

CREATIVE MEDIA PRODUCTION

LEVEL 3

BTEC National

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Philip Holmes | Dan Morgan | Natalie Procter | Pete Wardle

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About your BTEC Level 3 National Creative Media Production course

Choosing to study for a BTEC Level 3 National Creative Media Production qualification is a great decision to make for lots of reasons. It can lead you into a whole range of professions and sectors and allows you to explore your creativity in many different ways.

Your BTEC Level 3 National in Creative Media Production is a **vocational** or **work-related** qualification. This doesn't mean that it will give you all the skills you need to do a job, but it does mean that you'll have the opportunity to gain specific knowledge, understanding and skills that are relevant to your chosen subject or area of work.

What will you be doing?

The qualification is structured into **mandatory units** (ones that you must do) and **optional units** (ones that you can choose to do). How many units you do and which ones you cover depend on the type of qualification you are working towards.

Qualifications	Credits from mandatory units	Credits from optional units	Total credits
Edexcel BTEC Level 3 Certificate	10	20	30
Edexcel BTEC Level 3 Subsidiary Diploma	20	40	60
Edexcel BTEC Level 3 Diploma	50 (unendorsed)	70 (unendorsed)	120
	60 (endorsed)	60 (endorsed)	
Edexcel BTEC Level 3 Extended Diploma	60 (unendorsed)	120 (unendorsed)	180
	70 (endorsed)	110 (endorsed)	

At Diploma and Extended Diploma levels, you may have chosen a general creative media production route or you may be following a pathway/endorsed route, and the units you study will reflect this. Whatever your choice, you will need to complete a mix of mandatory units and optional units.

General creative media production route (unendorsed), or		
Pathways (endorsed routes):	Television and film	Print-based media
	Radio	Interactive media
	Sound recording	Games development

How to use this book

This book is designed to help you through your BTEC Level 3 National Creative Media Production course.

All of the Creative Media Production mandatory units are covered in this book. Your programme of study may cover these in different ways, and the projects that you work on may cover learning outcomes and content from a range of units. However, this book will help you to develop the knowledge, skills and understanding that you need.

- Section 1 covers units 1 to 7 that everyone must complete if they are taking the BTEC Level 3 Extended Diploma and following the 'unendorsed' route.
- Section 2 covers the pathways (endorsed routes) including the specialist mandatory units for Television and film, Radio, Sound recording, Print-based media, Interactive media and Games development. This section also includes a reference section with assessment and grading criteria.

This book contains many features that will help you use your skills and knowledge in work-related situations and assist you in getting the most from your course.

Introduction

These introductions give you a snapshot of what to expect from each unit – and what you should be aiming for by the time you finish it!

Assessment and grading criteria

This table explains what you must do to achieve each of the assessment criteria for each unit. For each assessment criterion, shown by the grade button **P1**, there is an assessment activity.

Credit value: 5

1 Pre-production techniques for the creative media industries

Creative media production is a complex process that requires lots of different elements to come together for it to be a success. Careful planning and preparation at the pre-production stage is important so that you have everything in place to monitor and control the production process itself.

The aim of this unit is to introduce you to the pre-production processes that underpin any successful media product so that you will then be able to develop and apply these to your own production work.

You will learn about the key activities, documentation and sources of information that you will need to understand and be able to use in order to work in pre-production within your chosen media sector. You will then have the opportunity to practise and apply your knowledge and skills to the production work that you are undertaking in some of your other practical units. All of them will benefit from a carefully structured and planned approach to the work. A comprehensive and well-managed pre-production stage should provide a firm foundation for the production itself and ensure that you are able to deal effectively with any issues or problems that crop up along the way.

Learning outcomes

After completing this unit you should:

1. understand requirements for a specific media production
2. be able to prepare pre-production documentation for a specific media production
3. be able to apply pre-production planning for a specific media production.

BTEC BTEC's own resources

Assessment and grading criteria

This table shows you what you must do in order to achieve a pass, merit or distinction grade, and where you can find activities in this book to help you.

To achieve a pass grade the evidence must show that you are able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, you are able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, you are able to:
P1 describe how media producers define audiences with some appropriate use of subject terminology See Assessment activity 6.1, page 99	M1 explain how media producers define audiences with reference to detailed illustrative examples and with generally correct use of subject terminology See Assessment activity 6.1, page 99	D1 comprehensively explain how media producers define audiences with elucidated examples and consistently using subject terminology correctly See Assessment activity 6.1, page 99
P2 describe how media producers create products for specific audiences with some appropriate use of subject terminology See Assessment activity 6.2, page 102	M2 explain how media producers create products for specific audiences with reference to detailed illustrative examples and with generally correct use of subject terminology See Assessment activity 6.2, page 102	D2 comprehensively explain how media producers create products for audiences with elucidated examples and consistently using subject terminology correctly See Assessment activity 6.2, page 102
P3 describe how media audiences respond to media products with some appropriate use of subject terminology See Assessment activity 6.3, page 104	M3 explain how media audiences respond to media products with reference to detailed illustrative examples and with generally correct use of subject terminology See Assessment activity 6.3, page 104	D3 comprehensively explain how media audiences respond to media products with elucidated examples and consistently using subject terminology correctly See Assessment activity 6.3, page 104
P4 present a descriptive response to a media product with some appropriate use of subject terminology See Assessment activity 6.4, page 108	M4 present a discussion of a media product with reference to detailed illustrative examples and with generally correct use of subject terminology See Assessment activity 6.4, page 108	D4 present an analysis of a media product with supporting arguments and elucidated examples, and consistently using subject terminology correctly See Assessment activity 6.4, page 108

