print advertisements, other printed materials suitable to platform
 - videos, vlogs, animations, advertisements, other filmed materials suitable to platform
 - posts, tweets, blogs, uploads, other social media content suitable to platform.
- Linking materials across platforms:
 - hyperlinks, tags, hashtags, QR codes, referencing, e.g. in an interview
 - cross-platform synchronisation, e.g. Twitter feed draws attention to forthcoming radio slot.

C2 Creating cohesion within campaign

- Campaign 'house style' – colours, fonts, imagery, branding, slogan, hashtags, repetition of message, mode of address, use of same actors/guests/presenters.

C3 Strategies for implementation

- Timing of releases throughout campaign: avoiding clashes of events, maintaining momentum, e.g. status updates, use of optimal time slots for releasing content/materials.
- Optimising publicity throughout campaign.
- Multi-platform reinforcement of campaign message, repetition, being 'on message', e.g. in an interview.

Learning aim D: Review a cross-platform media campaign

D1 Monitor campaign

Recording exposure to the campaign through data:

- 'views', 'likes', 'retweets', 'comments' on social media
- numbers of brochures, leaflets, flyers etc. distributed.

D2 Review campaign

- Analysis of campaign data.
- Evaluating the effectiveness of the campaign through audience responses:
 - interviews, observations, recordings.
- Draw conclusions, e.g. written report, audio report, visual presentation.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Understand the purpose and features of media campaigns		A.D1 Evaluate the effectiveness of communication channels and features used within a specific media campaign to target the audience and fulfil the campaign purpose across multiple platforms.
<p>A.P1 Explain the ways in which communication channels are used through a media campaign to reach its target audience.</p> <p>A.P2 Explain the features of media campaigns to create cohesion across two media platforms.</p>	<p>A.M1 Analyse how communication channels are used to meet the purpose of a specific media campaign.</p> <p>A.M2 Analyse the features of a specific media campaign to create cohesion across multiple media platforms.</p>	
Learning aim B: Develop a cross-platform media campaign		B.D2 Establish a comprehensive and justified media strategy which demonstrates creativity in the preparation of materials for a specific audience.
<p>B.P3 Explain a media strategy to meet the purpose of a cross-platform campaign.</p> <p>B.P4 Prepare appropriate materials for use within a cross-platform campaign for a specific audience.</p>	<p>B.M3 Assess formative research when planning an appropriate media strategy for a cross-platform campaign.</p> <p>B.M4 Prepare effective materials for use within a cross-platform campaign for a specific audience.</p>	
Learning aim C: Produce a cross-platform media campaign		C.D3 Produce creative materials for a cohesive campaign with links across more than two platforms, demonstrating cross-platform synchronisation.
<p>C.P5 Produce appropriate materials for a campaign with links across two media platforms.</p>	<p>C.M5 Produce cohesive materials for a campaign with links across more than two platforms.</p>	
Learning aim D: Review a cross-platform media campaign		D.D4 Evaluate the impact of the strategies and media used in the cross-platform campaign to achieve its intended purpose.
<p>D.P6 Record campaign feedback from two media platforms.</p> <p>D.P7 Explain how strategies were applied to meet the campaign aims.</p>	<p>D.M6 Analyse campaign feedback across all platforms with reference to the overall effectiveness of the campaign.</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 are 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.M1, A.M2, A.D1)

Learning aim: B (B.P3, B.P4, B.M3, B.M4, B.D2)

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

Learning aim: D (D.P6, D.P7, D.M6, D.D4)

Further information for teachers and assessors

Resource requirements

Learners must have access to:

- a range of examples of professionally produced media campaigns across all media platforms
- social media platforms
- publishing, sound and video production tools, such as desktop publishing, sound recording equipment, video recording equipment and appropriate associated editing software.

Learners may also need to use hand drawing/painting resources and the means to print and make multiple copies of their work.

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will select (or be provided with) one pre-existing media campaign and will provide a detailed analysis of its features through a case study. The case study media campaign will be multi-platform, for example across print, social media and broadcast platforms.

Learners will evaluate the effectiveness of the communication channels and the features of the campaign by analysing why those specific channels were chosen to communicate to the target audience. Learners will carry out a close and detailed analysis of the individual features of the campaign design and layout decisions, and the reasons for this. For example, when evaluating the Stop.Think.Live campaign, learners may discuss why Facebook and YouTube were effective communication channels to use in the campaign because they are the social media channels that the target audience for the campaign frequently use. The target audience are familiar with digital platforms and can access them on a variety of devices from anywhere so can be targeted in a direct and meaningful way. Learners may further discuss how the video of the interview with Dizzee Rascal on the digital platform is more effective for a teen audience than an interview with a road safety officer as the target audience would be more engaged by a famous celebrity rather than an anonymous older person.

Learners will evaluate how effective the use of specific and varied features of the campaign are, such as repetition of message, cohesion through a house style and the synchronisation of the release of materials. The evaluation of the effectiveness of these features will be linked to supporting the campaign message and purpose and will go beyond obvious observations. For example, learners may comment that the use of young teenage models in the posters is an effective way to reinforce the campaign message that this is something that could happen to them if they are distracted by their phones when crossing the road. They can identify with the person and actions represented in the image. When analysing the synchronisation of the release of the various campaign materials, learners may analyse that the simultaneous release of posters and videos helps to reinforce the message and that the same wording is used on all materials, which is effective in helping to ensure the message is not confused when it appears on different platforms.

Overall, the case study will be largely accurate in its use of key media terms, comprehensive in its analysis and will provide detailed illustrative examples from the media campaign materials to support its points.

For merit standard, learners will provide a case study analysis of one pre-existing media campaign, analysing the use of communication channels and campaign features.

However, illustrative examples used by learners are likely to be more obvious and will result in a less sophisticated analysis than for distinction level. For example, learners may observe that YouTube and Facebook have been used as a way of communicating the campaign message directly to a young target audience in a language that they understand.

In analysing campaign features, learners will provide specific examples of how cohesion has been created across multiple platforms. For example, learners may discuss that although different models appear on all the posters, they are all the same age and this creates cohesion. They may then go on to observe that this cohesion is maintained through the application of a house style of uniform green colours and they will analyse how the same font type and repetition of the same slogan appears on all the campaign materials on Facebook and on YouTube videos and marketing materials. All of this works to create cohesion across platforms.

Overall, the case study will be accurate in its use of key media terms, detailed in its analysis and will provide illustrative examples from the media campaign materials to support its points. However, at merit level, learners do not need to make qualitative judgements relating to the effectiveness, or otherwise, of the examples they use.

For pass standard, learners will provide a case study analysis of one pre-existing media campaign. Learners' explanations of the ways in which communication channels are used to reach the target audience may not go beyond a list of the most obvious examples. For example, learners may write, 'The campaign reached the target young audience by putting the advertisements in places they will see them, like bus stops and on YouTube and Facebook.'

Learners will explain how cohesion has been created across two of the platforms in the case study campaign by identifying and explaining more than one feature of the campaign materials, for example, repetition of message across social media and print materials, and uniform colours in printed and broadcast adverts. The language used to describe these features may be basic and the examples may not always be used to effectively illustrate the explanations. For example, learners may write, 'The same style of writing is used on all the posters and on social media and they always use young people in all the materials. These features are what make the campaign cohesive.'

Learning aim B

For distinction standard, learners will clearly document, through the production of a development portfolio, evidence of how they have planned and prepared their own cross-media campaign. This will include evidence of learners' research findings, details of their planned media strategy and evidence of the preparation of campaign materials such as drafting, mock-ups, layouts and scripts.

The development portfolio will contain detailed analysis of learners' formative research into the habits and preferences of the target audience to establish relevant facts, figures and information that will inform their decisions. For example, learners may interview a group of young people and ask them a series of detailed, relevant questions about their sporting activities, their use of social media and how they travel to school/college in preparation for making decisions about the message and communication channels to use in their own campaign. The results of this interview will be thoroughly analysed by learners and the findings used to inform and justify subsequent decisions about the campaign strategy and content.

The campaign strategy will clearly and comprehensively detail the planned media campaign, including: identifying and selecting media platforms/communication tools, establishing a campaign timeline, sequencing/synchronising events across the campaign, establishing frequency of broadcasts/distributions/posts/releases/events, linking products across platforms through cohesion, repetition of message/slogan. All aspects of the campaign strategy will be planned in detail and fully justified by making explicit the correlation between the decisions taken and the formative research findings. When planning the strategy for synchronising the social media part of the campaign, learners might plan to synchronise the posting of campaign messages and images on Twitter, Instagram and Facebook at the same time and justify this decision by reference to their interview findings, showing that the target audience tend to check all their social media first thing in the morning. Learners will then plan to maximise the impact of the message by having it repeated and viewed across multiple platforms simultaneously.

The choice and creation of materials for the campaign will not only be appropriate but will aim to go beyond the conventional rather than copy existing formats. Learners will demonstrate that all materials have been thoroughly planned and this will be evidenced through detailed drafts, mock-ups and annotations to show how the content and design features of the material will meet the campaign purpose and appeal to the audience. For example, learners may create a mood board for the campaign with detailed annotations, showing how the social media, print poster and video clip will be cohesive. When generating content, learners will generate alternatives to select from, for example, take a number of alternative photographs from which the poster shot might be selected. The selection process for materials to include in the campaign will be clear and relate to the aesthetic and technical qualities of the materials as well as close analysis of the pre-test results from the target audience. Learners might select a font type to use across the campaign after drafting a slogan using different fonts and posting the examples to a focus group online to check that they transfer well to the screen and to find out the target audience's preferences.

All text will be edited, prepared and proofread to ensure it is accurate in respect of spelling and grammar. All images or video footage will be prepared in a format, file size and quality fully appropriate to the specified platform.

For merit standard, learners will develop a media strategy for their campaign based on their assessment of the findings from their formative research, although evidence in the development portfolio will not be as detailed as that at distinction level.

Learners will analyse the results of their formative research and use this as the basis for the media strategy, but the correlations may not be as detailed or explicit as at distinction level. For example, learners may have chosen an appropriate media platform to target their audience based on their interview with them but the reasons for the selection will be less detailed. They may write, 'I will be using Instagram to post the campaign images as it is more appropriate to the target audience.' Materials will be pre-tested with the target audience but this will be less rigorous than for distinction level. Less consideration will be given to the aesthetic and technical qualities of the materials than for distinction level, although selected content will demonstrate effectiveness by being free from obvious technical flaws.

All text will be edited, prepared and proofread to ensure it is accurate in terms of spelling although grammar issues, for example incorrect use of apostrophes, may be evident. Images or video materials will be prepared in a format, file size and quality appropriate to the specified platform, and while there may be minor flaws, for example some images for printed campaign materials may have been increased in size from smaller originals so they are not in full print definition, they will still be suitable for use, i.e. not pixelated or distorted.

For pass standard, learners will provide a basic explanation of their media strategy. It is likely that the explanation will lack detail but learners will demonstrate that they have considered some of the findings from their formative research to inform the decisions. For example, learners may explain how they used the findings from a question about the target audience's use of social media to inform their decision to use Facebook as one of the platforms for their own campaign.

The explanation of their media strategy will address how they will meet the campaign purpose. For example, learners may write, 'I will use Facebook as a platform for the target audience to post pictures of themselves doing sports to encourage others to join in.' Learners may not address all aspects of the media strategy but the evidence they provide will demonstrate that they have considered sufficient aspects to enable them to meet the campaign aims. For example, they may generate a timeline of the planned events and show how they plan to make the materials cohesive, but fail to address the synchronisation of the materials across platforms. The selection and preparation of materials for the campaign will be appropriate to the target audience and campaign purpose, for example content relating to young people enjoying taking part in sports. There will be evidence of having pre-tested the materials with the target audience, although this is likely to have been carried out in a basic format, for example showing them a selection of photos and asking them which one they like best. Materials must be prepared for use on more than one media platform although it is likely that there will be little other than basic preparations in terms of cropping, manipulation or editing.

All text must be prepared and proofread to ensure it is accurate but some spelling or grammar issues, for example incorrect use of there/their may be evident. Images, video or sound must be prepared in a format, file size and quality generally appropriate to the specified platform. While there may be flaws, for example poorly cropped images, or poorly filmed footage, these must not be to the extent where the material becomes unrecognisable or clearly unfit for purpose.

Learning aim C

For distinction standard, learners must produce final campaign materials for distribution across three (or more) different media platforms. One of these must be social media, the others can be TV, film, radio, or print. Learners will produce materials that are creative in the ways they work to appeal to the intended audience and in meeting the purpose of the campaign, having comprehensively followed their planning based on thorough pre-testing with the target audience. All materials will demonstrate sound technical skills in their production, and creativity will be evident through the sophisticated application of techniques such as clever word play in the slogan or imaginative image manipulation. The materials when viewed on their separate platforms will be clearly cohesive, through learners' successful application of all elements of a house style.

Learners will adhere fully to their previously planned media strategies and implement these successfully. There will be well-considered links made across all the media platforms, to enable successful cross platform synchronisation through the use of tools such as QR codes, hashtags or hyperlinks. These will demonstrate creativity, with learners considering innovative or unusual ways to engage the audience to meet the campaign aims. For example, on one platform learners may invite the users to post images of themselves joining in a sporting activity and provide a link to another media platform where they can post these images and comment on others. The implementation strategies will demonstrate innovation through nuanced considerations of how best to clearly aid the overall effectiveness to the campaign, for example learners may indicate that they would broadcast a campaign radio advert on the same day as a major sporting event and optimise publicity for their own campaign by posting content on social media under existing popular hashtags that relate to their campaign.

For merit standard, learners must produce final campaign materials for distribution across two different media platforms. One of these must be social media, the other can be TV, film, radio, or print. The materials they choose to produce will be dependent on the brief provided but must be appropriate for the platform (e.g. a poster for a magazine, an advert for TV). Elements of the same content can be used for the creation of materials for both platforms (e.g. the same image used for a poster and use on social media) but there will be evidence that learners have adapted the material suitably to make it effective for each platform it appears on (for example, learners will accurately crop images for use on social media). Learners will produce materials that are effective in their appeal to the intended audience and in meeting the purpose of the campaign, having closely followed their previous planning based on pre-testing with the target audience. This will be clearly evident through most of the materials, with learners demonstrating sound technical skills in their production. When viewed on their separate platforms, there will be evidence that the materials are cohesive, through learners' application of most elements of a house style. There will be effective links made across the media platforms that encourage the audience to interact with the campaign materials in a way that is appropriate for the target audience and campaign purpose. For example, providing a QR code on a campaign poster that links to an interview about the campaign topic. Learners will have put into place more than one implementation strategy to clearly achieve the campaign purpose, for example they may optimise publicity by directing Twitter users to their radio interview, and effectively time the release of the radio interview to ensure it reaches the target audience when they are most likely to be listening.

For pass standard, learners must produce final campaign materials for distribution across two different media platforms. One of these must be social media, the other can be TV, film, radio, or print. The materials they choose to produce will be dependent on the brief provided but must be appropriate for the platform (e.g. a poster for a magazine, an advert for TV). Elements of the same content can be used for the creation of materials for both platforms (e.g. the same image used for a poster and use on social media). Learners will produce materials that are appropriate for the intended audience and purpose of the campaign. This will be evident through the content and style of the materials, with learners demonstrating through the choices they have made that the materials are purposefully intended to appeal to the audience and that the stated purpose of the campaign is trying to be achieved. This will include features such as selection of subjects, slogan, font types, emoticons and overall style of graphic imagery and any copy written for the campaign. There will be evidence that the materials when viewed on their separate platforms are broadly cohesive, through learners' application of some elements of a house style (e.g. consistent use of the same font type and age of subjects). There will be working links made across the two platforms, for example learners may include an appropriate hashtag on a printed poster that links to the campaign Twitter and Instagram feed. Learners will have put into place one appropriate implementation strategy to aid the overall effectiveness to the campaign, for example they may frequently update the campaign Twitter feed to maintain momentum.

Learning aim D

For distinction standard learners will collate and analyse data from all the social media platforms they used in their own campaign. The recording, presentation and analysis of the data from social media platforms will be accurate and detailed. For example, learners will differentiate between data from Twitter and Instagram and will record and analyse 'favourites', 'retweets' and 'hashtag' use, showing a nuanced understanding of how these work and the impact their use had on the campaign outcomes. Learners may write, for example 'The high number of favourites the campaign poster received indicates that it was liked by the target audience and it had engaged them with the campaign message. They also retweeted it frequently to others, which indicated they wanted others to see it, and this helped to widen the exposure of the poster among my target audience.' To inform the review, learners will have also undertaken comprehensive audience feedback to determine the success of the campaign across the other media platforms they used (e.g. radio, print). The feedback questions will be very well considered to provide learners with relevant detailed information that they will have used to evaluate the impact of their choice of media platforms and media strategies to achieve their campaign purpose. In evaluating the impact of the media platforms and media strategies used in their own campaign, learners will be specific, referring to each platform and strategy whilst also demonstrating understanding of the interplay between them. For example, learners may write, 'It is clear that my strategy of cross-platform reinforcement of the message worked, as the audience feedback showed that many people first saw the poster in college, saw the Facebook link on the poster and then went onto Facebook to find out more. I also successfully timed the releases of my new tweets to synchronise with the new photos I updated on Instagram to maintain the momentum of the campaign, and this worked well, as the audience feedback showed that many people checked for new updates regularly.'

For merit standard, learners will collate and analyse data from all the social media platforms they used in their own campaign. The recording, presentation and analysis of the data from social media platforms will be mostly accurate, but not as detailed as that for distinction level. There will however, still be evidence that learners have shown an understanding of how social media features (e.g. hashtags) work, and the impact of their use on the campaign outcomes. Learners may write, for example 'The high number of posts using our campaign hashtag was an indication that the audience had become interested in the campaign message and wanted to share the information.' To inform the review, learners will have also undertaken audience feedback to determine the success of the campaign across the other media platforms they used (e.g. radio, print). The feedback questions will provide learners with relevant information about the impact of their choice of media platforms and media strategies, although their analysis of the feedback will not be as nuanced as that at distinction level; they are likely to make broader observations. There will still

however be evidence of learners' understanding of the interplay between the media platforms and media strategies used in the campaign. For example, learners may write, 'My strategy of promoting the campaign radio interview on social media was effective, as when I looked at the comments on Facebook after the interview lots of people were talking about the interview and 'liking' the photo I took in the studio.'

For pass standard, learners will collate and present some data from all the social media platforms they used in their own campaign although they are likely to omit some data from their recordings (e.g. learners may collect data on tweets left on Twitter but fail to record numbers of 'favourites' or 'retweets' relating to the campaign). Their explanation of how social media was used to increase exposure to the campaign will be broadly accurate although it is likely that they will make predominantly general rather than specific observations. Learners may write, for example 'Social media helped spread the campaign message quickly because lots of people looked at things we posted and left comments.' Learners will have undertaken basic, but appropriate audience feedback (e.g. a short questionnaire) to determine the success of the campaign across the other media platforms they used. The questions will allow learners to make broad observations about the appeal of the campaign content to the audience. Explanations are likely to be simple but accurate. Learners may write, for example 'My campaign poster got more likes on Facebook than the video, and in the audience feedback most of them said they understood the message through the slogan.'

Links to other units

This unit links to:

- Unit 5: Specialist Subject Investigation
- Unit 7: Media Enterprise.

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.

Unit 8: Responding to a Commission

Level: **3**

Unit type: **External**

Guided learning hours: **120**

Unit in brief

This unit considers the commissioning process and how media producers respond to clients by generating ideas using a range of skills.

Unit introduction

In this unit, you will understand how to respond to a commission brief with ideas based on the required content, style, audience, purpose and approach proposed by the client. You will work within the requirements and constraints of the client's specifications and consider your response in terms of ethos, format, budget, platform and duration.

When proposing ideas in response to a commission, the client will need detailed explanations of how you intend to respond to carry out requirements, and this will be demonstrated through pitches, proposals and treatment documents, all of which are accepted industry methods for communicating initial ideas. Developing an understanding of all stages of a commission, and the skills needed to make them successful, will mean you can effectively communicate your plans for a media product proposal.

This unit will develop your ability to respond to briefs and understand the commissioning process, which is an essential aspect of successful, commercial media production. The development of communication and problem-solving skills involved in responding to a commission are an essential part of all media study and will support the generation of creative and commercial ideas necessary for progression to employment and higher education.

Summary of assessment

This unit is assessed through a task set and marked by Pearson, learners will receive a commission for a media production. It will be released two weeks before a supervised assessment in order to carry out research activities into the subject.

The supervised assessment period will be a maximum of six hours.

The number of marks for this paper is 72.

Please see *Issue 3* of the Sample Assessment Material to help prepare learners for assessment.

The assessment availability is December/January and May/June each year.