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Assessment

Your tutor will set **assignments** throughout your course for you to complete. These may take the form of projects where you research, plan, prepare, produce and evaluate reports, presentations, copy and media productions. The important thing is that you evidence your skills and knowledge.

Stuck for ideas? Daunted by your first assignment? These learners have all been through it before...


Unit 2 Communication skills for creative media production

How you will be assessed

Assessment for this unit can take many forms, from assignments requiring written reports and documentation to observed oral presentations. It is very likely that the work required for this unit will be undertaken in other units such as the optional practical production units chosen by your centre. Your tutor will track your progress in an integrated assignment, rather than by separate assessment.

Your assessment could take any of the following forms:

- undertaking written assignment work including production paperwork
- pitching your ideas to the tutor/client
- presenting the results of your investigations in written and oral formats
- undertaking annotated research work.



Zander, creative media production student

When I first started the course I didn't realise how much planning and research was involved in production work. I may have been a little naïve but I really thought that if I had a good idea then I could just go ahead and make a product using the technical skills I had been taught.

When I thought about it, it made sense that there should be a level of planning and preparation. In the real world I would be working for someone who would have clear ideas about what they wanted and why.

Proposals and treatments are a good way of planning a production and presenting your ideas to a client. It gives them a clear and detailed understanding of what the production is about and what your intentions are.

Now I start by outlining everything in a proposal such as my idea, the narrative or story and the target audience. Then I pass that over to the client for approval.

The proposal is a bit like putting in a bid: you offer the client an idea and then they decide whether they want to see more. If they like your ideas you then go into more detail and produce a treatment which forms the basis of the production.

Finally you really need to sell your ideas and try to convince the client to let you make their product for them. It's all a process and it needs to be well planned and researched if you are going to get the job!

Over to you!

- Why is it important to produce production paperwork?
- What is a proposal?
- What is a treatment and how is it different from a proposal?
- Why do you have to present a pitch to the client?
- What will happen if the client likes your treatment and pitch and approves your ideas?

Activities

There are different types of activities for you to do: **Assessment activities** are suggestions for tasks that you might do as part of your assignment and will help you develop your knowledge, skills and understanding.

Grading tips clearly explain what you need to do in order to achieve a pass, merit or distinction grade.

Assessment activity 2.1

When addressing this learning outcome you will be required to undertake research for a production activity and extract relevant information from a range of written sources. The work for this unit will be assessed in an integrated way, meaning that it will be done as part of your work in other units.

You have been provided with a client brief to generate ideas for a new teen magazine that will be distributed nationwide.

Look into the current market and use your annotation and note-taking skills to extract information from a range of relevant sources, such as the Internet, books and current publications, that will help you to generate effective ideas. You could also conduct your own primary research, such as interviews and questionnaires, and present your findings for the client. Outline some initial ideas for the new magazine, drawing on your research.

- Use appropriate techniques to extract relevant information from written sources.
- Use appropriate techniques to extract information from written sources with some precision.
- Use appropriate techniques to extract comprehensive information from written sources.

Grading tips

For a merit grade, you will need to use your skills to extract information that is relevant to your production and that will clearly move forward your ideas and project planning.

For a distinction grade, you will need to use your skills to extract detailed and targeted information that is highly relevant to all the important aspects of your production ideas and planning processes.

There are also suggestions for **activities** that will give you a broader grasp of the industry, stretch your imagination and deepen your skills.

Activity: Profile your class!

The members of your class are likely to include a range of people of different genders, cultures and tastes. Although it is likely that you will all share a broadly common age range it is also likely that you will have very different likes and dislikes.

Over the years, teen culture has been defined in many ways, according to age, musical tastes and dress preferences, and sometimes even race or gender, for example, Teddy Boys, Rockers, Mods and punks.

More common youth culture groups today might include Emo, Indie, Ravers, Gangsta and so on. Again, many of these classifications can be related to musical tastes but can also be related to the type of clothes people wear, their hairstyles and even a tendency towards body piercing.

- As a group, have a go at profiling several volunteers from your class by looking at their mannerisms, the way they dress and how they 'style' themselves. In the first instance you will be relying on a form of stereotyping and making assumptions about these people and their consumption habits.
- Once you have outlined your profiles, ask the volunteers some questions to see if you can get a more detailed picture of them and their interests and tastes.
- Try to link your questions to some of the profiling factors outlined above and see if you can find things that link as well as separate people.
- What have you found to be the most unifying factor between the people you profiled (for example, age, race, gender)?
- When did your profiles start to narrow down and become more defined?
- What did you find difficult about this activity?