Assessment outcomes

AO1 Demonstrate knowledge and understanding of media production processes and related considerations when responding to a brief

AO2 Apply knowledge and understanding of media production processes in context, demonstrating how constraints affect decisions and the ability to adapt to changes in requirements

AO3 Analyse and interpret information related to purpose, technical and logistical requirements of the brief and evaluate solutions for implementation with appropriate justification

AO4 Be able to respond creatively to a brief demonstrating the ability to synthesise a range of ideas

Essential content

The essential content is set out under content areas. Learners must cover all specified content before the assessment.

A Rationale for ideas in response to a commission

A1 Use of research and background material

Use of research and statistical/background information about the client and commission when preparing a rationale:

- sources of information
- information about the target audience
- data analysis from charts and tables of information
- appropriateness of response for target audience
- consideration of product and platform to audience.

A2 Understanding the client/commission

- Aspects that will have an impact on the ideas produced and their suitability for securing the commission:
 - the purpose of the commission
 - ethos and reputation of the client
 - themes or subjects they wish to explore
 - the message they want to communicate
 - who or what they are targeting (impact).
- Funding and finances of the client company and the impact on the budget for production:
 - affiliations with third parties and their priorities
 - competitors within the same industry and their products
 - scope of operations, including geographically and demographically
 - regulatory restrictions on the client/commissioner.

A3 Ideas generation

- Brainstorming.
- Measuring against clients' criteria.
- Selection, ordering and deselection of ideas.
- Final idea (development and adaptations, decisions and revisions).
- Developing justifications.

A4 The rationale for final idea

- Structured argument.
- Clear communication.
- Assessment of material provided.
- Selection and prioritisation of information and statistics.
- Justification supported by information and background material.
- Use of material to highlight creative potential.

B Developing a response to a commission

B1 The pitch

Producers need to be able to persuade clients and commissioners in limited time or space that they have a good solution to their brief. A pitch is where the initial outline of the idea is communicated in a concise and effective way to 'sell' your idea:

- persuasiveness, including clarity of ideas, expression, rhythm, unique selling points, vocabulary, persuasive language techniques
- use of terminology and specialist language
- structure of the pitch (pace and ability to generate interest to 'sell' the idea)

- length, including concise use of restricted time or space available to make the pitch, succinctness, editing, appropriate length, including the correct amount of details
- mode of address appropriate for the client
- appropriate length, including the correct amount of detail
- content of pitch:
 - presentation
 - written pitch, transcript of spoken pitch
 - adapting and drafting
 - editing and refining.

B2 The proposal

The pitch is expanded for the client in the form of a proposal that outlines more details about the producer's initial idea:

- purpose of a proposal (distinct from pitch and treatment): clarity, tone focus
- proposal structure/format, including formal document, scene by scene overview, mind maps, navigation links
- style, including reference to/influence of existing work, stylistic and formal codes, themes, mood
- analysis of similar work, including products with similar style, audience expectation
- content, including dependent on sector and medium, including synopsis, interpretation, script, voice-over, copy, contributors, talent
- range of ideas, including alternatives, adaptability, comparison and justification of selection, creativity
- appropriateness for the audience, including expectations, readings, engagement.

C Operational considerations of the proposal

C1 Production considerations

Restrictions on the commission and impact on ideas proposed:

- problem solving, including solutions, adaptations
- budget, including projected costs and breakdowns
- scheduling, including project management plans to meet anticipated deadlines
- logistics, including operations, bookings, equipment, locations, recces and risk assessments
- presentation of data, including statistics, charts, budgets, schedules.

C2 Content considerations

Understand and interpret the legal and ethical restrictions on ideas and productions:

- legal considerations, including copyright, libel, regulatory body rules, health and safety
- permissions from contributors, use of materials, clearances
- ethical considerations, including fairness, privacy
- accessibility
- equality and diversity.

D Presentation of creative ideas

D1 Written and visual communication

Presentation of ideas in response to a commission:

- written format, including overviews, synopses, scripts, explanations of style, technique and content
- visual presentation, including storyboards, thumbnails, navigation maps, layout templates, mock-ups.

D2 The treatment

- Expanding the pitch and proposal's creative ideas.
- Providing a 'sample' or 'taster' of the product.
- Giving stylistic details dependent on the production and medium chosen:
 - visual details (drawings, sketches, storyboards, mock-ups)
 - audio details (scripts, sound cues)
 - written details (copy, instructions).
- Annotations, including reinforcing visual content, to explain functions, to clarify, to justify.

Grade descriptors

To achieve a grade a learner is expected to demonstrate these attributes across the essential content of the unit. The principle of best fit will apply in awarding grades.

Level 3 Pass

Learners are able to apply knowledge and understanding of the pre-production process for media products developed with a specific medium in mind. They will demonstrate an ability to interpret information provided and gathered and use it to inform their ideas. They will demonstrate general understanding of the relationships between commissioners, producers, products, production techniques and audiences to inform solutions. Learners will apply understanding of media concepts to their intended solutions to the commission. Learners apply some media concepts, and demonstrate a general understanding of the links between an audience's response to these solutions and the techniques chosen to develop their ideas. They can justify their response to the commission with reference to relevant existing practice, and evidence this in their ability to communicate their ideas within a specific medium.

Level 3 Distinction

Learners are able to apply a thorough knowledge and understanding of the pre-production process for media products developed with a specific justified medium in mind. They will demonstrate an ability to interpret complex information provided and gathered, and use it to support their ideas. They will demonstrate a thorough understanding of the relationships between commissioners, producers, products, production techniques and audiences in context and use this to inform their solutions to the commission that are effectively developed. Learners apply a range of media concepts creatively, and demonstrate a sophisticated understanding of the links between an audience's response to these solutions and the techniques chosen to develop their ideas. They will be persuasive in communicating how they have fulfilled the requirements of the commission. Learners consistently justify their solution throughout with convincing reference to pertinent practice, evidencing this in the ability to clearly communicate developed ideas within a specific medium.

Key terms typically used in assessment

The following table shows the key terms that will be used consistently by Pearson in our assessments to ensure students are rewarded for demonstrating the necessary skills.

Please note: the list below will not necessarily be used in every paper/session and is provided for guidance only.

Command or term	Definition
Layout	A sketch showing the component parts of a print, web or screen-based interactive product (sometimes called thumbnail).
Navigation	An overview of an interactive or web product that demonstrates how elements are linked.
Pitch	A succinct way of selling your idea to the client, explaining why your solution to the brief should be chosen.
Proposal	A document that outlines all the aspects of your idea, including how it is going to be made and the content, as well as consideration of legal issues.
Rationale	A justification of ideas based on the information provided and how this has been used to formulate a response.
Script	Written speech or dialogue with associated timings and directions.
Storyboard	A visual representation of a moving image sequence.

Links to other units

This unit links to *Unit 4: Pre Production Portfolio*.

Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.

Unit 9: App Production

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will develop the skills to build apps and will gain an understanding of the tools, principles and practices that underpin modern app development.

Unit introduction

Have you ever stopped to wonder what makes a good app? In this unit, you will have to consider what kinds of app are available, together with the different platforms and devices for running apps. You will develop an understanding of the advantages and disadvantages of native, web and hybrid application environments and learn how to use development frameworks to build apps.

Building an app involves careful planning, design, development and testing and this unit will enable you to engage in the app production process in order to produce an app for a specific purpose and audience.

The growth in the popularity of apps over recent years means that designing, developing and debugging apps is a significant aspect of the evolution of web technologies. The combination of design, coding and creative software skills is particularly attractive to employers who want to hire media practitioners who have been exposed to new and emerging innovations in digital media technologies, and who are able to adapt their skills, knowledge and understanding to produce apps across a range of emerging platforms and devices.

Learning aims

In this unit you will:

- A** Understand apps and application environments
- B** Explore app development frameworks
- C** Produce an app for a specific audience and purpose.

Summary of unit

Learning aim	Key content areas	Recommended assessment approach
A Understand apps and application environments	A1 Conventions of apps A2 Characteristics of native app development A3 Characteristics of web app development A4 Characteristics of hybrid app development	<p>A technology blog comparing how different apps adapt typical features for a specific audience and purpose and evaluating the effectiveness of native, web and hybrid application environments.</p> <p>The evidence can be presented in any suitable format, e.g. narrated screen recordings, annotated illustrations, written analysis, audio/video recordings.</p>
B Explore app development frameworks	B1 Using development frameworks to build apps B2 Understanding relevant programming languages	<p>A record of the process of experimenting with different development frameworks and writing, editing and adapting at least two different programming languages, e.g. annotated screen shots, screen recordings or production logs/blogs of how frameworks were used and programming languages adapted.</p>
C Produce an app for a specific audience and purpose	C1 Planning the app C2 Developing the app C3 Debugging and testing	<p>An app produced for a specific audience and purpose.</p> <p>A record of the development of the app, e.g. annotated screen shots, screen recordings, audio/video recordings, a production log/blog.</p> <p>Evidence of debugging and testing the app.</p>

Content

Learning aim A: Understand apps and application environments

A1 Conventions of apps

- Types of app – entertainment, education, games, health and fitness, navigation, news and information, lifestyle, business and finance, productivity and social networking.
- Features of apps:
 - audience and purpose
 - user requirements
 - interface elements – voice search, auto fill-in, scanning; one-touch check-out, optimised for location-based searches
 - platforms, devices and compatibility.

A2 Characteristics of native app development

Use the native programming languages of particular devices to build apps:

- developed using integrated development environments (IDE)
- built using native programming languages
- tools and widgets to create interfaces
- native tools for interactivity and user experience – multi-touch, graphics APIs, fluid animation
- built-in accessibility tools
- built-in component integration – camera, address book, calendar, geolocation
- app store distribution
- secure file storage
- consistent with the look and feel of the platform
- ability to run offline ensures peak performance at all times
- only available on the native platform
- separate versions required to run across multiple devices – time and cost implications in developing, testing and distributing the same app across different platforms.

A3 Characteristics of web app development

Use web technologies to build apps that are accessed through the web browser on the device:

- built using web technologies – HTML, CSS and JavaScript
- sophisticated programming languages
- cross-platform apps available on multiple devices
- downloaded from a central web server each time it is run
- access via a URL delivers the most up-to-date application to the device
- standardised web browsers make it easier to create a universal web app
- hindered by the limited capabilities of mobile browsers
- some lack of functionality across different platforms
- difficult to access the on-board hardware and software on a device, e.g. on-device email and contacts
- requires an internet connection to function, although HTML5 makes web app content available in offline mode
- harder to test and debug.

A4 Characteristics of hybrid app development

Use web technologies to build apps that are embedded within a native container:

- reduction in development time and cost
- looks and behaves like a native app
- no need to rewrite the entire app for each platform – HTML, CSS and JavaScript can be reused across different platforms.

Learning aim B: Explore app development frameworks

B1 Using development frameworks to build apps

- Coding guidelines – rules and standards used in programming a web application project:
 - coding logic
 - folder structure and names
 - file names
 - file organisation
 - formatting and indentation
 - statements, classes and functions
 - writing clear comments
 - documentation.
- Tools – IDE extended through a Software Development Kit (SDK):
 - iOS – view controllers, navigation controllers, using storyboards, connecting user interface objects to the code
 - Android™ – designing activities, view objects (UI widgets), view group objects.
- Libraries:
 - common functions, classes and subroutines
 - add and edit functionalities to a frameworked app.

B2 Understanding relevant programming languages

- Basic syntax – logic operations, defining arrays, conditionals and loops, enumerations, nested types.
- Data types – primitives, integers, floats, Booleans, tuples, working with strings, constants and variables, literals, type aliases, optionals.
- Functions – defining a function, returning single and multiple values, parameters, closures.
- Properties – stored properties, computed properties, observers.
- Classes and structures – value and reference types, defining structures, assigning structure instances, defining classes, class inheritance, initialisers and de-initialisers, creating subclasses, chaining.
- Working with objects.
- Statements and loops (while, if...else, for).
- Methods – defining instance and type methods, method naming, subscripts.
- Models, views and controllers.
- Protocols and extensions.
- Transitions and transformations.
- Media queries.
- Types, creating and accessing arrays, creating functions, calling functions, functions and scope, creating and accessing objects.

Learning aim C: Produce an app for a specific audience and purpose

C1 Planning the app

- Defining the purpose and audience for the app.
- Functionality.
- Summarising features and listing user behaviours.
- Technical specification:
 - platform selection
 - development environment(s)
 - structure of the app
 - number of screens and navigation.

- Designing a layout:
 - interface design – user’s interactions, interface and required elements
 - sketches or style boards – colour, typography, icons, other visual elements
 - wireframing
 - prototypes.

C2 Developing the app

- Creating a new project.
- Use a simulator or emulator to run the app on different screen sizes and devices.
- Preparing assets – gather, generate, edit and optimise assets.
- Importing assets into the app development environment.
- Building and refining the app.
- Writing and editing the code.

C3 Debugging and testing

- Bug testing.
- Multiple browser compatibility.
- Application security.
- Performance.
- Usability.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Understand apps and application environments		A.D1 Evaluate the effectiveness of how native, web and hybrid app development environments have been used to adapt typical features to meet their purpose and appeal to their intended audience.
<p>A.P1 Explain how apps adapt typical features for a specific audience and purpose.</p> <p>A.P2 Compare the strengths and weaknesses of native, web and hybrid app development environments.</p>	<p>A.M1 Analyse how different types of app adapt typical features for a specific audience and purpose, through detailed examples.</p> <p>A.M2 Analyse the effectiveness of native, web and hybrid app development environments.</p>	
Learning aim B: Explore app development frameworks		B.D2 Use a combination of coding techniques in different programming languages and with features of different frameworks to develop user interface elements for fully justified apps.
<p>B.P3 Use a development framework to develop app user interface elements.</p> <p>B.P4 Write and edit code to run and test app functionality in a programming language.</p>	<p>B.M3 Use native and hybrid development frameworks to develop different app user interface elements.</p> <p>B.M4 Write and edit a range of code to run and test app functionality in more than one programming language.</p>	
Learning aim C: Produce an app for a specific audience and purpose		C.D3 Design, develop and test a functioning app with an imaginative user interface that targets the audience and serves its purpose in a creative way.
<p>C.P5 Design an app with a structure that is appropriate for needs of audience and purpose.</p> <p>C.P6 Develop a partly functioning app with a basic user interface appropriate for its audience and purpose.</p>	<p>C.M5 Design an app with a structure and technical specification that is effective in meeting the needs of audience and purpose.</p> <p>C.M6 Develop a functioning app with an effective user interface appropriate for audience and purpose.</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.M2, A.D1)

Learning aim: B (B.P3, B.P4, B.M3, B.M4, B.D2)

Learning aim: C (C.P5, C.P6, C.M5, C.M6, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to app development environments.

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will select different types of app and evaluate how effectively design and functionality are combined to serve a specific purpose and meet the user requirements. Learners will evaluate how effective native, web and hybrid app development environments are for building apps to work across different platforms and devices.

For merit standard, learners will select different types of app and analyse how they have been designed to serve a specific purpose and meet the user requirements. The analysis will draw on detailed examples of both native and web apps, and learners must analyse the effectiveness of design and functionality across different platforms and devices.

Learners will also analyse how effective native, web and hybrid app development environments are for building apps, using examples of apps that serve different purposes and users.

For pass standard, learners will include a clear explanation of the purpose and intended user for the chosen apps. Learners will explain how design and functionality are combined in the apps to serve a specific purpose and meet the user requirements, including an explanation of how the apps work across different platforms and devices.

Learners will explain that developers have to choose an app development environment to build an app and provide a comparison between the strengths and weaknesses of native, web and hybrid app development environments.

Learning aim B

For distinction standard, learners will demonstrate platform-specific development skills by developing user interface elements and assets and combining appropriate coding techniques in different programming languages, with the features of different development frameworks and environments, in order to design, run and test app functionality. Learners will provide evidence of their development work and will justify the tools, skills, techniques and approach they have adopted. They will evaluate the outcomes, including valid suggestions for improvement.

For merit standard, learners will use at least one native development framework, for example iOS or Android SDKs, and one framework based on web technologies, for example Apache Cordova for hybrid apps, to develop different user interface elements.

Learners will demonstrate how to write and edit code to design, run and test app functionality in more than one programming language, for example Java for Android and Blackberry, Swift for Apple iOS, HTML5 and JavaScript for Windows 8.

Learners will experiment with user interface elements for the app that they intend to build for a specific audience and purpose in learning aim C, or they will explore the development frameworks, environments, software development kits and libraries through a series of shorter test projects, designed to expose learners to different aspects of app development environments. Whichever approach is adopted, learners will provide appropriate evidence of their development work, including an explanation of what they were trying to achieve and how it was achieved, what they learned and what they need to learn to improve further.

For pass standard, learners will select a specific development framework or environment designed to build native, web or hybrid apps.

They will demonstrate understanding and skills in the relevant programming languages and appropriate code design skills to develop user interface elements and design, code and test app functionality in the chosen framework.

Learning aim C

For distinction standard, learners will demonstrate that they have designed, developed and tested an app that functions as intended on at least one device on the chosen platform. The app will benefit from a user-friendly and effective interface, which is the result of effective planning and development work. The user interface design will provide the user with an engaging experience and the app will serve its purpose in a creative and imaginative way.

For merit standard, learners will demonstrate that they have planned an effective structure for the app through a detailed technical specification and suitable design work. They will produce evidence of planning for an app that is appropriate for audience and purpose.

Learners will produce a functioning app that responds as intended to the user's interaction on a device, or device(s), on the chosen platform. The user interface will not only enable the app to serve its purpose but its design will be sufficiently imaginative to enhance the user experience.

For pass standard, learners will produce evidence that the app has been designed with a suitable structure to meet the specific purpose for the app, for example audience and purpose is defined and the planned features, user behaviours, number of screens and interface design are appropriate for that audience and purpose.

Learners will produce an app that partly responds to the user's interaction on a device on the chosen platform. The user interface may be basic but it is clear to the user how to use the app and the app itself, at least in part, serves its purpose.

Links to other units

This unit links to:

- Unit 3: Digital Media Skills
- Unit 4: Pre Production Portfolio.

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.

Unit 10: Film Production – Fiction

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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
A Understand codes and conventions of fictional film production	A1 Narrative filmmaking – purposes, formats, narrative structures and visual storytelling A2 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 Produce material for a fictional film of a specified genre	B1 Filming techniques B2 Sourcing material for film production B3 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.
C Apply post-production techniques to a fictional film utilising codes and conventions of a specified genre	C1 Post-production techniques C2 Realisation of the production in relation to genre and conventions C3 Music, sound effects and titles C4 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
Learning aim A: Understand codes and conventions of fictional film production		
<p>A.P1 Explain the narrative codes and conventions of a fictional genre film.</p> <p>A.P2 Explain the stylistic codes and conventions of a fictional genre film with reference to its target audience.</p>	<p>A.M1 Compare the narrative and stylistic codes and conventions of fictional films of the same genre.</p>	<p>A.D1 Analyse the narrative and stylistic codes and conventions of different film genres using detailed examples to illustrate points.</p>
Learning aim B: Produce material for a fictional film of a specified genre		
<p>B.P3 Produce appropriate moving image footage for use in the making of fiction film of a specific genre.</p> <p>B.P4 Manage film production appropriately for a fiction film in a recognised genre.</p>	<p>B.M2 Produce creative material for use in the making of a fiction film of a specific genre.</p> <p>B.M3 Manage film production effectively and efficiently for a fiction film in a recognised genre.</p>	<p>B.D2 Consistently demonstrate organised, professional working practices when producing material for fiction film production.</p>
Learning aim C: Apply post-production techniques to a fictional film utilising codes and conventions of a specified genre		
<p>C.P5 Use editing techniques competently to create a fiction film production that complies with the codes and conventions of a genre.</p> <p>C.P6 Apply music and effects appropriately to a fiction film production within the codes and conventions of a genre.</p>	<p>C.M4 Use editing techniques effectively to create a narrative in a fiction film production within the codes and conventions of a genre.</p> <p>C.M5 Apply music and effects to enhance a fiction film with the codes and conventions of a genre.</p>	<p>C.D3 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.

Unit 11: Radio Production – Fiction

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will explore the codes and conventions of fictional radio programmes, developing skills in devising radio drama for a choice of genres and audiences.

Unit introduction

Radio drama persuades an audience to visualise a dramatic situation. Radio dramas use four radio codes: speech, sound, music and silence, as well as using familiar conventions that help to tell a story. Modern distribution technology means that today, radio audiences can access audio fiction online or as podcasts to download to mobile phones and tablets.

In this unit, you will produce a radio drama using pre-recorded music and sound effects. The dialogue may be from a sourced script or original work but you will record and edit it to produce the final product.

The radio industry is a vibrant and expanding sector that is now moving to online platforms. The experiences you gain while studying this subject may support your entry to employment in the radio or audio industry. This unit will provide skills in radio production that may be developed further in higher education.

Learning aims

In this unit you will:

- A** Understand the codes and conventions of fictional radio programme genres
- B** Produce material in preparation for the production of a fictional radio programme of a recognised genre
- C** Create a fictional radio programme, complying with the codes and conventions of a fictional radio genre.