Personal, learning and thinking skills •

Throughout your BTEC Level 3 National Creative Media Production course, there are lots of opportunities to develop your personal, learning and thinking skills. Look out for these as you progress.

PLTS

Undertaking your pre-production work in your chosen area of creative media production will help you to develop your skills as a **creative thinker**.



Functional skills •

It's important that you have good English, mathematics and ICT skills – you never know when you'll need them, and employers will be looking for evidence that you've got these skills too.

Functional skills

Developing the presentation of your research will help you to improve your **ICT** skills in entering, developing and formatting information.



Key terms •

Technical words and phrases are easy to spot. You can also use the glossary at the back of the book.

Key term

Recce – a planned and structured visit to a potential production location during pre-production to ascertain its suitability for use.

WorkSpace •

Case Studies provide snapshots of real workplace issues, and show how the skills and knowledge you develop during your course can help you in your career.

There are also mini-case studies throughout the book to help you focus on your own projects.

WorkSpace

Kieran Clark

Researcher

When the company I work for decides to make a new product, it is important to conduct research into audience tastes and consumption in order to understand how well that product will be received. If we were making a new reality TV show, for example, we would need to know how popular these types of shows are with current audiences to see whether they are still interested or are suffering from reality fatigue! Television programmes cost a lot of money to make – there is the studio, cast, crew and equipment to be paid for – so producers need to be sure that they are not spending money out that they will never get back.

One of the places I would go to in order to find out audience viewing figures is BARB. We receive regular updates on audience viewing trends and use them to work out what types of programmes are most popular. We can also see if there is a gap in the market for a specific genre of programme that is not currently being produced. Various kinds of send-ups, particularly of the documentary format, have been popular in recent years but it gets to a point where even the spoof itself becomes so familiar that it just enters the mainstream and doesn't feel so edgy and exciting any more. So then the hunt is on for new ideas that the audience will find fresh and exciting again. Producers are constantly looking for new ways to surprise the audience, whether by finding a new way to play with familiar conventions, or something that breaks with the norms completely.

Think about it!

- At what stage of production does audience research begin?
- Where does Kieran say he gathers information from?
- How does this information help with decisions?
- How can an understanding of the existing conventions of a medium contribute to the development of new ideas?

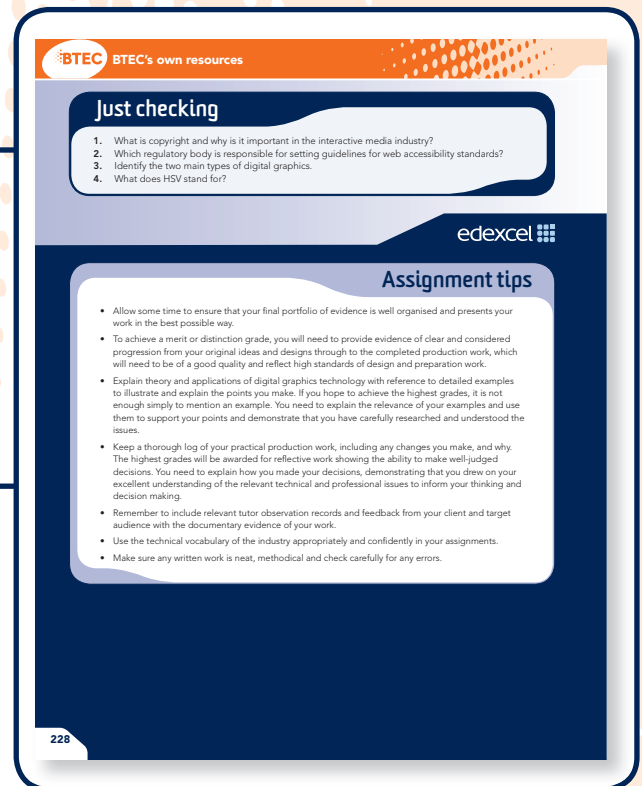
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Just checking

When you see this sort of activity, take stock! These quick activities and questions are there to check your knowledge. You can use them to see how much progress you've made or as a revision tool.

Edexcel's assignment tips

At the end of each unit, you'll find hints and tips to help you get the best mark you can, such as the best websites to go to, checklists to help you remember processes and really useful facts and figures.



Have you read your **BTEC Level 3 National Creative Media Production Study Skills Guide**?

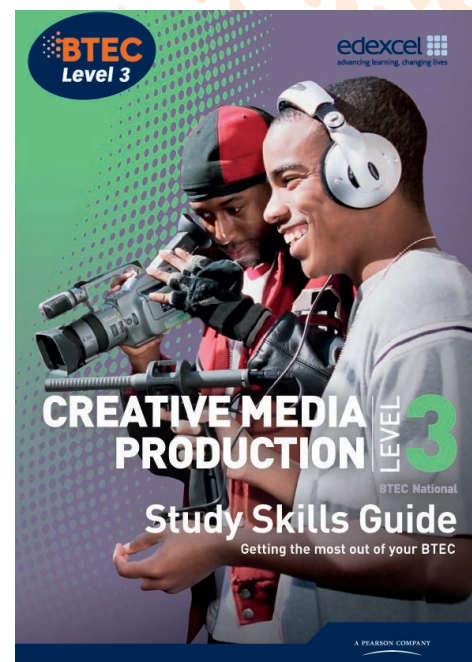
It's full of advice on study skills, putting your assignments together and making the most of being a BTEC Creative Media Production student.

Ask your tutor about extra materials to help you through your course. You'll find interesting videos, activities, presentations and information about the Creative Media Production sector.

Your book is just part of the exciting resources from Edexcel to help you succeed in your BTEC course.

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1 Pre-production techniques for the creative media industries

Creative media production is a complex process that requires lots of different elements to come together for it to be a success. Careful planning and preparation at the pre-production stage is important so that you have everything in place to monitor and control the production process itself.

The aim of this unit is to introduce you to the pre-production processes that underpin any successful media product so that you will then be able to develop and apply these to your own production work.

You will learn about the key activities, documentation and sources of information that you will need to understand and be able to use in order to work in pre-production within your chosen media sector. You will then have the opportunity to practise and apply your knowledge and skills to the production work that you are undertaking in some of your other practical units. All of them will benefit from a carefully structured and planned approach to the work. A comprehensive and well-managed pre-production stage should provide a firm foundation for the production itself and ensure that you are able to deal effectively with any issues or problems that crop up along the way.

Learning outcomes

After completing this unit you should:

1. understand requirements for a specific media production
2. be able to prepare pre-production documentation for a specific media production
3. be able to apply pre-production planning for a specific media production.

Assessment and grading criteria

This table shows you what you must do in order to achieve a **pass**, **merit** or **distinction** grade, and where you can find activities in this book to help you.

To achieve a pass grade the evidence must show that you are able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, you are able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, you are able to:
P1 outline requirements and sources of requirements for a specific media production See Assessment activity 1.1, page 12	M1 explain in some detail and competently present requirements and sources of requirements for a specific media production See Assessment activity 1.1, page 12	D1 comprehensively explain and present to a quality that reflects near-professional standards fully detailed requirements and sources of requirements for a specific media production See Assessment activity 1.1, page 12
P2 generate outline pre-production documentation for a specific media production with some assistance See Assessment activity, 1.2 page 16	M2 generate competent, carefully presented and detailed pre-production documentation for a specific media production with only occasional assistance See Assessment activity 1.2, page 16	D2 generate thorough and comprehensively detailed pre-production documentation for a specific media production, working independently to professional expectations See Assessment activity 1.2, page 16
P3 apply pre-production planning to a specific media production working with some assistance See Assessment activity 1.3, page 18	M3 apply pre-production planning to a specific media production competently with only occasional assistance See Assessment activity 1.3, page 18	D3 apply pre-production planning to a specific media production to a quality that reflects near-professional standards, working independently to professional expectations See Assessment activity 1.3, page 18

How you will be assessed

This unit will be assessed by a number of internal assignments designed to allow you to show your understanding of the unit outcomes. These relate to what you should be able to do after completing this unit. Most of the assignments that you will complete for this unit will relate to the practical production work that you are doing in some of your other units. This means that the pre-production work that you undertake will relate directly to the media products that you are developing and producing within the other practical units of this course.

Your assessments could be in the form of:

- presentations
- case studies
- practical tasks
- written assignments
- pre-production documentation.



Karen, creative media production student

My college's marketing department gave us a presentation on the services that they provide and they highlighted the need for a new area of the website that specifically targeted 16–19-year-olds. A group from our class decided we would form a production team and use this idea as one of our main production projects.

Because the website had lots of different elements to it, the pre-production stage was particularly important to us as it allowed us to think about all of the things that we needed to get into place before production could begin.

This was quite a high-profile project that would be seen by hundreds of potential learners at the college. The pressure was on to get it right and so we were really pleased that we had the time to go through a pre-production stage.

Some people in the team were impatient and just wanted to start producing the video clips, photographs, written content and graphics for the website but we soon realised that this simply would not work and we were all really glad that we had the time to plan and prepare things properly. It really did make a difference and the production stage ran so much more smoothly than some of our earlier projects had done.

Over to you!

- Why do you think a pre-production stage is so important?
- What processes and activities do you need to undertake in the pre-production stage?
- What skills do you think you will need to develop and then apply throughout this important stage?

1. Understand requirements for a specific media production



Set up

Pre-production skills

The process of pre-production is a vital one that you and your team will need to undertake in all of your practical units before the actual production stage begins.

To start you thinking about this process, list all the practical units that you will be undertaking on this course. For each unit identify the potential production projects that you might be involved in.

Discuss with your class all of the activities that you will need to do during the pre-production process before you actually get your hands on the production equipment.

Write the list on the board and discuss with the rest of the class what order you think they should go in and which ones are the most important. Are all of them generic (do they apply to any sort of creative media production) or are some specific to particular types of production?

Discuss what skills you already have that will help you with this stage and also what skills you will need to develop.