Summary of unit

Learning aim	Key content areas	Recommended assessment approach
A Understand the codes and conventions of fictional radio programme genres	A1 Fictional genres A2 Codes and conventions A3 Audiences	A written report or presentation evaluating different fictional radio programme genres in terms of their codes, conventions and audience expectations.
B Produce material in preparation for the production of a fictional radio programme of a recognised genre	B1 Source, select and log pre-recorded material and script B2 Recording dialogue B3 Recording titles and credits	Recordings of raw material: scripted dialogue, titles and credits. Log of pre-recorded material: production music, pre-recorded sound effects and ambient sound suitable for the genre.
C Create a fictional radio programme, complying with the codes and conventions of a fictional radio genre	C1 Post-production techniques	Witness statement or audio visual recording of part of the mixing process. Complete edited and mixed recording of a finished fictional radio programme/podcast including dialogue, music, silence and effects.

Content

Learning aim A: Understand the codes and conventions of fictional radio programme genres

A1 Fictional genres

Plays, drama, soaps, situation comedy and their associated structures:

- serial
- series
- one-off.

A2 Codes and conventions

- Radio codes:
 - dialogue and speech (expository, natural)
 - music – tunes, mood setting, dramatic climaxes, atmospheres
 - sounds: sound effects – ambience; natural; diegetic, to achieve dramatic emphasis, non-diegetic, to set the scene
 - silence and fades (up and down) to denote passage of time, change of scene, day to night.
- Conventions:
 - cliff-hanger endings
 - silence and fades denoting passage of time or change of scene
 - intro music, signature tunes, motifs
 - mood music
 - establishing location, e.g. accents
 - linear narrative
 - single narrative
 - multi-strand narrative
 - exposition, conflict, resolution.

A3 Audiences

- Types, age, socio-economic groups, gender, marital status, ethnicity, demographics.

Learning aim B: Produce material in preparation for the production of a fictional radio programme of a recognised genre

B1 Source, select and log pre-recorded material and script

- Source or generate published or prepared script.
- Source and log pre-recorded (library) or generated sound effects.
- Source and log pre-recorded library music.
- Confirm fitness for purpose.
- Copyright and royalty status acknowledgement.
- Permissions.

B2 Recording dialogue

- Casting of voiced parts.
- Working with voice actors: organisation, professionalism, collaboration, problem solving.
- Rehearsal and timings.
- Recording techniques: microphone proximity, clarity, levels.
- Logging sound sheets relating to scenes and takes, out-takes.

B3 Recording titles and credits

- Adherence to codes and conventions of the genre:
 - titles
 - credits.
- Logging and filing: file names, labelling.

Learning aim C: Create a fictional radio programme, complying with the codes and conventions of a fictional radio genre

C1 Post-production techniques

- Edit and mix soundtracks to a specified timing and script:
 - dialogue
 - music
 - sound effects
 - silence.
- Adjust levels:
 - upload to separate tracks/channels of appropriate computer-based software
 - adjust recorded soundtracks to achieve a finished programme
 - normalise finished programme
 - export to a suitable file format, e.g. BWAV broadcast format.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Understand the codes and conventions of fictional radio programme genres		A.D1 Analyse codes and conventions, genres and audiences of different fictional speech radio programmes using detailed examples.
<p>A.P1 Explain the different genres of fictional speech radio programmes.</p> <p>A.P2 Explain the codes and conventions of a fictional radio programme with reference to its audiences.</p>	<p>A.M1 Compare the codes and conventions of different genres of fictional radio programmes.</p>	
Learning aim B: Produce material in preparation for the production of a fictional radio programme of a recognised genre		B.D2 Consistently demonstrate organised, professional working practices when working with voice actors to record dialogue.
<p>B.P3 Source pre-recorded music, ambient sounds and sound effects for use in making a specific fictional radio programme.</p> <p>B.P4 Record clear dialogue appropriate for use in the production of a specific fictional radio programme.</p>	<p>B.M2 Source and log with reference to copyright and permissions, relevant pre-recorded music, spot effects and ambient background sounds for a specific fictional radio programme.</p> <p>B.M3 Record and log accurately clear dialogue, titles and credits for use in a specific fictional radio programme and genre.</p>	
Learning aim C: Create a fictional radio programme, complying with the codes and conventions of a fictional radio genre		C.D3 Produce a radio programme applying post-production techniques confidently that demonstrates the creative use of codes and conventions of a fictional radio genre, including titles and credits. .
<p>C.P5 Produce a radio programme that demonstrates a basic use of the codes and conventions of a fictional radio genre.</p> <p>C.P6 Apply post-production techniques appropriately to pre-recorded dialogue.</p>	<p>C.M4 Produce a radio programme that demonstrates effective use of codes and conventions of a fictional radio genre, including titles.</p> <p>C.M5 Apply post-production techniques competently to a radio production, including pre-recorded dialogue and effects.</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
- radio scripts (sourced or produced)
- PC or MAC computers
- open source or proprietary software
- suitable vocal microphones
- portable sound recorders.

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will analyse the use of the four radio codes that pertain to all radio output and specifically for radio drama and other forms of fiction. There will be evidence that learners have listened to a range of radio fiction genres, including one-off plays, serials, series and dramatised programmes and learners will be able to determine their respective audiences. Learners will deconstruct programmes with respect to the conventions used across the various genres. For example, they may indicate that unlike in a factual programme where there is a narrator or presenter who moves the story along, in a radio drama there is usually no narrator and the expository dialogue fulfils this function. They may, for example, explain that there are plays where the thoughts of the leading characters are voiced as non-diegetic sound indicating that the character is thinking, not speaking.

Learners will elaborate on the use of the four codes: dialogue, sound effects, music and the vital use of silence to punctuate the play. For example, they may write, 'Silence is probably the most important radio code because in fiction, radio programmes, unlike in factual programmes, use it to punctuate the piece. In visual terms it is equivalent to 'fade to black' in film/TV, which signifies a change of scene or passage of time.'

For merit standard, learners will make comparisons between genres and the use of the four radio codes and conventions as well as the manner in which they communicate meaning to the audience. The work will be linked, for example learners may write, 'The Archers is a BBC Radio 4 serial or radio 'soap'. This contrasts in terms of conventions with the one-off radio drama. However, the audience for both programmes tends to be middle-aged, middle class and mainly female, and both use radio codes of dialogue to help the narrative by having the characters explain what is happening in the scene. The difference is in terms of conventions...'

For pass standard, learners will produce two distinct pieces of work, one that explains radio genres and one that explains the four radio codes of speech, sound, music and silence, including how they are used. There will not be significant cohesion in linking codes with conventions. The first piece of work will explain the main characteristics of the genres and how they differ but there will be little understanding of how the codes are used specifically across different fiction genres. Learners may write simplistically about codes and conventions, for example, 'The radio codes are speech (the dialogue of the actors), music (to help with suspense), sound effects (like shutting doors and gunfire), and silence (at the end).'

They may give an explanation of a range of named programmes but overall the work will be superficial.

Learning aim B

For distinction standard, learners will, in addition to fulfilling the criteria for merit standard, demonstrate a professional and organised approach when working with others. This will be demonstrated through the management of the logistics of organising a recording which may include booking the room and correct equipment, doing checks and managing their relationship with the voice actors to get the desired result. Decisiveness, resourcefulness, punctuality and teamwork may be among the qualities deemed 'professional'.

For merit standard, learners will have a clear idea of the genre of the fiction piece being produced and will research effective music and sound effects from recognised sources, showing awareness of ownership, copyright and permissions. When recording the dialogue and title credit sequences, the voice actor will be selected with some recognition of the relevance of their speaking voice to the recorded drama. The recording will be clear and will have few errors. Record levels will be close to optimum and there will be few, if any, extraneous noises on the recording. The recordings should be saved as fully uncompressed audio files WAV (PC) or AIFF (MAC) and not MP3.

For pass standard, learners will access pre-recorded sound effects from a recognised sound effects library or school collection, having first identified the genre of programme. They will find suitable music from a production music library or a school music collection. The selection of music may not be discerning and there will be little regard for copyright or permissions.

Learners at this level will record the dialogue, title and credits in a single sitting and with few takes. The recording will be of slightly lower quality with occasional dips or highs in the record level and there may be unwanted background sounds. The location may render the recording 'live' with a presence of unwanted reverberation, (unless intentional for the location of the piece). The recordings will be saved as fully uncompressed audio files WAV (PC) or AIFF (MAC) and not MP3.

Learning aim C

For distinction standard, learners will import dialogue, sound effects and music to respective tracks, convert files appropriately and mix using multi-track mixing software. They will show confidence in the use of equipment and the processes for mixing all four types of sound together, working independently and with a solid understanding of how they want the final product to sound. The finished product will include titles and credits and will not only conform to the conventions of the identified genre but will be creative in its use of the individual codes (dialogue, sound effects, music and silence). At this level, learners will have no errors in the finished recording and the piece will be totally fit for purpose.

For merit standard, learners will import dialogue and sound effects to respective tracks, convert files appropriately and mix using multi-track mixing software. The mix of dialogue, effects and silence will be satisfactory in terms of levels and clarity, though there may be some inconsistencies. The mix will be effective in indicating the codes and conventions of the genre.

For pass standard, learners will import dialogue appropriately but may not designate respective tracks that allow for effective mixing. The audio content will be arranged along the timeline appropriately although the relative levels of speech may not be accurate when mixed. The final mixed piece will be simplistic in terms of a wider soundscape (dialogue only) 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 19: Scriptwriting
- Unit 22: Interviewing Techniques
- Unit 25: Sound Recording
- Unit 38: Sound Mixing.

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 and interview opportunities
- work experience.

Unit 12: Website Production

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will be introduced to the fundamental technologies, principles and practices that underpin contemporary website production.

Unit introduction

Website production is a dynamic and constantly evolving environment. Creating a successful website involves designing imaginative web pages that combine engaging content, functionality and effective design to enhance the user's experience.

In this unit, you will be introduced to a web production life cycle that involves learning how to manipulate common codes and conventions to produce a website that meets a specific purpose and appeals to the intended user. Your web pages will require appropriate content, such as text, images and audio-visual content to engage the user, and you will learn how to prepare a variety of assets and position them on your web pages. The effectiveness of your website will be enhanced through the addition of interactivity and you must regularly test your website in order to ensure appropriate functionality, accessibility and user experience.

With more and more of the world's business being conducted online, there is a growing demand for students with the skills, knowledge and understanding required to design and develop contemporary websites. This unit will provide an excellent foundation if you wish to pursue a career in the web and digital media industry.

Learning aims

In this unit you will:

- A** Understand the codes and conventions of website production
- B** Prepare materials for website production
- C** Produce a website for a specific purpose and audience.

Summary of unit

Learning aim	Key content areas	Recommended assessment approach
A Understand the codes and conventions of website production	A1 Audience and purpose A2 Common components of a web page A3 Accessibility features A4 Interactive content	An interactive report, e.g. blog, e-portfolio or ebook, with comparative analysis of how different websites incorporate common codes and conventions, interactivity and accessibility for a specific purpose and audience.
B Prepare materials for website production	B1 Sourcing assets B2 Selecting assets B3 Preparing assets for inclusion in a website	A log of assets from primary and secondary sources. A record of the process of preparing assets, e.g. annotated screenshots, screen recordings, or production logs of how text, images and audio-visual content was prepared.
C Produce a website for a specific purpose and audience	C1 Structure and organisation C2 Creating a page layout C3 Inserting and positioning assets C4 Navigation C5 Interactivity C6 Testing in different web browsers	A website produced for a specific purpose and audience. A record of the development of the website, e.g. annotated screenshots, screen recordings, audio/video recordings, and production log. A test log to assess the functionality, accessibility and usability of the website.

Content

Learning aim A: Understand the codes and conventions of website production

A1 Audience and purpose

- Websites are designed to serve a specific purpose:
 - education
 - information
 - entertainment
 - personal
 - e-commerce.
- The relationship between audience and purpose:
 - defining the target audience
 - understanding the requirements of the user
 - user experience and expectation
 - brand identity.
- The role of advertising in website production.

A2 Common components of a web page

- Header – to identify and visually unify all the pages in a site.
- Navigation – to move between pages.
- Body/content – to contain everything to be displayed inside the main browser window.
- Footer – to hold key information and a site map.
- Background – to complement the content of the page.

A3 Accessibility features

- High contrast colours.
- Scalable text.
- Appropriate alternative text.
- Use of assistive technology – screen readers, text-only browsers, screen magnifiers.
- Use of language.

A4 Interactive content

- Interactive features – search options, forms, shopping carts, image galleries.
- Dynamic content that updates automatically – integrating with social networks, maps.

Learning aim B: Prepare materials for website production

B1 Sourcing assets

- Creating graphics – vector shapes, bitmap images, buttons, icons.
- Primary sources – writing copy, taking photographs, recording multimedia content.
- Secondary sources:
 - libraries, stock sites, other people
 - copyright permissions
 - clearances – public domain, creative commons licences.

B2 Selecting assets

- Log all assets – name, size, file format, permissions.
- Select assets for a specific audience and purpose.

B3 Preparing assets for inclusion in a website

- Text:
 - headings and subheadings
 - link to related content
 - editing and proofreading.
- Images, graphics and illustrations:
 - image manipulation – simple image adjustments, filters, transparencies
 - re-sizing images – retaining proportions, cropping
 - setting image resolution
 - process of image optimisation
 - file formats – GIF, JPEG, PNG, SVG.
- Audio-visual material:
 - basic editing techniques – adding titles, transitions, cropping
 - compressing audio visual assets
 - file formats – MP4, MOV, ogg, AVI, MP3, WAV.

Learning aim C: Produce a website for a specific purpose and audience

C1 Structure and organisation

File management:

- root folder structure
- file name conventions.

C2 Creating a page layout

- Page size and resolution.
- Search Engine Optimisation (SEO) – metadata.
- Links to external files – CSS, JavaScript.
- Page layout:
 - page structure – templates, grids, frameworks, tables
 - compositional techniques
 - consistency between pages.

C3 Inserting and positioning assets

- Images – retaining proportions, alignment.
- Text – headings and paragraphs, emphasis, alignment, typography.
- Audio and moving image content.
- Audio and moving image content from a hosted service.
- Embedding audio and moving image content on the page – manipulating attributes.

C4 Navigation

- Links.
- Internal links between pages – navigation bar, dropdown menus, tabbed navigation, page anchors.
- Adding links to images and text.
- External hyperlinks to other websites.
- Email links.
- Absolute and relative URLs.
- Image sprites/rollovers.
- Using icons.
- Ease of use.
- Accessibility.

C5 Interactivity

- Forms and form validation.
- Filter, search and sort.
- Content panels, e.g. image slideshows, galleries, accordions.
- JavaScript libraries and frameworks.

C6 Testing in different web browsers

- Functionality.
- Page content displays as intended.
- Working links.
- Accessibility – use of high contrast colours, alt tags, scalable text.
- The World Wide Web Consortium (W3C®) code validation.
- User experience.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Understand the codes and conventions of website production		A.D1 Evaluate the effectiveness of how websites that have been designed for different purposes combine common codes, conventions and interactive features to appeal to their intended audiences.
<p>A.P1 Explain how websites use common codes and conventions for a specific audience and purpose.</p> <p>A.P2 Compare the effectiveness of the interactive features of two websites that have the same purpose.</p>	<p>A.M1 Analyse how websites use common codes and conventions for a specific audience and purpose, through detailed examples.</p> <p>A.M2 Analyse the effectiveness of the interactive features within different websites.</p>	
Learning aim B: Prepare materials for website production		B.D2 Justify final asset choice and preparation techniques applied in terms of purpose and audience.
<p>B.P3 Identify assets that are appropriate for specific purpose and audience.</p> <p>B.P4 Demonstrate asset preparation techniques appropriately to text and images.</p>	<p>B.M3 Identify and log assets for a specific purpose for an appropriate audience.</p> <p>B.M4 Demonstrate asset preparation techniques effectively to text, images and audio visual material.</p>	
Learning aim C: Produce a website for a specific purpose and audience		C.D3 Produce a functional website with integrated creative content and layout appropriate for audience and purpose that enhances user experience.
<p>C.P5 Develop structured web pages with content appropriate for audience and purpose.</p> <p>C.P6 Create a functional website with a consistent page layout.</p>	<p>C.M5 Develop effective structured web pages with interactive content appropriate for audience and purpose.</p> <p>C.M6 Create a functional website with a coherent layout that provides an appropriate user experience for a specific audience and purpose.</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.M2, A.D1)

Learning aim: B (B.P3, B.P4, B.M3, B.M4, B.D2)

Learning aim: C (C.P5, C.P6, C.M5, C.M6, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- image manipulation software
- web design software
- web browsers.

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will select websites that serve different purposes and audiences. They will evaluate how effectively the sites adopt or reject common codes and conventions, including accessibility techniques and interactive features.

For merit standard, learners will select websites that serve different purposes and audiences, analysing how the page components have been designed to meet a particular purpose and appeal to a specific audience. Learners will analyse how these websites have been designed to be accessible to the widest possible audience.

Learners will also analyse how effective the interactive features are in different websites serving different purposes.

For pass standard, learners will include a clear explanation of the purpose and intended audience for different websites. Learners will explain how the page components of different web pages have been designed to serve a specific purpose and appeal to a specific audience, including an explanation of how the web pages have been designed to be accessible to the widest possible audience.

Learners will select web pages with suitable interaction to enable them to compare the effectiveness of different interactive features, such as audio playlists, social networking feeds and shopping carts, in two different websites that serve the same purpose.

Learning aim B

For distinction standard, learners will source and prepare assets to be included in a website for a specific purpose and audience (which learners will produce in learning aim C). The sourced text, images and audio visual assets will be appropriate for the specified audience and purpose and will be prepared using appropriate techniques; both the choice of assets and chosen preparation techniques must be justified in relation to audience and purpose.

Learners must apply preparation techniques appropriately to text, images and audio visual material. Audio visual material will be compressed for inclusion in a web page; the file formats selected will be fit for purpose.

For merit standard, learners will source and prepare assets to be included in a website for a specific purpose and audience (which learners will produce in learning aim C). The material that learners source can be from primary and/or secondary sources but it will be appropriate for the specified audience and purpose and be logged appropriately, including an explanation of the clearances required for any material from secondary sources.

For pass standard, learners will source and prepare assets to be included in a website for a specific purpose and audience (which learners will produce in learning aim C). Learners may gather material from primary and/or secondary sources but the material must be appropriate for the specified audience and purpose. They must apply preparation techniques appropriately to their chosen text and images. Text must be prepared to fulfil its purpose, for example relevant, concise and separated into sections with suitable headings and subheadings. Learners must also resize images in proportion, optimise images and select file formats that are fit for purpose.

Learning aim C

For distinction standard, learners will produce a working website that integrates creative multimedia for the specified audience and purpose. The website will have a consistent layout that enhances the experience for the user, for example complex page structure with appropriate use of compositional techniques, layout and design.

Learners will also produce a site that functions as intended, for example internal and external hyperlinks, all content displayed as intended with appropriate accessibility features.

For merit standard, learners will produce structured web pages with interactive content appropriate for audience and purpose, for example image galleries, video player, contact form, clock. All of the pages in the site must have a coherent layout that enhances the user experience for a specific audience and purpose, for example the combination of text and images, creation of a visual hierarchy, use of white space and use of high contrast colours.

Learners will also produce a site that functions as intended, for example adding form validation to a web form or controls to video or audio assets.

For pass standard, learners will produce structured web pages, for example web pages set to an appropriate size and resolution, external files linked appropriately and the page structured to hold text and images, all appropriate for audience and purpose. All of the pages within the site must have a consistent layout, for example header, navigation, structure of the page and house style.

Links to other units

This unit links to:

- Unit 3: Digital Media Skills
- Unit 4: Pre Production Portfolio
- Unit 31: Coding for Web Based Media.

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.

Unit 13: Digital Games Production

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will understand game genres and the principles of game design. Learners will design and make a digital game.

Unit introduction

Good design is at the heart of all successful games. Good gameplay design is what makes us want to play, along with good coding and good graphics that make the vision a reality and make it look appealing.

You will learn about the main features of different types of games and the key elements you need to think about when designing them. You will decide what type of game you want to make and gather the graphics, sounds and other assets to make it. You will create a level design for your game and create it in a game engine, focusing on how your game is designed rather than the graphics or coding.

This unit will give you some of the key skills needed to be a game designer, these skills will also be helpful in a number of other roles. The work you produce can form part of your portfolio for progression to employment or higher education.

Learning aims

In this unit you will:

- A** Understand game genres and design considerations
- B** Design a digital game using sourced assets
- C** Produce and check a digital game in a specific genre.

Summary of unit

Learning aim	Key content areas	Recommended assessment approach
A Understand game genres and design considerations	A1 Core game genres A2 Gameplay design	Guide for an industry website.
B Design a digital game using sourced assets	B1 Level design B2 Source and prepare assets	Annotated level design with supporting detail. All assets to be used in the game with a log of sources, permissions and justification, written or spoken, of decisions made.
C Produce and check a digital game in a specific genre	C1 Build a digital game C2 Check the digital game	Digital game in the authoring software. Written or recorded documentation of the checking of the game.

Content

Learning aim A: Understand game genres and design considerations

A1 Core game genres

- Genres of video games.
- Graphical theme in video games.
- Game genre features.
- Role-playing game (RPG):
 - selection and development of character skills, attributes and abilities
 - item selection and inventory management
 - quest/mission choices
 - experience points and levelling up.
- Strategy:
 - harvesting resources
 - selecting units to build
 - strategic and tactical deployment of units
 - adversarial context with objective of defeating real or artificial intelligence opponent
 - real time or turn-based.
- Sports:
 - competition against real or artificial intelligence opponent
 - performance challenges
 - based on a real or fantasy competitive sport.
- Adventure:
 - exploration of the game world
 - narrative driven
 - puzzle elements
 - item selection and inventory management.
- Action:
 - requires quick reflexes
 - requires accurate hand-eye coordination
 - requires accurate timing.
- Simulation:
 - simulation of specific real activity, e.g. flying planes
 - ranges from attempted realism to simple entertainment
 - development of entities, e.g. cities, animals
 - management of entities and resources.
- Puzzle:
 - problem solving as primary activity
 - physics-based puzzles
 - logic-based puzzles
 - matching puzzles
 - shape manipulation puzzles
 - word-based puzzles.
- Hybrid games:
 - combination of two or more genres, e.g. action adventure.

A2 Gameplay design

- Key elements of gameplay design:
 - core gameplay mechanics, e.g. jump height
 - goals, challenges and rewards
 - progression
 - balance and flow
 - fair and unfair player punishment
 - secrets and Easter eggs
 - replay value
 - target audience, key demographics.
- Designing for emergent gameplay:
 - encouraging unforeseen solutions through gameplay content
 - non-linear gameplay
 - sandbox modes.

Learning aim B: Design a digital game using sourced assets

B1 Level design

- Selection of genre, purpose and audience.
- Core gameplay mechanics.
- Placement of gameplay elements.
- User interface.
- Scale plans.
- Design of goals, challenges and rewards to fit with chosen genre and audience.
- Design progression to fit with chosen genre and audience, e.g. progressive difficulty.

B2 Source and prepare assets

- Sourcing assets:
 - primary: self-created
 - secondary: library assets, online
 - log of assets
 - copyright holder
 - permissions.
- Selection of assets:
 - suitability for audience and purpose
 - graphics
 - animation
 - sound
 - font
 - other, e.g. particle systems.
- Factors affecting asset choices:
 - file type
 - file size
 - size of graphics
 - aesthetics
 - availability, e.g. copyright.
- File management:
 - file formats
 - folder structure
 - file name conventions.

- Modification of assets:
 - resolution
 - size
 - file type.

Learning aim C: Produce and check a digital game in a specific genre

C1 Build a digital game

- Assets:
 - importing into engine
 - import settings, e.g. compression
 - naming conventions.
- Initial set-up, e.g. room size.
- Set-up graphics, e.g. texturing.
- Set-up animation.
- Layout to fit with chosen genre.
- Construction of goals, challenges and rewards to fit with chosen genre and audience.
- Construction of difficulty and progression to fit with chosen genre and audience.

C2 Check the digital game

- Functionality.
- Rules: goals, challenges and rewards.
- Progression.
- Balance and flow.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Understand game genres and design considerations		A.D1 Evaluate examples of different game genres and their gameplay design in relation to their target audience.
A.P1 Explain the features of core game genres. A.P2 Explain features of gameplay design.	A.M1 Analyse different game genres and their gameplay design.	
Learning aim B: Design a digital game using sourced assets		B.D2 Develop a comprehensive level design for a digital game with justification of the assets chosen.
B.P3 Source assets for a digital game that are appropriate for the genre and design. B.P4 Develop a level design for a digital game, appropriate for audience and genre.	B.M2 Source and accurately log assets and permissions for a digital game. B.M3 Develop a detailed level design for a digital game, appropriate for audience and genre.	
Learning aim C: Produce and check a digital game in a specific genre		C.D3 Create a digital game in a specific genre, justifying the level of challenge for the target audience.
C.P5 Create a digital game that demonstrates the features of the chosen genre. C.P6 Explain how the functionality of the digital game has been checked.	C.M4 Create a digital game in which the genre features have been effectively used to target the audience. C.M5 Assess the strengths and weaknesses of the finished digital game.	

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:

- an appropriate game engine
- software to allow for any necessary modification of assets, which may include graphics software, 3D-modelling software and sound-editing software.

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will evaluate examples of the different genres, showing how their gameplay is targeted at the audience. Evaluation means that learners will consider the strengths and weaknesses of the individual games and come to a reasoned conclusion of their overall efficacy. Learners will consider more than one example from each genre and compare them when reaching their conclusion. Each example will consider several elements of gameplay design. All elements of gameplay design and emergent gameplay will be evaluated in the work as a whole.

For merit standard, learners will analyse examples of the different genres and their gameplay. Learners will explain how the genres have been implemented in the different examples and will generally look at a single typical example from each genre. Each example will consider several elements of gameplay design. All elements of gameplay design and emergent gameplay will be analysed in the work as a whole.

For pass standard, learners will explain how game genre is defined by gameplay mechanics as well as what makes a game fit each genre. Their explanation will be without examples, or with general or brief examples that do not consider the details of individual games. Hybridity may be poorly understood or absent. Learners will, however, demonstrate their understanding of the seven listed genres to be considered for a pass. When explaining gameplay, learners will explain emergent gameplay and at least five of the key elements of design but there will be no or brief examples. Gameplay will be loosely related to genre or may be dealt with as a separate topic.

Learning aim B

For distinction standard, learners will create a comprehensive level design for a digital game. The plan will be precisely to scale with comprehensive information about interface and gameplay. Where features are already defined by the engine and game type, learners will still be aware of what they are and how they might exploit them. Where the gameplay mechanic is relatively simple, as in some puzzle games, for example, then the comprehensive approach will be shown through the range and variety of levels. In other cases, it will be a single design, which will be comprehensive, for example a death match level will show scrupulous attention to scale and placement of pickups. Assets will be carefully chosen and logged with the same attention to permissions as merit work, but distinction work will also justify the decisions made in terms of the unit content and justify any decisions to modify assets.

For merit standard, learners will create a detailed level design for a digital game. The plan will be broadly to scale with detailed information about interface and gameplay. Where the gameplay mechanic is relatively simple as in some puzzle games, for example, then the design will be detailed with some variety of levels. In other cases it will be a single design, which will be detailed, for example a death match level will show some care in the use of scale and placement of pickups. Learners will source assets for their digital game and log the sources and permissions for each one. Particular care will be given to permissions so if, for example, an online asset is made available under the Creative Commons Attribution 3.0 licence, this will be made clear, along with the name that has to be cited in the game and the URL from which the asset was sourced. The assets themselves will be organised into a clear folder system with appropriate names.

For pass standard, learners will create a level design for a digital game. The minimum acceptable evidence for a pass is a plan of the game with information about user interface such as score and information about gameplay such as goals. The plan may not be to scale, and may not be detailed, but it will be clear what the player has to do and the design will be appropriate for the chosen genre. Learners will source assets for their digital game, which will be appropriate to the genre of the game and design.

Learning aim C

For distinction standard, learners will create a digital game that shows creativity in targeting the chosen audience. Learners will display some imagination, whatever genre and mechanic they have been working with, whether it is a creative approach to a simple platform mechanic or an inventive approach to quest design within an RPG framework. Learners will check their game and will analyse all aspects, reaching a conclusion about the game's overall effectiveness in relation to its target audience.

For merit standard, learners will create a digital game in which the genre features have been used effectively to target the chosen audience. It will be interesting to play and engaging for its target audience. Learners will check their game and will assess its strengths and weaknesses; they will consider its detail and not just its functionality.

For pass standard, learners will create a digital game that shows the features of the chosen genre. It may be formulaic and unimaginative but it will be appropriate. Learners will explain how they have checked the game for functionality and will not consider in any detail the strengths and weaknesses of what they have done.

Links to other units

This unit links to:

- Unit 3: Digital Media Skills
- Unit 18: Storyboarding for Digital Media
- Unit 34: Game Engine Scripting
- Unit 42: Games Testing.

Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities to do so. There is no specific guidance related to this unit.

Unit 14: Digital Magazine Production

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will explore codes and conventions of different magazine genres and platforms. They will select and prepare content, and create layouts for a specific genre of magazine.

Unit introduction

Magazines are prepared and produced digitally across a wide range of genres. They often combine content from a diverse range of global contributors, and are increasingly available for both print and digital distribution platforms.

In this unit, you will learn about the codes and conventions that magazine producers use to communicate with their target audience, and how they generate, select and prepare materials to produce a completed magazine cover and double-page spread.

The skills you will develop in this unit can be applied to both print and digital magazines across a wide range of genres. The layouts you produce for this unit can form part of a portfolio of work for progression to employment or higher education.

Learning aims

In this unit you will:

- A** Understand the considerations, codes and conventions of a specific genre of magazine for print and digital platforms
- B** Develop materials for magazine production
- C** Produce magazine layouts in the codes and conventions of a genre.

Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<p>A Understand the considerations, codes and conventions of a specific genre of magazine for print and digital platforms</p>	<p>A1 Magazine genres A2 Codes and conventions A3 Platform considerations</p>	<p>A report in the form of a blog or presentation of annotated examples, evaluating the impact of the codes and conventions of magazine design and layout for a specific genre of magazine in appealing to the target audience and fulfilling the magazine purpose across print and digital platforms.</p>
<p>B Develop materials for magazine production</p>	<p>B1 Source, log and generate appropriate content B2 Preparing content in appropriate formats</p>	<p>Pre-production materials for a magazine, including an analysis of the content and technical requirements for a specific genre and platform and an annotated log showing all creative and technical decisions relating to how all materials have been generated, selected and prepared.</p>
<p>C Produce magazine layouts in the codes and conventions of a genre</p>	<p>C1 Magazine production stages C2 Creating magazine layouts</p>	<p>Finished layouts for a magazine cover and double-page spread for a magazine of a specific genre, accompanied by a log of design and production stages. This may be presented in the form of a production log, blog or an annotated visual record; it must show experimentation with codes and conventions within trial layouts, and justification of final design and production decisions. It will include a review of the suitability of the product for a specific target audience.</p>

Content

Learning aim A: Understand the considerations, codes and conventions of a specific genre of magazine for print and digital platforms

A1 Magazine genres

- Purposes of different magazine genres:
 - entertain
 - inform
 - promote
 - advertise associated products
 - appeal to target audience
 - gain market share.
- The relationship between purpose and target audiences of magazines within a specific genre.
 - Defining the demographics for magazines within a specific genre:
 - age
 - gender
 - psychographics
 - other demographic considerations.
 - Defining appropriate content to appeal to the target audience:
 - journalistic
 - lifestyle
 - celebrity ‘gossip’
 - informative
 - interviews
 - editorials
 - humorous
 - reviews
 - competitions.

A2 Codes and conventions

- Codes and conventions of magazine covers:
 - masthead (title)
 - sell-lines/coverlines
 - strapline, tagline or slogan
 - price and bar code
 - cover model or celebrity photo.
- Codes and conventions of page layout:
 - headings
 - columns
 - composition, including grid structure, balance and use of white space
 - page numbering and folios
 - how design elements, including colour, typography and layout, are used to engage the target audience within a specific magazine genre
 - how content is combined to create meaning within a specific magazine genre.

A3 Platform considerations

- Cost considerations of print- and digital-based magazines.
- Distribution channels of print- and digital-based magazines.
- Opportunities and limitations of print- and digital-based magazines to address target audiences.
- Technical requirements for print- and digital-based magazines.

Learning aim B: Develop materials for magazine production

B1 Source, log and generate appropriate content

- Selection of content, including text, photography, illustration, graphics, video, audio and interactive elements, as appropriate.
- Generating primary content, including text, photography, illustration, graphics, video, audio and interactive elements, as appropriate.
- Source secondary text and visual materials with consideration of copyright and permissions for use.
- Aesthetic and technical qualities of visual content.
- Selecting appropriate content types for genre, audience and purpose:
 - journalistic
 - lifestyle
 - celebrity gossip
 - informative
 - interviews
 - editorials
 - humorous
 - reviews
 - competitions.

B2 Preparing content in appropriate formats

- Analysis of technical requirements of final product and the platforms on which it will be published.
- Preparation of text materials in a suitable format, including:
 - writing copy
 - selection and editing of copy
 - consideration of modes of address and appropriateness of language
 - checking and correcting (facts, accuracy, balance)
 - copy-editing for spelling, grammar and clarity.
- Preparation of visual materials in a suitable format for the intended platform, including:
 - importing
 - cropping, scaling, image correction
 - consideration of file format, file size, image quality.

Learning aim C: Produce magazine layouts in the codes and conventions of a genre

C1 Magazine production stages

- Ideas development and initial planning.
- Producing trial layouts.
- Reviewing and selecting final design.
- Producing final layouts.
- Reviewing final layouts prior to publishing:
 - readability
 - resolution
 - appropriateness to target audience
 - testing media rich content (digital platforms).
- Publishing product for specified platform:
 - publishing to digital platform
 - printing with trim marks (print platform).

C2 Creating magazine layouts

- Differing design considerations for cover and spreads.
- Content placement, composition, balance and white space.
- Typography.
- Layout conventions.
- Use of margins or bleed.
- Use of colour.
- Decorative elements.
- Aesthetic qualities.
- Shortening or expanding copy to fit.
- Potential for use of media rich content (video, audio and interactive elements) for digital magazines.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Understand the considerations, codes and conventions of a specific genre of magazine for print and digital platforms		A.D1 Evaluate the effectiveness of codes and conventions used within magazines for a specific genre in appealing to the target audience and fulfilling the magazine's purpose across print and digital platforms.
A.P1 Explain the purpose, target audience, codes and conventions of design and layout for a specific genre of magazine. A.P2 Explain the technical considerations of magazine production for print and digital distribution channels.	A.M1 Analyse how codes and conventions of design and layout are used to appeal to the target audience for a specific genre of magazine. A.M2 Analyse the opportunities and limitations of print and digital magazine production platforms in addressing audiences.	
Learning aim B: Develop materials for magazine production		B.D2 Prepare creative primary and secondary content relevant to a specific magazine genre, target audience and platform.
B.P3 Source appropriate secondary content for a magazine for a specific genre, audience and purpose. B.P4 Generate appropriate primary content for a magazine for a specific genre, audience and purpose. B.P5 Prepare materials appropriately for a magazine for a specific genre, audience and purpose.	B.M3 Source and log accurately effective content for a magazine for a specific genre, audience and purpose. B.M4 Generate effective primary content for a magazine of a specific genre, audience and purpose.	
Learning aim C: Produce magazine layouts in the codes and conventions of a genre.		C.D3 Evaluate the stages of magazine production, and the use of codes and conventions, to target a specific audience, genre and platform.
C.P6 Create layouts for a cover and double-page spread using appropriate codes and conventions of a specific genre and magazine platform. C.P7 Manage the stages of magazine production appropriately for a specific genre and platform.	C.M5 Create a cover and double-page spread for a specific genre and magazine platform, using effective codes and conventions to target a specific audience and managing the stages of magazine production effectively.	

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.M2, A.D1)

Learning aim: B (B.P3, B.P4, B.P5, B.M3, B.M4, B.D2)

Learning aim: C (C.P6, C.P7, C.M5, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- a range of magazines relating to different genres and target audiences
- computers and appropriate magazine design software for print or digital platforms which may also include drawing, painting, image manipulation, video and audio editing software
- the internet
- digital still cameras
- scanners
- digital drawing tablet
- traditional drawing and painting materials.

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will select different magazines from a specified genre across both print and digital platforms, providing a detailed analysis of the target audience(s) for the selected magazines. They will evaluate the effectiveness of the selected magazines relating to different types of content, for example the use of editorials and reviews, the design and layout decisions, and the reasons for using them.

For example, when evaluating teen magazines, learners may discuss the effectiveness of an interview with a pop star who broke into the industry and now does charity work to try to give something back to society, thereby encouraging young people to aspire to be successful in their dream career and setting a positive role model. Learners could discuss how the video of the interview on the digital platform is more effective for a teen audience than the transcription in the print version, as the target audience is familiar with digital platforms and can access it on a variety of devices from anywhere – rather than having to travel to obtain a physical print copy or wait to receive a postal subscription.

Learners will evaluate how effective the use of codes and conventions of design and layouts are in supporting the content, and will go beyond obvious observations. For example, learners may comment that in the print version, the interview spans two columns in a larger typeface than other text on the page to make it stand out, and uses large attention-grabbing quotes alongside it to intrigue readers and encourage them to read the interview. Learners will relate the purposes of content in the same magazine. For example, they may observe that the opposite page of the spread contains an advertisement for a festival where the celebrity is appearing, which is mentioned in the interview, so the interview and advertisement enhance each other to promote the celebrity and the festival.

For merit standard, learners will provide an analysis of the target audience for a specific genre of magazine. They will analyse how codes and conventions of design and layout are used to appeal to that target audience, examples used to illustrate this are likely to be more obvious examples of the use of codes and conventions.

For example, learners may observe that a large picture of the celebrity, accompanied by the name in a large, brightly coloured font on the cover, draws attention to the interview content and encourages fans to purchase the magazine.

Learners will use examples to analyse the different opportunities and limitations regarding different platforms, for example a video of the interview can be shown on a digital platform, which is cheaper to distribute for the magazine producer, but which requires users to subscribe. However, at merit standard learners need not make qualitative judgements on the effectiveness, or otherwise, of the examples they use.

For pass standard, learners will explain the purpose and target audience for a specific genre of magazine. However, they may not go beyond the obvious. For example, learners may observe that the main purpose of the magazine is to entertain an audience of teenage female music fans. They will explain the use of most of the main codes and conventions of design and layout but may not relate them to specific examples or, where they do so, the examples may not illustrate why the codes and conventions have been used.

Learners will explain the differences between print and digital platforms, including the different types of content that can be used and the main distribution advantages of each, but they may be lacking illustrative examples.

Learning aim B

For distinction standard, learners will document clearly how they have considered different types of content and assessed them for their suitability to the genre, target audience and platform, before making a final selection of a cover and double-page spread; the purpose of the selection will be clear.

Content choices will be appropriate and will aim to go beyond the conventional, rather than copy existing formats. Different elements of content are likely to support and enhance each other.

When generating content, learners should generate alternatives to select from, for example take a number of alternative photographs from which the cover shot might be selected. The selection process will be clear and relate to the shot content and to the aesthetic and technical qualities of the shot. Where secondary sources are used for content, the selection process must be thorough and use methods that would be appropriate in a professional context, for example comparing potential cover images available from photo libraries to determine which would be most suitable.

Copy should be generated by learners rather than simply copied and pasted from secondary sources, however secondary sources may be used to inform content, for example transcriptions of video interviews. Where used, the original sources will be cited. All text will be edited, prepared and proofread to ensure it is accurate in respect of spelling and grammar. All images must be prepared in a format, file size and quality fully appropriate to the specified platform.

For merit standard, learners will select content relating to a cover and double-page spread appropriate to the genre, target audience and platform.

The content selection process will be less rigorous than that demonstrated by distinction learners, for example learners may have taken two alternative cover photographs and chosen appropriately but the reasons for the selection will be less detailed. For example, they may state that the use of a shot of teenagers skateboarding is appropriate to the target audience but there will be less consideration given to the aesthetic and technical qualities of the shot, such as appropriateness of lighting. Selected content will be free from obvious technical flaws.

All text will be edited, prepared and proofread to ensure it is accurate in respect of spelling, although minor issues, for example incorrect use of apostrophes, may be evident. Images must be prepared in a format, file size and quality appropriate to the specified platform and while there may be minor flaws, for example some images for the print version may have been increased in size from smaller originals so they are not in full print definition, they will still be suitable for use, i.e. not pixelated or distorted.

For pass standard, learners will select content appropriate to the target audience, using a clear selection process.

Learner-generated content may be basic, for example a teen magazine may use photographs of learners' friends taken on a mobile phone. The content may be derivative and drawn from existing sources but the use of such content will not be copied directly, and the original source will always be cited. For example, learners may use images from an existing fashion magazine and select one that they will combine with text for use on their cover design.

All text must be edited, prepared and proofread to ensure it is accurate but some minor spelling or grammar issues, for example incorrect use of there/their, may be evident. Images must be prepared in a format, file size and quality generally appropriate to the specified platform. While there may be flaws, for example images from mobile phones used on the cover, or images from the web increased in size in the double-page spread, causing some pixelation, it will not be to the extent that the image becomes unrecognisable or clearly unfit for purpose.