1.1 Type of production

In the Set up activity you should have identified the range of different types of production that you will be involved with throughout the course. It does not really matter which pathway you have chosen, or what products you have chosen to work on, as

pre-production is a vital stage of any creative production process.

The processes and activities that you learn about in the early parts of this unit should be applied to one or more of the productions that you are working on in your optional practical units. All of them will benefit

Case study: Single-camera drama

When a filming budget is tight, one way to reduce costs is to shoot using a single camera. This reduces the equipment costs and crew costs.

Single-camera production methods are often used in dramas, documentaries and comedies. Two examples of comedy shows that used single-camera techniques for filming are *My Name is Earl* and *The Office*.

Careful pre-production planning needs to be in place for low-budget productions to save time and money during the shoot. Locations need to

be carefully chosen to minimise set-up and travel times. Using natural lighting where possible can also reduce crew and equipment costs and again save set-up time.

1. In what ways can careful pre-production planning help if you have a small budget?
2. What are the advantages of undertaking a single-camera production?
3. What problems might be encountered when planning a single-camera production?



from a carefully structured and planned approach to the work, and a comprehensive and well-managed pre-production stage should provide a firm foundation for the production itself.

1.2 Finance

An important part of the pre-production process is to assess the financial viability of the proposed production. There are two aspects to this: first, the potential sources of finance (such as advertising, sponsorship, subscription fees, cover price, sales, rental charges) and second, the expenditure (covering such elements as equipment, materials, transport costs, crew, personnel, facility hire, clearances and legal costs).

It is likely that the productions that you will undertake for your practical units will be subsidised by your college, as you will be using their equipment and materials and you will not have to pay for the personnel on your team. This means that your financial needs will be minimal and you will not necessarily need to secure funding for your projects.

However, you need to demonstrate that you are able to work in a realistic vocational context and you should explore the potential funding for your project as well as the potential costs, as both of these factors are critical to all creative media productions if they are to be viable.

Activity: Sources of finance

Research the potential sources of finance that would be available for your type of media product.

1. How much income do you think you could generate from these sources?
2. How would you go about securing this income?

Write up your findings in the form of a short report.

1.3 Time

The timescale is an important factor for any media production and deadlines can often be very tight. A journalist working on a daily newspaper will have a very tight deadline to research and write a story for the next edition of the paper; the production team who plan

and produce the evening television news programmes must have all of the news items completed and ready for broadcast by the specified schedule time.

The timescale and deadlines for your practical projects are likely to be less pressured, but you will still need to think carefully about the availability of your crew and equipment, the timings of the different stages of the production process and the final deadline for the project when you are undertaking your pre-production planning.

Case study: TV drama



TV drama can be expensive to make and the timing of the different aspects needs to be carefully controlled.

The American TV series *Lost* was a high-profile production that had over 250 people working on it, with each episode having a tight three-week production schedule.

This schedule included:

- five days of pre-production planning and preparatory work on scripts, sets and locations followed by three days getting all of the technical aspects in place
 - nine days of shooting, with most of this taking place on location in Hawaii
 - four days of post-production work, including editing and adding the soundtrack and any special effects.
1. How does the breakdown of time for this programme reflect the timings for your own productions?
 2. Why does a series like *Lost* need so many people working on it?
 3. Does the fact it was filmed mainly on location add any extra complications to the pre-production process?

1.4 Personnel

Sourcing the right personnel for a media production is another important aspect of the pre-production process and you will need to ensure that your production team is the right size for the job and that each member has the right balance of knowledge, skills and experience to undertake the specific role that is needed.

An important first step is to assess the initial skill level that each member of your team has. You will then be able to plan what skills you need to develop further and how you will be able to do this. This process can also help identify any skills gaps you have and those areas in which you might require extra help and support from other people.

Activity: Skills audit

Carry out a skills audit of your production team.

To do this you need to:

- list all the equipment each member of the team already has experience of using
- identify the level of media production skills and techniques they already have for each item of equipment
- identify any gaps and any areas that you need to develop further.

Draw up an action plan to further develop the team's existing skills and to fill any gaps that you have identified.

Try to use **SMART** targets in your action plan. This means the targets need to be **S**pecific, **M**easurable, **A**chievable and **R**ealistic, and carried out within an appropriate **T**imescale.

You might wish to use a **SWOT** analysis when doing your initial skills audit. Here you identify your **S**trengths and **W**eaknesses, the **O**pportunities that are available to you (resources, workshops, support) and any **T**hreats (barriers) that might get in the way.

1.5 Facilities

Any creative media production will involve the use of production equipment and facilities to capture, record, edit and manipulate the raw material into the finished product. Moving image, audio and photographic products will need equipment and perhaps studios to record and capture the sounds and images that you



Why is pre-production work vital for complex TV productions?

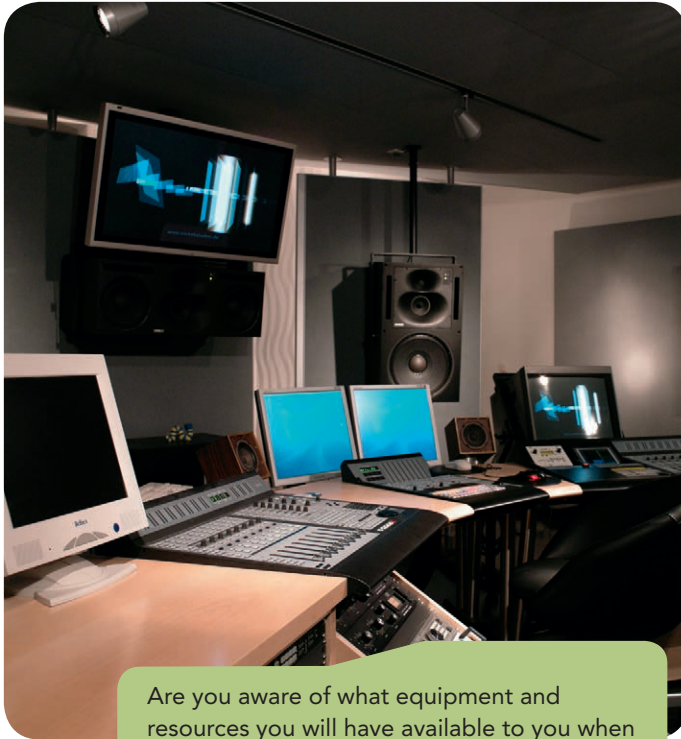
require. Computer hardware and software is now at the heart of the production and post-production processes that are used to create all digital media products.

Professional production companies will either use their own equipment and facilities or hire what they need for a specific production from facility houses. They might even outsource some of the work, such as post-production special effects, to a specialist company.

Activity: Facilities

1. What will you need for your own project?
2. What is available within your school or college?

Do some research to find out what your local facility houses offer and what the costs are.



Are you aware of what equipment and resources you will have available to you when developing your ideas?

1.6 Materials

All media products require raw material for the actual content and you can plan to gather and generate this raw material in various ways.

Some will be original material that you are planning to produce yourself. Undertaking a series of test shoots or recordings can help you further develop your ideas during the pre-production stage, help you to decide what original material you will be able to include in your final product and what is the best way to get the effect that you want.

For example, for a multimedia production project you might need some country sounds, so you would need to look for a suitable location to undertake the recording. After doing a test recording in a local park you might discover that the traffic noise is too loud and, through additional research, discover that you can use some copyright-free sound effects instead.

You may also want to use some existing archive material, such as photographs or film footage, material from a sound or photographic library or sourced from the Internet, or some existing music or graphics. In all of these cases you will need to be aware of **copyright**. Copyright owners can choose to grant permission or license others to use their work, usually for a fee, while retaining ownership over the rights themselves. Like other forms of intellectual property, copyright can be bought and sold.

When you are developing your ideas, think about the permissions that you will need to get before the production process can begin. This might include clearing rights, agreeing royalties or paying fees for copyright material that you are planning to include.

You will need to write to the copyright holder and ask for permission to use the material. You will often have to make a payment for the right to use the material.

You can find more information on copyright and other forms of intellectual property, such as logos and trademarks, on the Intellectual Property Office website (www.ipo.gov.uk).

Key term

Copyright – an automatic right that protects a piece of written or recorded work from being copied or used by anyone else without the copyright owner's permission.

Activity: Test shoots and recordings

If your practical production involves photography, moving image or audio recording, write down a list of the test shoots or recordings that might help you to develop and test your ideas.

Plan what you will need to do to undertake the test shoots or recordings and discuss your ideas with your tutor.

Did you know?

Performing rights royalties are paid to a writer, composer or publisher whenever their music is played or performed in a public space such as on television, radio, on the Internet, in a shop or restaurant, or at an event such as a concert or a football match.

Mechanical rights royalties are paid to a writer, composer or publisher when music is reproduced and used in a physical product or artefact such as a television programme or a video game.

1.7 Contributors

As well as needing a production team, you may also need other people to contribute to your project. You might be able to acquire the services of actors, presenters or voice-over artists (referred to as **talent**) to make your product look and sound more professional and might also include contributions from experts in the area that you are dealing with in your media production or the general public.

Remember that you will need to get permission from people who are featured or quoted in your media production and you should get them to sign

Key term

Talent – the professional people who feature in a production such as actors, presenters, dancers and voice-over artists.

a release and consent agreement form so that you have documentary evidence of their permission to be featured. You should also include a biography of the contributors in the supporting documentation that you produce.

Release Form

Model's Name: Model's Age:

Photographer/Recorder's Name:

Contact Number:

Project Title:

I hereby agree to the use of my Photograph and/or the recording of my voice in the above-mentioned project (the name of which may change), the nature and content of which have been fully explained to me.

I agree that [INSERT NAME] does not have to use the Photograph but, if they do so, they may cut and edit it as they wish and use it in any manner including in any publicity or advertising for the project.

I understand and agree that, unless I give my express permission to the contrary, the Photograph is not specifically intended to represent me and will be used to represent a fictional person.