Learning aim C

For distinction standard, learners will produce a cover and double-page spread for a specific magazine genre and platform, using codes and conventions of layout and design to clearly appeal to a specific target audience. The accompanying documentation will provide an explanation of the processes used, including how they have reviewed and prioritised management of the stages of magazine production processes and addressed any contingencies. They will justify the aesthetic, technical and production decisions taken and evaluate how the resulting product successfully appeals to the target audience.

For merit standard, learners will produce a cover and double-page spread for a specific magazine genre and platform, using codes and conventions of layout and design to appeal to a target audience. These may be less sophisticated than those used by a distinction level learner, for example the resultant design may be suitable for teenagers but may not use conventions and colours to target a specified gender. The accompanying documentation will provide an explanation of the processes used. It will show how learners have reviewed and prioritised management of the stages of magazine production processes and addressed any contingencies, but there will be little in the way of justification of the decisions taken.

For pass standard, learners will produce a cover and double-page spread for a specific magazine genre and platform, using some codes and conventions of layout and design to appeal to a target audience. These will be basic and the final design may have obvious flaws or use inappropriate fonts, for example learners may have not fully considered the typeface and 12 pt Courier font may be used throughout. The accompanying documentation will provide a basic explanation of the processes used but will not show creative and aesthetic decisions taken. Some stages of the process may have been rushed or missed completely, resulting in poor readability on a print magazine or some interactive elements of a magazine on a digital platform not working properly.

Links to other units

This unit links to:

- Unit 3: Digital Media Skills
- Unit 15: Advertising Production
- Unit 29: 2D Digital Graphics
- Unit 30: Page Layout and Design for Digital Media.

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.

Unit 15: Advertising Production

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will explore codes and conventions of advertising production. They will select and prepare materials to produce an advertisement for a specified platform and audience.

Unit introduction

Advertisements are found in all media sectors and are produced and consumed across a wide range of distribution platforms. This unit will enable you to develop your understanding of the techniques applied to advertising production, allowing you to apply knowledge through the production of your own advertisement.

You will gain an understanding of the codes and conventions of advertising production, the different types of advertisements and how they use methods of persuasion to target specific audiences. Your investigations will help you to understand how to produce your own advertisement. You will then be able to source and prepare appropriate content for a production for a specific audience and media sector, fully developing your technical skills.

The knowledge, skills and experience that you gain during this unit will give you an insight into the features of advertising production along with transferable creative media production skills. This will enable you to make informed decisions about your choices for higher education, training or creative exploration. The work produced can form part of a portfolio of work for progression to employment or higher education.

Learning aims

In this unit you will:

- A** Understand the codes and conventions of advertising production
- B** Prepare material for an advertising production
- C** Produce an advertisement for a specific digital media sector.

Summary of unit

Learning aim	Key content areas	Recommended assessment approach
A Understand the codes and conventions of advertising production	A1 Advertising by sector A2 Target audience for advertisements A3 Advertising codes and conventions A4 Advertisement types and persuasive techniques	Textual analysis of existing advertisements. An audio, visual or written presentation, analysing the codes and conventions of advertising production, with illustrative examples.
B Prepare material for an advertising production	B1 Source audience information B2 Source text, visual, audio, interactive material B3 Preparation of text materials B4 Preparation of visual materials	A written, audio or visual proposal of learners' ideas for an advertisement. A portfolio of evidence of the sourcing and preparation of materials for the advertising production. The portfolio should include annotated research notes, mock-ups, sketches, drafts.
C Produce an advertisement for a specific digital media sector	C1 Media sectors and formats for advertising C2 Advertisement production stages C3 Applying codes and conventions in advertisement production	File of complete advertisement.

Content

Learning aim A: Understand the codes and conventions of advertising production

A1 Advertising by sector

- Broadcast: TV, radio, cinema.
- Print.
- Web-based.
- Distribution platforms utilised by media sector: old media, e.g. analogue broadcasting, new media, e.g. social media, cross media distribution.
- Consumption of advertisements: non-digital, e.g. reading advertisements in magazines, digital consumption, e.g. access through a tablet, cross media consumption, e.g. a print-based newspaper advertisement with a link to web content.

A2 Target audience for advertisements

- Types of audience: mass, niche.
- Audience classification: Standard Occupational Classification (SOC), psychographics, geodemographics.

A3 Advertising codes and conventions

- Content – narrative, visual imagery, verbal, order of information, sound, music, computer graphics, SFX (special effects).
- Branding – identity, name, associations, e.g. celebrity endorsements, values, e.g. traditional family values, brand logo (graphics, positioning on-page/screen, representation).
- Image – types of images used (photographs, illustrations), technical features, e.g. lighting, camera position, camera angle, position, colours, *mise-en-scène*, visual codes, connotation/denotation of image.
- Copy (created from written text) – content, style and size of fonts used, positioning, integration with images, purposes of copy (anchoring, reinforcement, informative).
- Slogan/tagline – function (memorable, reinforcement of message, creates a desire for product/service), devices, e.g. repetition, alliteration, rhyme.
- Time (to communicate the message) – duration of screen-time, e.g. TV, cinema, radio advertisements (30 seconds, 15 seconds), time to read (billboards, posters, magazine advertisements).

A4 Advertisement types and persuasive techniques

- Gunn's 12 types of advertisement – different approaches and effectiveness.
- Persuasive techniques to appeal to audience – pathos, logos, ethos.
- Form – realist narrative/anti-realist narrative, animation, standalone/series/campaigns.
- Style – humorous, surreal, dramatic, and parodic.

Learning aim B: Prepare material for an advertising production

B1 Source audience information

- Research to inform preparation of advertisement:
 - audience information: demographics, psychographics, audience measurement panels, ratings, face-to-face interviews, focus groups, questionnaires, programme profiles, Broadcasters' Audience Research Board (BARB), Radio Joint Audience Research (RAJAR), advertising research agencies
 - advertising sources of information: rates cards, advertisers' information packs, advertising research agencies.
- Prepare for advertisement production:
 - selection of a suitable advertisement type, form, style, persuasive technique for target audience
 - meeting requirements of the brief.

B2 Source text, visual, audio, interactive material

- Secondary sourced material.
- Primary (self-generated) sourced material.
- Gain library assets.
- Consideration of copyright and clearances for use of secondary sources.

B3 Preparation of text materials

- Writing copy/script.
- Selection and editing of copy/script.
- Consideration of modes of address.
- Application and suitability of language features, e.g. puns, alliteration.
- Consideration of dominant/preferred/oppositional readings by audience.
- Checking and correcting facts, accuracy, adherence to regulations.
- Proofreading for spelling, grammar and clarity.

B4 Preparation of visual materials

- Importing.
- Image manipulation: cropping, scaling, adding effects.
- Consideration of file format, file size, image quality.
- Consideration of dominant/preferred/oppositional readings by audience.

Learning aim C: Produce an advertisement for a specific digital media sector

C1 Media sectors and formats for advertising

- Sectors – film/TV, radio, web, publishing.
- Formats, e.g. 30-second TV/radio commercial, billboard, splash.

C2 Advertisement production stages

- Pre-production.
- Production.
- Post-production.
- Distribution.
- Publishing and reviewing product on specified platform.

C3 Applying codes and conventions in advertisement production

- Appeal to the target audience through creation of suitable advertisement type and application of persuasive techniques.
- Technical codes, e.g. sound recording, camerawork, photography, composition.
- Integration of elements, e.g. image/text/audio/interactive material.
- Application of advertising conventions of the media sector.
- Consideration of distribution platform for final product.
- Consideration of access and consumption of the advertisement by the audience.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Understand the codes and conventions of advertising production		A.D1 Evaluate how advertisement types and persuasive techniques are applied to appeal to different target audiences across different media sectors.
<p>A.P1 Explain the ways in which target audiences for advertisements are classified.</p> <p>A.P2 Explain the codes and conventions of advertisement production within a specific media sector.</p> <p>A.P3 Identify three examples of Gunn's 12 advertisement types and explain their use of persuasive techniques to appeal to the target audience.</p>	<p>A.M1 Analyse the application of codes and conventions and persuasive techniques in advertisements across different media sectors.</p>	
Learning aim B: Prepare material for an advertising production		B.D2 Analyse audience research to inform the production of an advertisement for a specified sector and consistently demonstrate comprehensive preparation of all content for the production.
<p>B.P4 Carry out appropriate audience research to inform the production of an advertisement for a specified sector.</p> <p>B.P5 Source and competently prepare content for the production of an advertisement for a specific media sector.</p>	<p>B.M2 Interpret audience research to inform the production of an advertisement for a specified sector.</p> <p>B.M3 Source and effectively prepare suitable content for the production of an advertisement for a specific media sector.</p>	
Learning aim C: Produce an advertisement for a specific digital media sector		C.D3 Create an advertisement for a specific media sector, using effective techniques and applying codes and conventions to appeal to a specified target audience.
<p>C.P6 Create an advertisement for a specified audience and media sector, following the correct stages of production.</p>	<p>C.M4 Create an advertisement for a specific media sector, using appropriate techniques and applying codes and conventions.</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.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)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- a range of advertisements from all media sectors and targeted at a range of audiences
- computers and appropriate software for print or digital platforms to enable the production of the advertisements
- traditional drawing and painting materials
- image manipulation, video and audio editing software
- the internet
- digital still cameras
- scanners and printers.

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will produce evidence that evaluates the application of persuasive techniques in a range of advertisement types targeted at different audiences. They will correctly identify the types of advertisements they have analysed by producing detailed and accurate references to Gunn's 12 advertisement types or by the style and form of the advertisements. For example, learners will identify a TV advertisement for bleach as an example of Gunn's 'symbolic type advertisement' as the flu germ is portrayed as an alien, or the correct identification of the realist narrative form of the Nescafé® series of TV advertisements.

The identification of the advertisement types will lead to an evaluation of why that advertisement type is appealing to the target audience. For example, learners will recognise that the symbolic advertisement appeals to the target audience's desire to feel empowered by presenting the product as preventing an 'invasion' of germs, while the realist narrative of the Nescafé advertisements is appealing as it makes the target audience feel as if they are sharing a coffee with friends.

Learners will produce evidence that shows they can evaluate the application of persuasive techniques in advertisements targeting different audiences. For example, learners will identify how the sentimentality of the narrative in the Nescafé advertisements aims to evoke positive emotions among the target audience, while the use of scientific data about germs in the bleach advertisement is a technique applied to appeal to the target audience's logic.

Overall, the evidence, such as an audio or written report, will be easy to read and coherently explained with detailed illustrative textual examples provided from the advertisements to support the points made.

For merit standard, learners will produce evidence that shows they can give a detailed textual analysis of the selected advertisements' codes and conventions and persuasive techniques. Learners will analyse advertisements from across media sectors but, unlike the distinction standard, it is not a requirement to analyse advertisements targeting different audiences. In analysing the codes and conventions common to advertisements from more than one media sector, learners will demonstrate an understanding of the similarities and differences in their application. For example, learners will analyse billboard and radio advertisements and identify some similarities in their content, such as branding and the conventional use of slogans in both, observing however, that billboards apply very short-written slogans that can be read and understood at speed while radio advertisements conventionally apply musical slogans and repetition to stick in the audience's mind. In analysing the application of persuasive techniques in advertisements across media sectors, the evidence will provide examples of the use of pathos, logos or ethos and comment in detail on its use to persuade the target audience.

Overall, the analysis should be logically structured, technically accurate with illustrative textual examples provided from the adverts to support the points made.

For pass standard, learners will explain the ways in which a mass or niche target audience for an advertisement are classified through categories such as occupation, psychographic or geodemographic profiles. The explanation may not go beyond the obvious, for example learners may write, 'Advertisements for baby food are targeted at mothers who value the best for their child.'

They will explain the use of most of the main codes and conventions of advertisements from one media sector but may not relate these to specific examples or, where they do so, the examples will not be used to effectively illustrate why the codes and conventions have been used. They will correctly identify and explain three different examples of Gunn's 12 advertisement types, including the type of persuasive technique that has been applied to appeal to the audience. The explanations may be basic but they will be accurate. Learners, for example, may explain, 'This is a demonstration type of advertisement that is showing you the features of the washing machine to make it appealing to the audience.'

Overall, the explanations may be basic in parts and may have some inaccuracies relating to the terminology of advertising production.

Learning aim B

For distinction standard, learners will thoroughly think through the proposed idea and it will be wholly appropriate, with detailed evidence of considering the appeal of the advertisement to the target audience. Learners' portfolios will clearly document (either electronic or a hard copy) how they have sourced and used audience information to inform their preparation of the advertisement production.

Learners' portfolios will include evidence of detailed and appropriate audience research, or research from advertising sources of information (relevant to the details provided by the brief). For example, learners may hold a focus group with the target audience stated in the brief to determine their preferences of type, form and style of advertisements. Learners will analyse the findings, using that information to source and prepare appropriate content and materials for their own advertisement, or they may use details provided in an advertisers' information pack to help them plan.

Learners' evidence will demonstrate that their choice of advertisement type, form, style and persuasive technique, applied to their own advertisement, have been directly informed by their research, for example through detailed annotations or detailed audio recording. When gathering the text, visual, audio or interactive materials required for their advertising production, evidence will clearly show the considerations learners have taken into account when selecting them, such as clearances they would need to use a song in a radio advertisement.

Learners will be thorough in the gathering and preparation process for all materials and they will use methods that would be appropriate in a professional context, for example adherence to appropriate advertising regulations for the sector, or consideration of unintended or inappropriate interpretation of the images/text. These considerations will be evidenced in the portfolio, for example through annotations, oral recordings or in a visual form. Comprehensive preparation of text, visual, audio or interactive materials for the advertisement production will be evidenced through detailed mock-ups, drafts, layouts for the proposed advertisement, all of which will indicate how the individual features of the proposed advertisement will appeal to the target audience. All text will be edited, prepared and proofread to ensure it is accurate in respect of spelling and grammar. All images must be prepared in a format, file size and quality fully appropriate to the specified platform.

For merit standard, learners will address the brief and the proposed idea for the advertisement in a mainly appropriate manner in terms of choice of style, form, advert type and selection of persuasive techniques. Their portfolio of evidence of preparations for the advertisement production will not be as comprehensive as for distinction level.

Audience research will be used to inform learners' preparation of their advertisement although this will be less rigorous than that demonstrated by distinction learners, for example learners may select a style of advertisement to produce based on their findings from a focus group, but not use the findings to inform other choices they make such as content or persuasive techniques.

The preparation of the material, once sourced, will show that learners have taken actions to suitably prepare the content to be used in an advertisement production, such as writing the copy/script and preparing an image through cropping, although such preparations will not be as comprehensive as for distinction level, for example their drafts will not contain detailed annotations. Preparation of the materials will still be accurate, however, with thorough checking, for example a photograph will not be badly scaled, and there will not be spelling errors in the text.

For pass standard, learners will show some consideration of the brief and the proposed idea for the advertisement production, such as attempting to appeal to the target audience.

Learners' portfolios will contain evidence that they have undertaken basic research into the audience to inform their decisions. The information gathered by learners may be broadly relevant but may not be interpreted in anything other than a basic form. Learners may, for example, hold a focus group and collect broad information about what kinds of advertisements the target audience likes, 'they liked cool-looking advertisements' but fail to ask more specific questions about their preferences of style and layout and how information could be used to inform decisions.

Learners will provide evidence of the sourcing and preparation of materials appropriate to the advertisement, demonstrating that they have taken measures to select, for example photographs, to use in their advertisement, and preparing them, by cropping the material they sourced. There will be some evidence of checking the materials but some omissions may still occur, for example a spelling error.

Learning aim C

For distinction standard, learners will produce an accurate final advertisement for a specific media sector, using the codes and conventions of advertising production in that sector to meet the requirements of the brief. Learners' work will demonstrate, through the application of the production techniques, very close adherence to the codes and conventions of advertising production in the selected media sector, such as anchoring the image on a billboard advert with a bold, short slogan, or the recording, editing and repetition of a slogan in a radio advertisement. The advertisement will demonstrate, through the considered application of technical skills by learners, a purposeful appeal to the target audience.

For merit standard, learners will produce a final advertisement for a specific media sector, using the codes and conventions of advertising production in that sector to meet the requirements of the brief. The codes and conventions might be applied with less precision than those demonstrated by distinction level learners, for example the finished radio advertisement may contain a catchy slogan to appeal to the target audience, but may fail to closely follow the convention of repeating it at intervals. Learners' application of production techniques will demonstrate understanding of the codes and conventions of the media sector, for example, using alliteration in the slogan, but these might not be as well executed as for distinction level.

For pass standard, learners will produce a final advertisement for a specific media sector, using some of the codes and conventions of advertising production in that sector. Learners' productions will demonstrate appropriate production techniques, such as integration of a cropped image and a slogan but these will be applied in a basic way. There will be some basic application of the codes and conventions, such as writing a memorable slogan, but there may be errors such as positioning it incorrectly.

Links to other units

This links to:

- Unit 3: Digital Media Skills
- Unit 4: Pre Production Portfolio
- Unit 10: Film Production
- Unit 11: Radio Production
- Unit 14: Digital Magazine Production.

Employer involvement

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

- guest speakers
- opportunities to visit suitable exhibitions.

Unit 16: Factual Production

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners study the requirements of factual audio visual programme production and learn how to produce their own factual programme for a digital media sector.

Unit introduction

This unit will enable you to develop your understanding of the distinct features of factual programmes, allowing you to apply knowledge through the production of your own factual programme.

In this unit, you will gain an understanding of the codes and conventions of factual programmes, their distinguishing features and how they are created. Your investigations will help you to understand how to produce your own factual programme. You will then be able to source and prepare appropriate content to include, following the correct procedures prior to production. You will develop your skills through the production of a factual programme for a digital media sector.

The knowledge, skills and experience that you gain during this unit will give you an insight into the features of factual programme production along with transferable creative media production skills. This will enable you to make informed decisions about your choices for higher education, training or creative exploration. The work produced can form part of a portfolio of work for progression to employment or higher education.

Learning aims

In this unit you will:

- A** Understand the codes and conventions of factual programming
- B** Source and prepare materials for a factual programme
- C** Produce a factual programme for a digital media sector.

Summary of unit

Learning aim	Key content areas	Recommended assessment approach
A Understand the codes and conventions of factual programming	A1 Factual programming by sector A2 Factual programming codes and conventions A3 Formats of factual programme A4 Legal and ethical issues relating to factual programming	A report that details the findings of an investigation of the codes and conventions of factual programming.
B Source and prepare materials for a factual programme	B1 Develop ideas for a factual programme B2 Source material for a factual programme B3 Preparation of content	An audio, visual or written proposal with annotated evidence of ideas generation. A portfolio of evidence of sourcing material and preparing content for a factual programme.
C Produce a factual programme for a digital media sector	C1 Apply codes and conventions of factual programme production	A finished factual programme.

Content

Learning aim A: Understand the codes and conventions of factual programming

A1 Factual programming by sector

- Broadcast – TV, radio, cinema.
- Web-based – moving image and audio factual programmes produced specifically for distribution online, e.g. podcasts, documentaries.

A2 Factual programming codes and conventions

- Presentation of facts or a version of reality through realism, dramatisation, narrativisation.
- Presenter-led.
- Use of experts/witnesses.
- Use of interviews.
- Use of actuality footage.
- Use of archive footage: film, photographs, audio.
- Purposes of factual genres: educate, inform, entertain.

A3 Formats of factual programme

- Documentary:
 - expository
 - observational
 - interactive
 - reflexive
 - performative
 - poetic.
- Infotainment, educational, wildlife, special interest, discussion, review, investigative.

A4 Legal and ethical issues relating to factual programming

- Checking and verifying sources.
- Balance, impartiality, objectivity, subjectivity, opinion, bias.
- Libel and defamation.
- Representation, privacy.
- Contract with viewer.

Learning aim B: Source and prepare materials for a factual programme

B1 Develop ideas for a factual programme

- Proposal – subject idea, format, genre, style, audience, programme purpose, budget.
- Legal and ethical considerations: releases and permits for filming in public, clearances and permissions to use copyrighted material, privacy, libel and defamation, editorial guidelines appropriate to the format.

B2 Source material for a factual programme

- Undertake research into topic:
 - primary sources – ‘talking heads’, interviewees, experts, witnesses, guests
 - secondary sources – broadcasts, reviews, internet, audio/film/photography archives, published materials.
- Consideration of copyright and clearances for use of secondary sources.
- Checking and verifying factual content of source material.

B3 Preparation of content

- Undertaking interviews.
- Selection and editing of copy/script from source material.
- Consideration of modes of address suitable to chosen format, e.g. 'voice of God' narration, talking heads.
- Titles and voices suitable to chosen format.
- Checking and correcting, facts, accuracy, adherence to regulations.
- Crediting sources.
- Professional practice: when working with others, in legal and ethical responsibilities, self-management.