I hereby grant a licence for use in this project in print and electronic format to [INSERT NAME].

The term "Photograph" as used herein includes still photographs, voice recordings and video recordings.

Signed by the Model: Date:

Signed on behalf of [INSERT NAME]:

Print name: Date:

Figure 1.1: An example of a release form. How might you need to adapt the wording of a release and consent agreement form to cover different situations and uses?

1.8 Locations

It is important to check out appropriate locations during the pre-production phase. This can save lots of time and money during the production stage.

Having crew, talent and equipment out on location can be very expensive and so you need to maximise the amount of material that you can produce in the shortest time possible. You also need to ensure that the locations are suitable for your purpose, that you can obtain permission, if necessary, to work at the location, and that you are aware of any risks and health and safety issues that may be present. You will also need to secure permission from any people who might feature in your product (for example, people working at a location that you intend to use).

A location reconnaissance (or **recce**) is a visit to a potential production location that is carried out during pre-production to ascertain its suitability. The information that you bring back from the recce will inform the production schedule as you will be able to find out about distance, access, power supply, potential problems over weather, health and safety issues and any costs associated with using that particular location.

Details from the recce should be recorded on a location visit sheet and attached to your production schedule so that all members of the production team are aware of the information that has been gathered.

Key term

Recce – a planned and structured visit to a potential production location during pre-production to ascertain its suitability for use.

1.9 Codes of practice and regulation

One of the reasons that media companies undertake pre-production work is to make sure that what they are planning to produce adheres to the relevant codes of practice, laws and regulations that govern and control their industry.

We have already looked at some of the legal issues that you must consider during pre-production, including obtaining permission to use any copyright material, the health and safety considerations that you

should be aware of before production can begin, and gaining permission from people who may appear in your work.

Public liability

Public liability is another legal requirement for companies and organisations who are involved in creative media production, particularly when they are recording on location where members of the public may be at risk from the production activities. Because you are a learner, your school or college should already have public liability insurance for your production work, but you should check this out just to be sure. Commercial companies will also have a range of other forms of insurance to cover their employees, their equipment and even the products that they are working on.

Activity: Filming in London



London is the third busiest city in the world for filming and there is a film or TV crew on the streets almost every day of the year.

The Film London website is an important source of information for companies in the pre-production stage who are looking to film in the capital and contains lots of invaluable information and links to support the planning process.

Visit the Film London website (www.filmlondon.org.uk) and find out more information about the clearances, permissions and legal requirements that are needed before a crew can start filming.

Regulatory bodies, trade unions and trade associations

During pre-production you also need to be aware of the relevant codes of practice and industrial guidelines and regulations that relate to your specific area of production. You will need to undertake some careful research to find out what the constraints are for the media sector that you are working within.

Table 1.1 shows some of the main regulatory bodies that limit and control what a media sector can and cannot produce. Table 1.2 lists some of the trade unions and associations that represent people working in media industries.

Table 1.1: Main regulatory bodies in the media sector.

Media sector	Regulatory body	Website
Television and radio	Ofcom	www.ofcom.org.uk
Film	British Board of Film Classification (bbfc)	www.bbfc.co.uk
Computer games	Pan European Game Information (PEGI) Entertainment Software Rating Board (ESRB)	www.pegi.info www.esrb.org
Newspapers and magazines	Press Complaints Commission (PCC)	www.pcc.org.uk
Advertising	Advertising Standards Authority (ASA)	www.asa.org.uk
Internet	W3C (World Wide Web Consortium)	www.w3.org

Table 1.2: Trade unions and associations in the media sector.

Trade union / association	Website
Pact (Producers' Alliance for Cinema and Television)	www.pact.co.uk
NUJ (National Union of Journalists)	www.nuj.org.uk
BECTU (Broadcasting Entertainment, Cinematograph and Theatre Union)	www.bectu.org.uk
TIGA (The Independent Games Developers' Association)	www.tiga.org
ELSPA (The Entertainment and Leisure Software Publishers Association)	www.elspa.com
BIMA (The British Interactive Media Association)	www.bima.co.uk

Visit the websites of the organisations associated with your area of interest to find out what they do.

Did you know?

Computer games are becoming an increasingly popular form of digital entertainment all over Europe, though they are more popular in some countries than others. In 2010 the Interactive Software Federation of Europe (ISFE) reported that 32 per cent of the UK population aged 16–49 described themselves as 'active gamers', playing games on a console, a handheld device, a mobile phone or a PC. In comparison, in Spain and Italy the equivalent figure was respectively 24 per cent and 17 per cent. (Source: *Video Gamers in Europe 2010*, ISFE).

Computer games are becoming ever more sophisticated. Do some research to find out what the next generation of computer gaming is likely to bring.





Case study: Pan European Game Information

In June 2009 the Department of Culture, Media and Sport made the decision that the Pan European Game Information (PEGI) would be the sole classification system for computer games and interactive software in the UK. In the past the British Board of Film Classification (bbfc) classified some computer games as well as films and DVDs.