Learning aim C: Produce a factual programme for a digital media sector

C1 Apply codes and conventions of factual programme production

- Content, style, format.
- Production techniques:
 - filming – general views, interviews, cutaways, graphics, scripted pieces to camera, studio, location, public space
 - sound – ambient sound, wild track, interviews, presenter's descriptions, studio sound, music and song links (radio).
- Application and suitability of audience mode of address: direct to camera, omniscient.
- Editing – creating narrative, conveying meaning, illustrating topic, crediting sources.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Understand the codes and conventions of factual programming		A.D1 Evaluate the application of the codes and conventions of factual programming in appealing to the audience and fulfilling the programme purpose, analysing the impact of legal and ethical issues on the programme production.
<p>A.P1 Explain how a genre of factual programme uses common codes and conventions to appeal to the audience and fulfil the programme purpose.</p> <p>A.P2 Explain the legal and ethical issues relevant to factual programme production.</p>	<p>A.M1 Analyse how a genre of factual programme applies codes and conventions to appeal to the audience and fulfil the programme purpose.</p> <p>A.M2 Analyse the legal and ethical issues specifically relevant to a specific factual programme production.</p>	
Learning aim B: Source and prepare materials for a factual programme		B.D2 Consistently demonstrate professional practice in developing and preparing content for a factual programme.
<p>B.P3 Source appropriate material for an idea for a factual programme.</p> <p>B.P4 Develop relevant content for the production of a factual programme.</p>	B.M3 Develop effective material, applying appropriate considerations for a factual programme.	
Learning aim C: Produce a factual programme for a digital media sector		C.D3 Create a factual programme that applies creative production techniques and consistently adheres to codes and conventions.
C.P5 Create a factual programme using appropriate production techniques.	C.M4 Create a factual programme using effective production techniques, adhering to codes and conventions.	

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.M2, A.D1)

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

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

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- a range of examples of factual productions
- sound and video production tools, such as sound recording equipment, video recording equipment and appropriate software for sound and video editing.

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will produce evidence that evaluates the application of codes and conventions of factual programming across more than one format, for example review shows and expository documentaries. They will initially correctly identify the codes and conventions applied in the programmes they are discussing, using correct terminology, for example, by picking out the presentation of facts in wildlife documentaries through realism rather than dramatisation, or by correctly identifying the use of actuality footage in Second World War documentaries.

In evaluating the application of those codes and conventions, learners will include detailed analysis of how they appeal to the audience and fulfil the purpose of the programme. For example, they will recognise that the purpose of a Second World War documentary is to inform and that it appeals to the audience's desire for historical facts, shown by extensive use of interviews and actuality footage from the war, while a film review programme targeted at young adults applies the convention of a youthful presenter-led format to deliver the facts and express opinion.

Learners will produce evidence that shows they can evaluate the impact that the legal and ethical factors can have on the production of different types of factual programmes. For example, they will show how the requirement to use a variety of filmed footage of animals in a TV wildlife documentary necessitates the need to source, verify and credit those who provided the footage. This is done through the insertion of on-screen credits at the end of the programme, while the need to discuss political matters in a factual radio broadcast means that there is an issue of balance which impacts the choice of guests/experts to include in the programme.

Overall, the evidence, such as a report or voiced commentary, will be easy to read or coherently explained with detailed examples provided to support the points made.

For merit standard, learners will produce evidence that shows they can give detailed reasons as to why their selected format of factual programme applies those codes and conventions.

The identification and analysis will, in the most part, be detailed and accurate but, unlike for distinction standard, it is not a requirement to analyse different formats of factual programmes.

This also applies to the analysis of the legal and ethical factors. For example, learners may analyse the codes and conventions of participatory documentary programmes by looking at several documentaries by Louis Theroux, firstly identifying their codes and conventions and then analysing how they are used to appeal to the target audience. The analysis of the legal and ethical issues will identify which issues pertain to the content and production of those programmes, for example the need to check and verify the statistics presented on gun control and to credit the source of those statistics in the end credits.

Overall, the analysis will be technically accurate, easy to understand and logically structured.

For pass standard, learners will produce evidence that shows they understand how the codes and conventions from one format of factual programme are used to appeal to the target audience and fulfil the programme purpose. The evidence will be factually accurate and include clear references to audience appeal and programme purpose, but will be broad rather than specific. For example, learners will show how BBC3 documentaries follow the convention of being presenter-led to present the facts and inform the audience and that their choice of a young presenter that the audience can identify with helps to make the documentary appealing to the young target audience.

Learners will produce evidence that shows they recognise the impact that legal and ethical issues have on the production of one format of factual programming, for example the balance of opinion being affected by the individuals selected to take part in a documentary.

Overall, the explanations may be basic in parts and may have some inaccuracies relating to the terminology of factual programme production.

Learning aim B

For distinction standard, learners will think through the proposed idea and it will be wholly appropriate, with thorough and detailed evidence of considering the appeal of the idea to the target audience. Learners' evidence will document (through their proposal) that they have responded comprehensively to all the details provided in the brief, for example through a comprehensively annotated infographic, or a detailed audio recording, as well as any legal or ethical considerations pertinent to their ideas.

Learners will provide a portfolio of evidence, such as a blog or a physical portfolio, to clearly document how they sourced the necessary content for the factual programme. They will show clear evidence of having checked and verified that factual content by providing, for example screenshots from a range of credible sources such as government department websites showing the statistics that they are going to use. Evidence must clearly indicate both primary and secondary sources and the considerations the learner has taken into account when selecting them; such as copyright clearances they would need to use a photograph from a secondary source. Learners will need to use a photograph from a secondary source. The selection process will be thorough and use methods appropriate in a professional context, for example considering how up to date the statistics are or from which country data has been collated to determine which would be most suitable. Similarly, learners' evidence for selecting primary sources will reflect those made by professionals, such as potential bias, impartiality, reliability of a witness. These considerations will be evidenced in the portfolio, for example through annotations, oral recordings or visual form.

When sourcing content, learners will establish alternatives to select from, for example identifying a number of potential interviewees. The preparation of the content material, once sourced, will also reflect professional practice. Interviews will be thoroughly prepared in advance with questions carefully considered and scripted. If the factual production is to utilise a narrator or other 'voices', this will be scripted in advance with evidence to show learners' consideration of the mode of address to be used. Evidence of selection and editing of sources for use in learners' own content will be comprehensive, covering all of their sources. Likewise, evidence of checking and correcting factual content will be comprehensive. All sources will be credited correctly according to the format of the production.

For merit standard, learners will address the brief of the proposed idea, ensuring that it is mainly appropriate to the format, target audience and subject matter.

Learners' portfolio of evidence for sourcing the content for the factual production will not be as comprehensive as for distinction level. Both primary and secondary sources will still be used for content, although the selection process for choosing sources will be less rigorous than that demonstrated by distinction learners. For example learners may consider two alternative interviewees and choose appropriately, but the reasons for selection will be less detailed. They may write, 'Using the teenage boy is more appropriate for the target audience.'

The preparation of the content material, once sourced, will show that learners have taken actions to suitably prepare the content to be used in a factual production, such as writing the credits and interview questions prior to filming the interview, although such preparations will not be as comprehensive as for distinction level, for example the interview questions will be in draft rather than detailed form. Preparation of the content will be accurate and thoroughly checked, for example ensuring that a photograph is credited to the correct source and that interviewees are not misquoted.

For pass standard, learners will show some consideration of the brief of the proposed idea for the factual programme, attempting to appeal to the target audience. However, parts of the proposal may not be appropriate and learners may have failed to address some of the considerations, for example proposing an idea about the growth of music piracy to target a teenage audience but failing to consider copyright permissions for the inclusion of songs in the recording.

Learners will undertake research to source materials to use as content, both primary and secondary. This will take the form of a portfolio of evidence but will be basic, with limited justification of the suitability of the sources, for example learners may select two of their friends to interview as they were 'both teenagers and knew a bit about the topic.'

The sources for the content may not be well considered, for example using only information from Wikipedia as a secondary source – but the original source will always be cited. The evidence for preparation of content will demonstrate that learners have taken measures to select, for example suitable pages from a website to use and edit, selecting information from that page and re-writing it for inclusion in their production. There will be some evidence of checking and verifying the content but some omissions may still occur, for example using out-of-date statistics.

Learning aim C

For distinction standard, learners will produce a five minute section for a specific factual programme format that accurately uses the codes and conventions of factual production to meet the requirements of the brief. An example of this may be a piece clearly informing a young target audience about online piracy through the use of interviews and dramatisation, with accurate use of facts to support the piece and clearly referenced sources in the end credits. The piece will demonstrate, through the application of the production techniques, very close adherence to the codes and conventions of the selected factual programme format, such as recording and editing a 'voice of God' narration, or the filming and editing of shots showing 'talking heads' in the interview.

Learners will edit the piece to ensure a clear narrative and coherence as a stand-alone production. Their accompanying self-review documentation will provide a detailed and accurate explanation of the production processes used, including an analysis of how they adhered to the codes and conventions and fulfilled the brief. Learners may write, 'My use of the 'voice of God' narration followed the convention of expository documentaries and helped make the presentation of the facts more authoritative. The use of this convention will therefore be appealing to the audience.'

Learners' suggestions for improvement will be insightful and nuanced, for example recognising that the talking heads shots would have been more effective if they had been filmed in close-up to follow the convention and to allow their expression to be read more closely by the audience.

For merit standard, learners will produce a five minute section for a specific factual programme format that uses the codes and conventions of factual production to meet the requirements of the brief, but these may be less sophisticated than those used by distinction level learners. An example of this may be that the resultant piece may contain interviews with teenagers to illustrate facts, but may not use codes and conventions such as expert opinions or the dramatisation of events to fulfil the programme purpose. The piece will demonstrate, through the application of the production techniques, adherence to the codes and conventions of the selected factual programme format, such as a scripted piece to camera and the use of interviews.

Learners will edit the piece to ensure it is coherent. Their accompanying self-review documentation will provide an explanation of the production processes used, including an analysis of how they adhered to the codes and conventions and fulfilled the brief.

Learners' suggestions for improvement will consider specific elements of the production, but will be less insightful than those made at distinction level, for example a suggestion to cut the length of the interview to make it more appealing to the audience.

For pass standard, learners will produce a minimum five minute section for a specific factual programme format that uses some codes and conventions of factual production. Learners' productions will demonstrate appropriate production techniques, such as a filmed interview and a credit sequence but these will be applied in a basic way. There will have been some basic application of the codes and conventions, such as providing statistics in the content, but there may be errors such as omitting the credit for the statistics in the final credit sequence.

Learners will explain how they applied the codes and conventions, even if their application was not successful, and there will be evidence that learners applied them with the intention of meeting the requirements of the brief. Learners may write, 'I filmed the interview with the expert because that is a convention and the expert would be able to explain things in a clear way to the audience.'

Links to other units

This unit links to:

- Unit 3: Digital Media Skills
- Unit 4: Pre Production Portfolio
- Unit 10: Film Production – Fiction
- Unit 11: Radio Production – Fiction
- Unit 17: New Production
- Unit 22: Interview 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.

Unit 17: News Production

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will develop an awareness of news values and the practical skills required to source, edit and produce news products for television, radio, newspapers and the internet.

Unit introduction

News is now an instant, round-the-clock process, with output on a range of platforms from terrestrial and satellite television to FM and DAB radio, newspapers and hard copy to online and web-based services. News production functions in the context of a rapidly changing workplace and an increasingly selective audience. The boundaries between traditional journalism, print production, broadcast and internet provision is constantly blurring as newspapers move to online versions and broadcasters include blogs. The presence of social networks has increased the speed of news distribution.

In this unit, you will learn the core skills of news generation, from traditional news gathering and distribution techniques to the provision of news content for more advanced platforms, including 24-hour on-demand news outlets available on your mobile, tablet or computer. The style of news product will reflect the format, distribution method and intended target audience. Regulatory legislation, both legal and ethical, must be observed and will inform your practice in the production of news content regardless of platform.

Skills developed through this unit can lead to employment in the industry; work produced can become part of a portfolio that may support your entry to higher education.

Learning aims

In this unit you will:

- A** Understand news production
- B** Prepare material for the production of a media news product
- C** Produce a news product for a specific media sector.

Summary of unit

Learning aim	Key content areas	Recommended assessment approach
A Understand news production	A1 Formats of news A2 News types and target audience A3 News practice A4 Sourcing and verifying materials	A report examining the role of the news in media industries.
B Prepare material for the production of a media news product	B1 Source ideas for stories B2 Interview techniques B3 Writing the story B4 Sub-edit stories to final draft	News stories for inclusion in a media news product for television, radio, newspaper or website.
C Produce a news product for a specific media sector	C1 Formatting and editorial C2 Gatekeeping role of news editorial C3 Prioritising stories	Edited news stories presented in appropriate page layout or running time for television, radio, newspaper or website platforms.

Content

Learning aim A: Understand news production

A1 Formats of news

- Form of news:
 - television (TV)
 - radio
 - print.
- Internet:
 - styles
 - headlines
 - bulletins
 - main news
 - round-up.

A2 News types and target audience

- Regional.
- International.
- National.
- Local.

A3 News practice

- Agenda setting, hierarchy, primacy, order, recency ('news' and 'olds').
- Importance.
- Dramatic.
- Contentious.
- Novelty.
- Immediacy.
- Gatekeeping.
- Geographic location.
- Cultural relevance.
- Editorial.

A4 Sourcing and verifying material

- Legal and ethical.
- Anonymity.
- Objectivity.
- Accuracy.
- Confidentiality.
- Good taste.
- Code of practice.

Learning aim B: Prepare material for the production of a media news product

B1 Source ideas for stories

- Identify stories, locate incidents.
- Conduct interviews, e.g. with victims, eye-witnesses, subject experts, public services (fire, police, ambulance, coast guard).

B2 Interview techniques

- Quoting sources.
- Purpose and preparation.
- Main forms of news interview.
- Framing the question.
- Managing the responses.
- Set piece interview.

B3 Writing the story

- Journalistic techniques, e.g. pyramid approach.
- Language, mode of address.
- Five Ws and H: who, what, where, when, why, how?
- Initial draft and redraft.

B4 Sub-edit stories to final draft

- Editing for time frame or word count.
- Proofreading.
- Rehearsing (for news or radio).

Learning aim C: Produce a news product for a specific media format

C1 Formatting and editorial

- Prioritising stories according to protocol and news form: headline, bulletin, main news programme.
- Formatting conventions.
- Time frame, word count or web space.
- Conventions of the medium.

C2 Gatekeeping role of news editorial

- Television news, radio news, print news, internet news.
- Telling the story with pictures (stills, clips).
- National, regional, local – television/radio/newspaper/website.

C3 Prioritising stories

- International stories for a main news programme or front page.
- National stories.
- Regional stories.
- Local stories.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Understand news production		A.D1 Evaluate the forms, styles and news practice for different target audiences and news formats using detailed examples.
A.P1 Explain forms and styles of news for different target audiences. A.P2 Explain news practice for different formats.	A.M1 Analyse the forms, styles and news practice for different target audiences and news formats using examples.	
Learning aim B: Prepare material for the production of a media news product		B.D2 Produce creative ideas outline carrying out in-depth interviews using appropriate journalistic techniques, for a media news product in an identified media sector.
B.P3 Produce appropriate ideas for news stories for a media news product in an identified media sector. B.P4 Carry out interviews appropriately for news stories for a media news product.	B.M2 Produce appropriate ideas outline and carry out interviews for the production of a media news product in an identified media sector, complying with recognised codes and conventions.	
Learning aim C: Produce a news product for a specific media format		C.D3 Create discursive news stories fully complying with recognised format, styles and practices for the specific media sector.
C.P5 Develop news stories complying with recognised format, styles and practices for the specific media product. C.P6 Create an appropriate news story, complying with recognised format, styles and practices for the specific media product.	C.M3 Create detailed news stories effectively complying with recognised format, styles and practices for the specific media product.	

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.D2)

Learning aim: C (C.P5, C.P6, C.M3, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- portable sound recording equipment
- sound-editing equipment
- video cameras and video-editing workstations
- word processing (computers), e.g. design software. Learners will select the relevant equipment according to which media industry they are studying (TV, radio, print or website).

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will evaluate a specific media product against a range of audience types, taking account of age, gender, occupation and other demographics. They will also evaluate the effects of news format, styles and practices and how they impact on the audience's interpretation of the purpose of news. They will either select the focus for themselves or will be provided with one.

Focusing on television news, learners may write, 'Mainstream television news programmes are scheduled between 6 and 7 p.m. during the week and it is unusual for a major story to break over a weekend. BBC TV news tends to appear to be more objective and less sensational than, for example, ITV or Channel 4/5 news and is certainly more formal in presentation. News is presented in a specific order whatever the channel: international stories first, followed by national stories and the regional and local stories. Local stories, however, tend to be aired on national television only if they have a nationwide appeal and are usually relegated to the regional magazine news programmes broadcast by both BBC and ITV back-to-back with the national news programme.'

In evaluating the different forms, styles and practice for news production on target audiences in a specific media sector, learners might write, 'For those with little interest in particular aspects of the news, the broadcast is presented using a menu format whereby a viewer can time the broadcast of an item in which they have specific interest without sitting through the whole programme, most of which may be of little interest depending on the socio-economic group to which they belong.'

For merit standard, learners will analyse their selected news format against audience types, taking account of age, gender, occupation and other demographics, the effects of news format, styles and practice and how they differ from the audience's interpretation of news.

Learners might write, 'Different audiences react differently to different types of news stories. For example, what people do for a living and where they live might indicate the types of news stories that they want to hear. It is relatively easy to predict when a particular type of news story is going to be broadcast because they always come in a similar order during the main news programmes on both BBC and ITV whether it's the early evening news or the ten o'clock programme.'

Learners will analyse the format of news story types and correctly link them to the style and practice that they use. For example, learners might write, 'Sports news is usually delivered by an energetic and enthusiastic reporter who conveys the feel of the sport and energy that went into it with the commentary given, usually voiced over a clip of a goal or a close finish in a race or similar, whereas disasters are reported with a solemnity appropriate to the occasion. There is also an upbeat final story that is calculated to leave the viewer with a happy feeling, particularly after bad news.'

For pass standard, learners will produce work that explains the format, styles and practices of news in terms of its production for a specific target audience and format. This may be television news, radio news or news for print publications, including the internet.

Learners might write, 'News is broadcast according to a pre-agreed plan. National news comes after international news and before regional news. Local news is usually left for local and regional news programmes which broadcast on both BBC and ITV channels around the same time each night.'

Learning aim B

For distinction standard, learners will produce creative ideas for an outline for a news story and carry out interviews collecting and verifying all relevant information and materials from appropriate sources for their media news product. If it is for a print product, the font size, banner, and position in the publication will be appropriate to the importance of the story. Photographs, cropped as appropriate, may be included. For television or radio, the stories will be produced on individual pages along with any pre-recorded audio or video clips and a running order, with timings and VT/audio insert points in order to produce a full programme or print product. The production will not be presented as a finished piece.

For merit standard, learners will plan and undertake interviews for the collection of news stories for a broadcast or front page of a newspaper or webpage. Stories will generally be well-sourced and articulately written and will produce a coherent package for the relevant outlet. Language will be appropriate with occasional minor errors and the amount of material will fulfil the requirements of the artefact. In print, there may be minor errors in the use of images but the order of importance of stories and the layout will be appropriate and relevant.

For pass standard, learners will generate appropriate ideas that will help inform their plan for a media news product. The ideas and plan will be basic omitting some points in terms of the fullness of the product, leaving a shortfall in either wordage or running time. This will be filled with last minute accounts which are hurried, giving a slightly unbalanced feel to the finished product. However the material that is there will be of an appropriate level and standard. Learners will then carry out interviews with limited presentation and poor structure. The range of questions asked will be basic and might not cover or be relevant to the news story.

Learning aim C

For distinction standard, learners will use the material gathered and sourced from the previous learning aim, to create and accurately sub-edit and edit the material into a news programme or print product. This news product will comply wholly with the format, style and practices of the genre/type of news product being produced and will present a cohesive news product.

For merit standard, learners will gather sufficient material to produce a news story that follows most of the format, style and practices of the news product. They will produce a news artefact that is of the required running time/word count but there will be occasional errors and omissions that devalue it in terms of distinction level work.

For pass standard, learners will produce copy and stories that, to a great extent, fulfil the brief, but there will be deficiency in the running time/word count of stories, the editorial control exhibited, or the running order/layout of stories when addressing the news values of the genre. The development and creation of the story will follow some of the recognised format, styles and practices used by the news production team.

Links to other units

This unit links to:

- Unit 3: Digital Media Skills
- Unit 4: Pre Production Portfolio
- Unit 16: Factual Programming
- Unit 19: Scriptwriting
- Unit 22: Interview Techniques
- Unit 26: Writing Copy

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 and interview opportunities
- work experience
- opportunities to visit suitable media station.

4 Planning your programme

How do I choose the right BTEC National qualification for my learners?

BTEC Nationals come in a range of sizes, each with a specific purpose. You will need to assess learners very carefully to ensure that they start on the right size of qualification to fit into their 16–19 study programme, and that they take the right pathways or optional units that allow them to progress to the next stage.

If a learner is clear that they want to progress to the workplace they should be directed towards an occupationally-specific qualification, such as a BTEC National Diploma, from the outset.

Some learners may want to take a number of complementary qualifications or keep their progression options open. These learners may be suited to taking a BTEC National Certificate or Extended Certificate. Learners who then decide to continue with a fuller vocational programme can transfer to a BTEC National Diploma or Extended Diploma, for example for their second year.

Some learners are sure of the sector they want to work in and are aiming for progression into that sector via higher education. These learners should be directed to the two-year BTEC National Extended Diploma as the most suitable qualification.

As a centre, you may want to teach learners who are taking different qualifications together. You may also wish to transfer learners between programmes to meet changes in their progression needs. You should check the qualification structures and unit combinations carefully as there is no exact match among the different sizes. You may find that learners need to complete more than the minimum number of units when transferring.

When learners are recruited, you need to give them accurate information on the title and focus of the qualification for which they are studying.

Is there a learner entry requirement?

As a centre it is your responsibility to ensure that learners who are recruited have a reasonable expectation of success on the programme. There are no formal entry requirements but we expect learners to have qualifications at or equivalent to Level 2.

Learners are most likely to succeed if they have:

- five GCSEs at good grades and/or
- BTEC qualification(s) at Level 2
- achievement in English and mathematics through GCSE or Functional Skills.

Learners may demonstrate ability to succeed in various ways. For example, learners may have relevant work experience or specific aptitude shown through diagnostic tests or non-educational experience.

What is involved in becoming an approved centre?

All centres must be approved before they can offer these qualifications – so that they are ready to assess learners and so that we can provide the support that is needed. Further information is given in *Section 8*.

What level of sector knowledge is needed to teach these qualifications?

We do not set any requirements for teachers but recommend that centres assess the overall skills and knowledge of the teaching team to ensure that they are relevant and up to date. This will give learners a rich programme to prepare them for employment in the sector.

What resources are required to deliver these qualifications?

As part of your centre approval you will need to show that the necessary material resources and work spaces are available to deliver BTEC Nationals. For some units, specific resources are required. This is indicated in the units.

How can myBTEC help with planning for these qualifications?

myBTEC is an online toolkit that supports the delivery, assessment and quality assurance of BTECs in centres. It supports teachers with activities, such as choosing a valid combination of units, creating assignment briefs and creating assessment plans. For further information see *Section 10*.

Which modes of delivery can be used for these qualifications?

You are free to deliver BTEC Nationals using any form of delivery that meets the needs of your learners. We recommend making use of a wide variety of modes, including direct instruction in classrooms or work environments, investigative and practical work, group and peer work, private study and e-learning.

What are the recommendations for employer involvement?

BTEC Nationals are vocational qualifications and, as an approved centre, you are encouraged to work with employers on the design, delivery and assessment of the course to ensure that learners have a programme of study that is engaging and relevant and that equips them for progression. There are suggestions in many of the units about how employers could become involved in delivery and/or assessment but these are not intended to be exhaustive and there will be other possibilities at local level.

What support is available?

We provide a wealth of support materials, including curriculum plans, delivery guides, authorised assignment briefs, additional papers for external assessments and examples of marked learner work.

You will be allocated a Standards Verifier early on in the planning stage to support you with planning your assessments. There will be extensive training programmes as well as support from our Subject Advisor team.

For further details see *Section 10*.

How will my learners become more employable through these qualifications?

All BTEC Nationals are mapped to relevant occupational standards (see *Appendix 1*).

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

5 Assessment structure and external assessment

Introduction

BTEC Nationals are assessed using a combination of *internal assessments*, which are set and marked by teachers, and *external assessments* which are set and marked by Pearson:

- mandatory units have a combination of internal and external assessments
- all optional units are internally assessed.

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

In developing an overall plan for delivery and assessment for the programme, you will need to consider the order in which you deliver units, whether delivery is over short or long periods and when assessment can take place. Some units are defined as synoptic units (see *Section 2*). Normally, a synoptic assessment is one that a learner would take later in a programme and in which they will be expected to apply learning from a range of units. Synoptic units may be internally or externally assessed. Where a unit is externally assessed you should refer to the sample assessment materials (SAMs) to identify where there is an expectation that learners draw on their wider learning. For internally-assessed units, you must plan the assignments so that learners can demonstrate learning from across their programme. A unit may be synoptic in one qualification and not another because of the relationship it has to the rest of the qualification.

We have addressed the need to ensure that the time allocated to final assessment of internal and external units is reasonable so that there is sufficient time for teaching and learning, formative assessment and development of transferable skills.

In administering internal and external assessment, the centre needs to be aware of the specific procedures and policies that apply, for example to registration, entries and results. An overview with signposting to relevant documents is given in *Section 7*.

Internal assessment

Our approach to internal assessment for these qualifications will be broadly familiar to experienced centres. It offers flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the unit format, which we explain in *Section 3*, and the requirements for delivering assessment given in *Section 6*.

External assessment

A summary of the external assessment for this qualification is given in *Section 2*. You should check this information carefully, together with the unit specification and the sample assessment materials, so that you can timetable learning and assessment periods appropriately.

Learners must be prepared for external assessment by the time they undertake it. In preparing learners for assessment you will want to take account of required learning time, the relationship with other external assessments and opportunities for retaking. You should ensure that learners are not entered for unreasonable amounts of external assessment in one session. Learners may resit an external assessment to obtain a higher grade of near pass or above. If a learner has more than one attempt, then the best result will be used for qualification grading, up to the permitted maximum. It is unlikely that learners will need to or benefit from taking all assessments twice so you are advised to plan appropriately. Some assessments are synoptic and learners are likely to perform best if these assessments are taken towards the end of the programme.

Key features of external assessment in creative digital media production

In Creative Digital Media Production after consultation with stakeholders, we have developed the following:

- *Unit 1 Media Representations*: In this unit learners will develop the key practical skills to use onscreen digital media products to analyse representations of people, places and social groups. Learners will understand how media producers convey their messages and how audiences read them. Assessment will be through written answers produced on screen.
- *Unit 8 Responding to a Commission*: In this unit learners will demonstrate their creativity when interpreting a commission from a client. They will communicate their ideas literally and visually thorough pitches, proposals and visualisations in a task based assessment. Communication skills are central to the media industry and also provide transferable skills for other progression routes.

Units

The externally-assessed units have a specific format which we explain in *Section 3*. The content of units will be sampled across external assessments over time through appropriate papers and tasks. The ways in which learners are assessed are shown through the assessment outcomes and grading descriptors. External assessments are marked and awarded using the grade descriptors. The grades available are Distinction (D), Merit (M), Pass (P) and Near Pass (N). The Near Pass (N) grade gives learners credit below a Pass, where they have demonstrated evidence of positive performance which is worth more than an unclassified result but not yet at the Pass standard.

Sample assessment materials

Each externally-assessed unit has a set of sample assessment materials (SAMs) that accompanies this specification. The SAMs are there to give you an example of what the external assessment will look like in terms of the feel and level of demand of the assessment. In the case of units containing synoptic assessment, the SAMs will also show where learners are expected to select and apply from across the programme.

The SAMs show the range of possible question types that may appear in the actual assessments and give you a good indication of how the assessments will be structured. While SAMs can be used for practice with learners, as with any assessment the content covered and specific details of the questions asked will change in each assessment.

A copy of each of these assessments can be downloaded from our website. An additional sample of each of the Pearson-set units will be available before the first sitting of the assessment to allow your learners further opportunities for practice.

6 Internal assessment

This section gives an overview of the key features of internal assessment and how you, as an approved centre, can offer it effectively. The full requirements and operational information are given in the *BTEC Quality Assurance Handbook* available on our website. All members of the assessment team need to refer to this document.

For this qualification, it is important that you can meet the expectations of stakeholders and the needs of learners by providing a programme that is practical and applied. You can tailor programmes to meet local needs and use links with local employers and the wider vocational sector.

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

Principles of internal assessment

Our approach to internal assessment for this qualification is to offer flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the unit format, which we explain in *Section 3 Units*, and the requirements for delivering assessment, given in *Section 7 Administrative arrangements*.

Operating internal assessment

The assessment team

It is important that there is an effective team for internal assessment so that all assessment is planned and verified. Full information is given in the *BTEC Quality Assurance Handbook*.

The key roles are:

- the Lead Internal Verifier (Lead IV) for the qualification has overall responsibility for the planning, record keeping and standard setting for the qualification. The Lead IV registers with Pearson annually and organises training using our support materials
- Internal Verifiers (IVs) check that assignments and assessment decisions are valid and that they meet our requirements. In a small team all people will normally be assessors and IVs. No one can verify their own actions as an assessor
- assessors set or use assignments to assess learners to national standards.

Planning and record keeping

The Lead IV makes sure that there is a plan for assessment of the internally-assessed units and maintains records of assessment undertaken.

The key records are:

- verification of assignment briefs
- learner authentication declarations
- assessor decisions on assignments, with feedback given to learners
- verification of assessment decisions.

Examples of records and further information are given in the *BTEC Quality Assurance Handbook*.

Effective organisation

Internal assessment needs to be well organised so that learners' progress can be tracked and so that we can monitor that assessment is being carried out in line with national standards. We support you through, for example, providing training materials and sample documentation. Our online myBTEC service can help support you in planning and record keeping. Further information on using myBTEC can be found in *Section 10 Resources and support* and on our website.

To make sure that learners are able to complete assignments on time, it is particularly important that you manage the overall assessment programme and deadlines.

Learner preparation

To ensure that you provide effective assessment tasks for your learners, you need to make sure that they understand their responsibilities for assessment and the centre's arrangements.

From induction onwards, you will want to ensure that learners are motivated to work consistently and independently to achieve the requirements of the qualification. Learners need to understand how assessments are used, the importance of meeting assessment deadlines and that all the work submitted for assessment must be their own.

You will need to explain to learners the requirements of assessment and the expected standard that they need to achieve to attain a grade, how assessments relate to the teaching programme and how they should use and reference source materials, including what would constitute plagiarism. You should also set out your approach to operating assessment, such as how learners must submit work and request extensions.

You are encouraged to employ a range of formative assessment approaches as part of teaching and learning before assessing the units summatively. Formative assessment supports teaching and learning, and should be ongoing throughout the learning process. It enables tutors to enhance learning by giving learners constructive feedback so that they can identify their strengths and weaknesses, and to put measures in place to target areas that need work. To ensure that learners progress, formative assessment approaches that incorporate reflective learning and regular skills assessment are important in encouraging self-development and reflective practice. You can give feedback on the following:

- technique and skills development
- identifying stretch and challenge.

Setting assessments through assignments

For internally-assessed units, an assessment task is defined as the independent production of evidence, by the learner, during a set period. The format of assessment tasks can include practical, written and observed activities.

An assignment provides the context for assessment tasks and should be issued to learners as a vocational scenario with a defined start date, a completion date and clear requirements for the production of evidence. A valid assessment task will enable a clear, summative assessment of outcomes based on the assessment criteria.

An assessment task in an assignment must be a distinct activity, completed independently by learners. It is a separate, more formal activity but can follow on from teaching activities that learners complete with direction from tutors.

When setting your assignments, you need to work with the information given in the *Essential information for assessment decisions* and the *Assessment activity* sections of the units. You can choose to use the suggested scenarios or to adapt them to take account of local circumstances, provided that assignments are verified.

In designing your own assignments you should bear in mind the following points.

- A learning aim must always be assessed as a whole.
- Assessment tasks in assignments must be structured to allow learners to demonstrate the full range of achievement at all grade levels. All learners need to be treated fairly by being given the opportunity to achieve a higher grade if they have the ability.
- Learners should be given clear tasks, activities and structures for evidence, the criteria should not be given as tasks.
- Assessment tasks in assignments provide a final summative assessment of a learning aim.
- Assessment tasks will draw on the specified range of teaching content for the learning aim. The specified teaching content is compulsory. The evidence for assessment need not cover every aspect of the teaching content as learners will normally be given particular examples, case studies or contexts in their assignments. For example, if a learner is carrying out a practical performance, then they must address all the relevant range of content that applies in that instance.

An assignment should have:

- a vocational scenario or context that motivates the learner to apply their learning through the assignment, such as an audience or purpose for which the evidence is being provided
- clear instructions to the learner about what they are required to do, normally set out through a series of tasks.

Forms of evidence

The units allow for a variety of forms of evidence to be used, provided that they are suited to the type of learning aim being assessed. For most units, the practical demonstration of skills is necessary. The units give information on suitable forms of evidence that would give learners the opportunity to apply a range of transferable and sector skills. Centres may choose to use different suitable forms for evidence to those proposed. Overall, learners should be assessed using varied forms of evidence.

The main forms of evidence include:

- projects
- recordings of performance, role play, interviews and practical tasks
- oral or written presentations with assessor questioning
- work logbooks and reflective journals.

It is important to note that an observation record is a source of evidence and does not confer an assessment decision. It must be sufficiently detailed to enable others to make a judgement about the quality and sufficiency of the performance and must document clearly the rationale for the assessment decision. Observation records should be accompanied by supporting evidence, which may take the form of video, audio recordings, photographs, preparation notes, learner logs and other similar types of record.

The form(s) of evidence selected must allow:

- the learner to provide all the evidence required for the learning aim(s) and the associated assessment criteria at all grade levels
- the learner to produce evidence that is their own independent work
- a verifier to independently reassess the learner to check the assessor's decisions.

Centres need to take particular care in ensuring that learners produce independent work.

Making valid assessment decisions

Assessment decisions through applying unit-based criteria

Assessment decisions for this qualification are based on the specific criteria given in each unit and set at each grade level. The way in which individual units are written provides a balance of assessment of sector-specific knowledge, technical and practical skills, and transferable skills appropriate to the purpose of the qualification.

Pass, Merit and Distinction criteria all relate to individual learning aims. The assessment criteria for a unit are hierarchical and holistic where, in satisfying the M criteria, a learner would also have satisfied the P criteria. The unit assessment grid shows the relationships of the criteria so that assessors can apply all the criteria to the learner's evidence at the same time.

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

- to achieve a Distinction, a learner must have satisfied all the Distinction criteria (and all the Pass and Merit criteria); these define outstanding performance across the unit as a whole
- to achieve a Merit, a learner must have satisfied all the Merit criteria (and all the Pass criteria) through high performance in each learning aim

- to achieve a Pass, a learner must have satisfied all the Pass criteria for the learning aims, showing coverage of the unit content and therefore attainment at Level 3 of the national framework.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a learner completing assignments.

Learners who do not satisfy the Pass criteria should be reported as Unclassified.

Making assessment decisions using criteria

Assessors should review authenticated learner work and make judgements on standards using the assessment criteria and the supporting information provided in units and training materials. The evidence from a learner can be judged using all the relevant criteria at the same time. The assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive.

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

- the *Essential information for assessment decisions* section in each unit
- your Lead IV and assessment team's collective experience, supported by the standardisation materials we provide.

Once the team has agreed the outcome, a formal assessment decision is recorded and reported to learners. The information given:

- must show the formal decision and indicate where criteria have been met
- may show where attainment against criteria has not been demonstrated
- avoid giving direct, specific instructions on how the learner can improve the evidence to achieve a higher grade.

Authenticity of learner work

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

Once an assessment has begun, learners must not be given feedback that relates specifically to their evidence and how it can be improved, learners must work independently.

An assessor must assess only learner work that is authentic, i.e. learners' own independent work. Learners must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work. Assessors must complete a declaration that:

- the evidence submitted for this assessment is the learner's own
- the learner has clearly referenced any sources used in the work
- they understand that false declaration is a form of malpractice.

Centres can use Pearson templates or their own templates to document authentication. During assessment, an assessor may suspect that some or all of the evidence from a learner is not authentic. The assessor must then take appropriate action using the centre's policies for malpractice. Further information is given in *Section 8 Administrative arrangements*.

Resubmission of improved evidence

The final assessment of evidence for the relevant learning aims is normally the final assessment decision, except where the Lead IV approves one opportunity to resubmit improved evidence based on the completed assessment.

The Lead IV has the responsibility to make sure that resubmission is operated fairly. This means:

- checking that a learner can be reasonably expected to perform better through a second submission, for example that the learner has not performed as expected
- making sure that giving a further opportunity does not give an unfair advantage over other learners, for example through the opportunity to take account of feedback given to other learners
- checking that the learner will be able to provide improved evidence without further guidance and that the original evidence submitted remains valid.

Once an assessment decision has been given to the learner, the resubmission opportunity must have a deadline within 15 working days in the same academic year. However, we recognise that there are circumstances where the resubmission period may fall outside of the 15-day limit owing to a lack of resources being available, for example where learners may need to access a performance space or have access to specialist equipment. Where it is practical to do so, for example evaluations, presentations, extended writing, resubmission must remain within the normal 15-day period.

For assessment to be fair, it is important that learners are all assessed in the same way and that some learners are not advantaged by having additional time or the opportunity to learn from others. Therefore, learners who did not complete assessment tasks by the planned deadline or by an authorised extension deadline (if one was given for specific circumstances), may not have the opportunity to subsequently resubmit. Similarly, learners who submit work that is not their own should not be given an opportunity to resubmit.

The outcome of any resubmission of the assessment task by the learner is then recorded as the final decision.

A learner who has not achieved their expected level of performance in the relevant learning aims **after resubmission** of an assessment may be offered a single retake opportunity using a new assessment task. The highest grade that may be awarded is a Pass.

The Lead IV must authorise a retake with a new assessment only in exceptional circumstances and where it is necessary, appropriate and fair to do so. For further information on offering a retake opportunity please refer to the *BTEC Centre Guide to Internal Assessment* available on our website. There is information on writing assignments for retakes on our website, see www.btec.co.uk/keydocuments.

7 Administrative arrangements

Introduction

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

Learner registration and entry

Shortly after learners start the programme of learning, you need to make sure that they are registered for the qualification and that appropriate arrangements are made for internal and external assessment. You need to refer to the *Information Manual* for information on making registrations for the qualification and entries for external assessments.

Learners can be formally assessed only for a qualification on which they are registered. If learners' intended qualifications change, for example if a learner decides to choose a different pathway specialism, then the centre must transfer the learner appropriately.

Access to assessment

Both internal and external assessments need to be administered carefully to ensure that all learners are treated fairly, and that results and certification are issued on time to allow learners to progress to chosen progression opportunities.

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

- learners with a protected characteristic are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic
- all learners achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications*.

Administrative arrangements for internal assessment

Records

You are required to retain records of assessment for each learner. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information can be found in the *Information Manual*. We may ask to audit your records so they must be retained as specified.

Reasonable adjustments to assessment

A reasonable adjustment is one that is made before a learner takes an assessment to ensure that they have fair access to demonstrate the requirements of the assessments. You are able to make adjustments to internal assessments to take account of the needs of individual learners. In most cases this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments if necessary.

Further details on how to make adjustments for learners with protected characteristics are given on our website in the document *Supplementary guidance for reasonable adjustment and special consideration in vocational internally-assessed units*.

Special consideration

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

Appeals against assessment

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy could be a consideration of the evidence by a Lead IV or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to learners. If there is an appeal by a learner, you must document the appeal and its resolution. Learners have a final right of appeal to Pearson but only if the procedures that you have put in place have not been followed. Further details are given in the document *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*.

Administrative arrangements for external assessment

Entries and resits

For information on the timing of assessment and entries, please refer to the annual examinations timetable on our website.

Access arrangements requests

Access arrangements are agreed with Pearson before an assessment. They allow students with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do without changing the demands of the assessment.

Access arrangements should always be processed at the time of registration. Learners will then know what type of arrangements are available in place for them.

Granting reasonable adjustments

For external assessment, a reasonable adjustment is one that we agree to make for an individual learner. A reasonable adjustment is defined for the individual learner and informed by the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, to include:

- the needs of the learner with the disability
- the effectiveness of the adjustment
- the cost of the adjustment; and
- the likely impact of the adjustment on the learner with the disability and other learners.

Adjustment may be judged unreasonable and not approved if it involves unreasonable costs, timeframes or affects the integrity of the assessment.

Special consideration requests

Special consideration is an adjustment made to a student's mark or grade after an external assessment to reflect temporary injury, illness or other indisposition at the time of the assessment. An adjustment is made only if the impact on the learner is such that it is reasonably likely to have had a material effect on that learner being able to demonstrate attainment in the assessment.

Centres are required to notify us promptly of any learners who they believe have been adversely affected and request that we give special consideration. Further information can be found in the special requirements section on our website.

Conducting external assessments

Centres must make arrangements for the secure delivery of external assessments. External assessments for BTEC qualifications include examinations, set tasks and performance.

Each external assessment has a defined degree of control under which it must take place. Some external assessments may have more than one part and each part may have a different degree of control. We define degrees of control as follows.

High control

This is the completion of assessment in formal invigilated examination conditions.

Medium control

This is completion of assessment, usually over a longer period of time, which may include a period of controlled conditions. The controlled conditions may allow learners to access resources, prepared notes or the internet to help them complete the task.

Low control

These are activities completed without direct supervision. They may include research, preparation of materials and practice. The materials produced by learners under low control will not be directly assessed.

Further information on responsibilities for conducting external assessment is given in the document *Instructions for Conducting External Assessments*, available on our website.

Dealing with malpractice in assessment

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

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

Malpractice may arise or be suspected in relation to any unit or type of assessment within the qualification. For further details regarding malpractice and advice on preventing malpractice by learners, please see Pearson's *Centre guidance: Dealing with malpractice and maladministration in vocational qualifications*, available on our website.

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

Internally-assessed units

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Learners must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. The *Centre Guidance: Dealing with Malpractice* document gives full information on the actions we expect you to take.

Pearson may conduct investigations if we believe that a centre is failing to conduct internal assessment according to our policies. The above document gives further information, examples and details the penalties and sanctions that may be imposed.

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

Externally-assessed units

External assessment means all aspects of units that are designated as external in this specification, including preparation for tasks and performance. For these assessments, centres must follow the JCQ procedures set out in the latest version of *JCQ Suspected Malpractice in Examinations and Assessments Policies and Procedures* (www.jcq.org.uk).

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

Learner malpractice

Heads of Centres are required to report incidents of any suspected learner malpractice that occur during Pearson external assessments. We ask that centres do so by completing a *JCQ Form M1* (available at www.jcq.org.uk/exams-office/malpractice) and emailing it and any accompanying documents (signed statements from the learner, invigilator, copies of evidence, etc.) to the Investigations Team at candidatemaalpractice@pearson.com. The responsibility for determining appropriate sanctions or penalties to be imposed on learners lies with Pearson.

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

Teacher/centre malpractice

Heads of Centres are required to inform Pearson's Investigations Team of any incident of suspected malpractice by centre staff, before any investigation is undertaken. Heads of centres are requested to inform the Investigations Team by submitting a *JCQ Form M2(a)* (available at www.jcq.org.uk/exams-office/malpractice) with supporting documentation to pqsmalpractice@pearson.com. Where Pearson receives allegations of malpractice from other sources (for example Pearson staff or anonymous informants), the Investigations Team will conduct the investigation directly or may ask the head of centre to assist.

Incidents of maladministration (accidental errors in the delivery of Pearson qualifications that may affect the assessment of learners) should also be reported to the Investigations Team using the same method.

Heads of Centres/Principals/Chief Executive Officers or their nominees are required to inform learners and centre staff suspected of malpractice of their responsibilities and rights; see Section 6.15 of the *JCQ Suspected Malpractice in Examinations and Assessments Policies and Procedures* document.

Pearson reserves the right in cases of suspected malpractice to withhold the issuing of results and/or certificates while an investigation is in progress. Depending on the outcome of the investigation results and/or certificates may be released or withheld.

You should be aware that Pearson may need to suspend certification when undertaking investigations, audits and quality assurances processes. You will be notified within a reasonable period of time if this occurs.

Sanctions and appeals

Where malpractice is proven we may impose sanctions or penalties.

Where learner malpractice is evidenced, penalties may be imposed such as:

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

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

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

The centre will be notified if any of these apply.

Pearson has established procedures for centres that are considering appeals against penalties and sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from Heads of Centres (on behalf of learners and/or members of staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in our *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*, which is on our website. In the initial stage of any aspect of malpractice, please notify the Investigations Team by email via pqsmalpractice@pearson.com who will inform you of the next steps.

Certification and results

Once a learner has completed all the required components for a qualification, even if final results for external assessments have not been issued, then the centre can claim certification for the learner, provided that quality assurance has been successfully completed. For the relevant procedures please refer to our *Information Manual*. You can use the information provided on qualification grading to check overall qualification grades.

Results issue

After the external assessment session, learner results will be issued to centres. The result will be in the form of a grade. You should be prepared to discuss performance with learners, making use of the information we provide and post-results services.

Post-assessment services

Once results for external assessments are issued, you may find that the learner has failed to achieve the qualification or to attain an anticipated grade. It is possible to transfer or reopen registration in some circumstances. The *Information Manual* gives further information.

Changes to qualification requests

Where a learner who has taken a qualification wants to resit an externally-assessed unit to improve their qualification grade, you firstly need to decline their overall qualification grade. You may decline the grade before the certificate is issued. For a learner receiving their results in August, you should decline the grade by the end of September if the learner intends to resit an external assessment.

Additional documents to support centre administration

As an approved centre you must ensure that all staff delivering, assessing and administering the qualifications have access to this documentation. These documents are reviewed annually and are reissued if updates are required.

- *Pearson Quality Assurance Handbook*: this sets out how we will carry out quality assurance of standards and how you need to work with us to achieve successful outcomes.
- *Information Manual*: this gives procedures for registering learners for qualifications, transferring registrations, entering for external assessments and claiming certificates.
- *Lead Examiners' Reports*: these are produced after each series for each external assessment and give feedback on the overall performance of learners in response to tasks or questions set.
- *Instructions for the Conduct of External Assessments (ICEA)*: this explains our requirements for the effective administration of external assessments, such as invigilation and submission of materials.
- *Regulatory policies*: our regulatory policies are integral to our approach and explain how we meet internal and regulatory requirements. We review the regulated policies annually to ensure that they remain fit for purpose. Policies related to this qualification include:
 - adjustments for candidates with disabilities and learning difficulties, access arrangements and reasonable adjustments for general and vocational qualifications
 - age of learners
 - centre guidance for dealing with malpractice
 - recognition of prior learning and process.

This list is not exhaustive and a full list of our regulatory policies can be found on our website.

8 Quality assurance

Centre and qualification approval

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

- Centres must have appropriate physical resources (for example, equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have in place appropriate health and safety policies relating to the use of equipment by learners.
- Centres must deliver the qualification in accordance with current equality legislation.
- Centres should refer to the teacher guidance section in individual units to check for any specific resources required.

Continuing quality assurance and standards verification

On an annual basis, we produce the *Pearson Quality Assurance Handbook*. It contains detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; it must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres a range of materials and opportunities, through online standardisation, intended to exemplify the processes required for effective assessment, and examples of effective standards. Approved centres must use the materials and services to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

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

The methods we use to do this for BTEC Level 3 include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation
- an overarching review and assessment of a centre's strategy for delivering and quality assuring its BTEC programmes, for example making sure that synoptic units are placed appropriately in the order of delivery of the programme.

Centres that do not fully address and maintain rigorous approaches to delivering, assessing and quality assurance cannot seek certification for individual programmes or for all BTEC Level 3 programmes. An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

9 Understanding the qualification grade

Awarding and reporting for the qualification

This section explains the rules that we apply in awarding a qualification and in providing an overall qualification grade for each learner. It shows how all the qualifications in this sector are graded.

The awarding and certification of these qualifications will comply with regulatory requirements.

Eligibility for an award

In order to be awarded a qualification, a learner must complete all units, achieve a Near Pass (N) or above in all external units and a pass or above in all mandatory units unless otherwise specified. Refer to the structure in *Section 2*.

To achieve any qualification grade, learners must:

- complete and **have an outcome** (D, M, P, N or U) for all units within a valid combination
- achieve the **required units at Pass or above** shown in *Section 2*, and for the Extended Diploma achieve a minimum 900 GLH at Pass or above (or N or above in external units)
- achieve the **minimum number of points** at a grade threshold.

It is the responsibility of a centre to ensure that a correct unit combination is adhered to.

Learners who do not achieve the required minimum grade (N or P) in units shown in the structure will not achieve a qualification.

Learners who do not achieve sufficient points for a qualification or who do not achieve all the required units may be eligible to achieve a smaller qualification in the same suite provided they have completed and achieved the correct combination of units and met the appropriate qualification grade points threshold.

Calculation of the qualification grade

The final grade awarded for a qualification represents an aggregation of a learner's performance across the qualification. As the qualification grade is an aggregate of the total performance, there is some element of compensation in that a higher performance in some units may be balanced by a lower outcome in others.

In the event that a learner achieves more than the required number of optional units, the mandatory units along with the optional units with the highest grades will be used to calculate the overall result, subject to the eligibility requirements for that particular qualification title.

BTEC Nationals are Level 3 qualifications and are awarded at the grade ranges shown in the table below.

Qualification	Available grade range
Certificate, Extended Certificate, Foundation Diploma	P to D*
Diploma	PP to D*D*
Extended Diploma	PPP to D*D*D*

The *Calculation of qualification grade* table, shown further on in this section, shows the minimum thresholds for calculating these grades. The table will be kept under review over the lifetime of the qualification. The most up to date table will be issued on our website.

Pearson will monitor the qualification standard and reserves the right to make appropriate adjustments.

Learners who do not meet the minimum requirements for a qualification grade to be awarded will be recorded as Unclassified (U) and will not be certificated. They may receive a Notification of Performance for individual units. The *Information Manual* gives full information.

Points available for internal units

The table below shows the number of **points** available for internal units. For each internal unit, points are allocated depending on the grade awarded.

	Unit size	
	60 GLH	90 GLH
U	0	0
Pass	6	9
Merit	10	15
Distinction	16	24

Points available for external units

Raw marks from the external units will be awarded **points** based on performance in the assessment. The table below shows the **minimum number of points** available for each grade in the external units.

	Unit size	
	90 GLH	120 GLH
U	0	0
Near Pass	6	8
Pass	9	12
Merit	15	20
Distinction	24	32

Pearson will automatically calculate the points for each external unit once the external assessment has been marked and grade boundaries have been set. For more details about how we set grade boundaries in the external assessment please go to our website.

Claiming the qualification grade

Subject to eligibility, Pearson will automatically calculate the qualification grade for your learners when the internal unit grades are submitted and the qualification claim is made. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the relevant *Calculation of qualification grade* table for the cohort.

Calculation of qualification grade

Applicable for registration from 1 September 2016.

Extended Certificate		Foundation Diploma		Diploma		Extended Diploma	
360 GLH		510 GLH		720 GLH		1080 GLH	
Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold
U	0	U	0	U	0	U	0
Pass	36	P	51	PP	72	PPP	108
				MP	88	MPP	124
						MMP	140
Merit	52	M	73	MM	104	MMM	156
				DM	124	DMM	176
						DDM	196
Distinction	74	D	104	DD	144	DDD	216
				D*D	162	D*DD	234
						D*D*D	252
Distinction*	90	D*	130	D*D*	180	D*D*D*	270

The table is subject to review over the lifetime of the qualification. The most up-to-date version will be issued on our website.

Examples of grade calculations based on table applicable to registrations from September 2016

Example 1: Achievement of a Foundation Diploma with a P grade

	GLH	Type (Int/Ext)	Grade	Unit points
Unit 1	90	Ext	Pass	9
Unit 4	90	Int	Pass	9
Unit 6	90	Int	Pass	9
Unit 8	120	Ext	Pass	12
Unit 10	60	Int	Unclassified	0
Unit 11	60	Int	Distinction	16
Totals	510		P	55

The learner has achieved N or higher in Units 1 and 8, and P or higher in Units 4 and 6.

The learner has sufficient points for a P grade

Example 2: Achievement of a Foundation Diploma with a D grade

	GLH	Type (Int/Ext)	Grade	Unit points
Unit 1	90	Ext	Near Pass	6
Unit 4	90	Int	Distinction	24
Unit 6	90	Int	Distinction	24
Unit 8	120	Ext	Distinction	32
Unit 10	60	Int	Distinction	16
Unit 11	60	Int	Merit	10
Totals	510		D	112

The learner has sufficient points for a D grade

Example 3: An Unclassified result for a Foundation Diploma

	GLH	Type (Int/Ext)	Grade	Unit points
Unit 1	90	Ext	Merit	15
Unit 4	90	Int	U	0
Unit 6	90	Int	Pass	9
Unit 8	120	Ext	Distinction	32
Unit 10	60	Int	Distinction	16
Unit 11	60	Int	Pass	6
Totals	510		U	78

The learner has a U in Unit 4.

The learner has sufficient points for an M grade but has not met the minimum requirement for N or higher in Units 1 and 8, and P or higher in Units 4 and 6.

10 Resources and support

Our aim is to give you a wealth of resources and support to enable you to deliver BTEC National qualifications with confidence. On our website you will find a list of resources to support teaching and learning, and professional development.

Support for setting up your course and preparing to teach

Specification

This **specification** (for teaching from September 2016) includes details on the administration of qualifications and information on all the units for the qualification.

Delivery Guide

This free guide gives you important advice on how to choose the right course for your learners and how to ensure you are fully prepared to deliver the course. It explains the key features of BTEC Nationals (for example employer involvement and employability skills). It also covers guidance on assessment (internal and external) and quality assurance. The guide tells you where you can find further support and gives detailed unit-by-unit delivery guidance. It includes teaching tips and ideas, assessment preparation and suggestions for further resources.

Schemes of work

Free sample schemes of work are provided for each mandatory unit. These are available in Word™ format for ease of customisation.

Curriculum models

These show how the BTECs in the suite fit into a 16–19 study programme, depending on their size and purpose. The models also show where other parts of the programme, such as work experience, maths and English, tutorial time and wider study, fit alongside the programme.

Study skills activities

A range of case studies and activities is provided; they are designed to help learners develop the study skills they need to successfully complete their BTEC course. The case studies and activities are provided in Word™ format for easy customisation.

myBTEC

myBTEC is a free, online toolkit that lets you plan and manage your BTEC provision from one place. It supports the delivery, assessment and quality assurance of BTECs in centres and supports teachers with the following activities:

- checking that a programme is using a valid combination of units
- creating and verifying assignment briefs (including access to a bank of authorised assignment briefs that can be customised)
- creating assessment plans and recording assessment decisions
- tracking the progress of every learner throughout their programme.

To find out more about myBTEC, visit the myBTEC page on the support services section of our website. We will add the new BTEC National specifications to myBTEC as soon as possible.

Support for teaching and learning

Pearson Learning Services provides a range of engaging resources to support BTEC Nationals, including:

- textbooks in e-book and print formats
- revision guides and revision workbooks in e-book and print formats
- teaching and assessment packs, including e-learning materials via the Active Learn Digital Service.

Teaching and learning resources are also available from a number of other publishers. Details of Pearson's own resources and of all endorsed resources can be found on our website.

Support for assessment

Sample assessment materials for externally-assessed units

Sample assessments are available for the Pearson-set units. One copy of each of these assessments can be downloaded from the website/available in print. For each suite an additional sample for one of the Pearson-set units is also available, allowing your learners further opportunities for practice.

Further sample assessments will be made available through our website on an ongoing basis.

Sample assessment materials for internally-assessed units

We do not prescribe the assessments for the internally-assessed units. Rather, we allow you to set your own, according to your learners' preferences and to link with your local employment profile.

We do provide a service in the form of Authorised Assignment Briefs, which are approved by Pearson Standards Verifiers. They are available via our website or free on myBTEC.

Sample marked learner work

To support you in understanding the expectation of the standard at each grade, examples of marked learner work at PM/MD grades are linked to the Authorised Assignment Briefs.

Training and support from Pearson

People to talk to

There are many people who are available to support you and provide advice and guidance on delivery of your BTEC Nationals. These include:

- Subject Advisors – available for all sectors. They understand all Pearson qualifications in their sector and so can answer sector-specific queries on planning, teaching, learning and assessment
- Standards Verifiers – they can support you with preparing your assignments, ensuring that your assessment plan is set up correctly, and support you in preparing learner work and providing quality assurance through sampling
- Curriculum Development Managers (CDMs) – they are regionally based and have a full overview of the BTEC qualifications and of the support and resources that Pearson provides. CDMs often run network events
- Customer Services – the ‘Support for You’ section of our website gives the different ways in which you can contact us for general queries. For specific queries, our service operators can direct you to the relevant person or department.

Training and professional development

Pearson provides a range of training and professional development events to support the introduction, delivery, assessment and administration of BTEC National qualifications. These sector-specific events, developed and delivered by specialists, are available both face to face and online.

‘Getting Ready to Teach’

These events are designed to get teachers ready for delivery of the BTEC Nationals. They include an overview of the qualifications’ structures, planning and preparation for internal and external assessment, and quality assurance.

Teaching and learning

Beyond the ‘Getting Ready to Teach’ professional development events, there are opportunities for teachers to attend sector- and role-specific events. These events are designed to connect practice to theory; they provide teacher support and networking opportunities with delivery, learning and assessment methodology.

Details of our training and professional development programme can be found on our website.

Appendix 1 Links to industry standards

BTEC Nationals have been developed in consultation with industry and appropriate sector bodies to ensure that the qualification content and approach to assessment aligns closely to the needs of employers. Where they exist, and are appropriate, National Occupational Standards (NOS) and professional body standards have been used to establish unit content.

Appendix 2 Glossary of terms used for internally-assessed units

This is a summary of the key terms used to define the requirements in the units.

Term	Definition
Analyse	Outcome of methodical and detailed examination breaking down a topic to interpret and study the interrelationships between the parts. Analysis can be through activity, practice written or verbal presentation.
Apply	Learners use or exercise knowledge or skills to a new or different situation.
Accomplished	Demonstrate skills, expertise and mastery of activity or equipment.
Accurate	Perform a task with precision and without error.
Carry out	To undertake a project or task or action.
Collaborate	Work jointly with others.
Competent	Having the necessary knowledge or skill to do something suitably or sufficiently in amount or extent.
Comprehensive	Full, covering a range of factors related to goals, briefs or objectives.
Confident	Demonstrate secure application of skills or processes.
Create	Skills to make or do something, for example a design for a website or edited film sequence.
Creative	Using techniques, equipment and processes to express ideas or feelings in new ways.
Define	State or describe the nature, scope or meaning of a subject as objective facts.
Demonstrate	Carry out and apply knowledge, understanding and/or skills in a practical situation.
Describe	Give a clear account that includes all the relevant features and characteristics – ‘painting a picture with words’.
Design	To plan, draw, sketch, outline, invent, formulate or fabricate an idea or piece of work.
Develop	Learners grow or progress a plan, skills and understanding.
Discuss	Consider different aspects of a topic and how they interrelate, and the extent to which they are important.
Diverse	A variety of, to show a complete range.
Effective	Show control over techniques, equipment and processes to efficiently meet the details and broad aims of a requirement.
Evaluate	Drawing on varied information, themes or concepts to consider aspects such as strengths, weaknesses, alternative actions, relevance or significance. Inquiries lead to a supported judgement showing relationship to its context, often in a conclusion.
Examine	Knowledge with application where learners are expected to select and apply knowledge to less familiar contexts.
Explain	Work shows clear details and gives reasons and/or evidence to support an opinion, view or argument. Learners can show comprehension of origins, functions and objectives of a subject and its suitability for purpose.
Explore	Skills and/or knowledge involving practical research or testing.
Imaginative	Develop ideas and concepts in new, engaging and inventive ways.

Term	Definition
Investigate	Learners' work explores techniques, processes, and materials through practical exploration.
Justify	Give reasons or evidence to support an opinion or prove something right or reasonable.
Prepare	Learners make something ready for use or consideration
Produce	To make, assemble, process, create something from component parts
Reflect	Think carefully and review information and/or performance – includes articulating ideas, concepts, activities, findings or features.
Review	Appraising existing information or reflecting on events with the intention of instituting change if necessary.
Select	Learners choose the best or most suitable option, whether this is of materials, techniques, equipment or processes. The options and choices should be based on specific criteria.
Source	Obtain something from a particular location.
Synthesising	Make something by the combination of components or elements to form a connected whole.
Understand	Interpret or view something in a particular way.

This is a key summary of the types of evidence used for BTEC Nationals.

Type of evidence	Definition and purpose
Case study	A specific example to which all learners must select and apply knowledge. Used to show application to a realistic context where direct experience cannot be gained.
Development log	A record kept by learners to show the process of development. Used to show method, self-management and skill development.
Group task	Learners work together to produce a final outcome.
Portfolio	A set of creative pieces of work intended to demonstrate learners' abilities.
Practical task	Learners undertake a defined or self-defined task to produce an outcome.
Presentation	Learners demonstrate tasks orally or through practical demonstration.
Project	A large-scale activity requiring self-direction of selection of outcome, planning, research, exploration, outcome and review.
Written task	Individual completion of a task in a work-related format, for example a set of instructions, giving information.

Pearson BTEC Level 3 Nationals in Creative Digital Media Production

Extended Certificate in Creative Digital Media Production

Extended Certificates in:

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Digital Content Production

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Diplomas in:

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