The PEGI system is now used in more than 30 European countries and is based on a self-regulatory code of conduct to which every games publisher is contractually committed.

The PEGI classification consists of five age categories and eight content descriptors that give

advice on the suitability of a game for a certain age range based on the game's content.

Icons are used to indicate each of the content descriptors in Table 1.3.

1. Why is it better to have a pan-European classification rather than each country having its own system?
2. Find out from the PEGI website what the age classifications are, and what they mean. Do you think that the age classification system works?
3. Can you think of examples of computer games that fit each of the content descriptors?

Table 1.3: PEGI classification system.

Icon	Content descriptor	Explanation
	Violence	May contain scenes of violence and people getting injured or dying, often by use of weapons.
	Profanity (bad language)	May contain swearing and sexual innuendo.
	Fear	May contain scenes that are considered too disturbing or frightening for younger or more emotionally vulnerable players.
	Sex	May contain nudity and references to sexual activity.
	Drugs	May contain references to illegal drugs.
	Discrimination	May contain scenes of cruelty or harassment based on race, ethnicity, gender or sexual preferences.
	Gambling	May contain games that are played for money (real or simulated).
	Online	Contains an online game mode.

(Source: Adapted from information on PEGI website: www.pegi.info/en/index/id/23)

Assessment activity 1.1

P1 M1 D1

BTEC

Choose one of the production projects that you are undertaking in one of your practical option units. Take the role of production co-ordinator for this project and plan and produce a report that describes the requirements and the sources of requirements for the specific media production you are undertaking. You should make sure that your report covers all of the following aspects:

- type of production you are undertaking
- finance
- timescale
- personnel
- facilities
- materials
- contributors
- locations
- codes of practice and regulations.

Your report should be well written, using appropriate terminology, and be carefully checked through for accurate spelling, punctuation and grammar.

Grading tips

For a merit grade, your report needs to demonstrate good understanding of the relevant issues. These should include the relevant codes of practice, laws and regulations that apply to the production work that you are planning, together with a detailed explanation of where the information can be sourced from. Your report should be clearly and carefully produced and explain in some detail the relevant pre-production requirements for your proposed production and why they are important.

For a distinction grade, your report needs to reflect near-professional standards and be fully considered and detailed. It should demonstrate an excellent understanding of the requirements for the proposed production and explain fully why each aspect is required. This includes a full and detailed consideration of the relevant codes of practice, laws and regulations that apply to the production work that you are planning, together with a fully detailed explanation as to where the information can be sourced from.

PLTS

Investigating the relevant pre-production requirements for your proposed production will help develop your skills as an **independent enquirer**.



Functional skills

Producing your written report on the relevant pre-production requirements for your proposed production will help you to develop your **English** skills in writing.



2. Be able to prepare pre-production documentation for a specific media production

Having established which key aspects of pre-production are important to your particular production, you can now begin to plan it in more detail and begin to prepare the appropriate documentation.

2.1 Procedure

The specific pre-production processes and procedures that you follow will be dictated by the particular production that you are planning. However, whatever your production is you should ensure that you cover all of the following key areas.

- Identify finance, personnel and resources that are required and are available to you and your production team.
- Prepare a budget.
- Book personnel and resources.
- Prepare a detailed production schedule.
- Identify relevant health and safety issues, risk to the project and any legal issues.

A **production schedule** is a planning document that brings together all of the information needed for a particular production. It is referred to and monitored throughout the production stages and shows the production team where they are against the planned schedule and what resources and personnel they need to have in place for the next part of the process. It is an important document for you to include in your final portfolio and you will need to ensure that it is detailed and comprehensive if you are aiming for a high grade.

A production schedule should contain the following key elements:

- details of the original proposal
- key dates as agreed with the client for the different stages of pre-production, production and post-production, together with a final completion date
- details of production equipment required and where it is being sourced from
- location details and any transport required
- full details of the crew, talent and other personnel with contact details
- any props and other resources required.

The production schedule is often supplemented with a sheet that details the specific plan and resources for a single day of production – this is called a **call sheet**. A call sheet is often given to the crew, talent and personnel required for each day of production so that everybody is clear who is needed where and what they need to do.

Key terms

Production schedule – a planning document that brings together all of the information needed for a particular production. It gives an overview of the whole production.

Call sheet – details the specific plan and resources needed for a single day of production.

Activity: Production schedule



Start to put together the production schedule for one of the practical projects that you are working on in your other units. Make sure that you include all of the elements identified above and that it is clear and detailed.

2.2 Documentation

The pre-production documentation that you develop will vary depending on which production medium you are working in and will form an important part of your completed portfolio.

For example, if you are planning a moving image production you will develop and refine your ideas through a storyboard and script. For a printed product such as a magazine or newspaper you will produce ideas sheets, rough drafts, concept drawings, sample designs and thumbnails of the pages you are planning to produce. For an interactive media product you

might use all of the above together with a mood board to give you an idea about the overall look and feel of the product. A web-based interactive product might also need a structure diagram (a way of planning out

the structure of the different web pages that need to be produced) to show the links between the different web pages and the order in which they are accessed by the user.

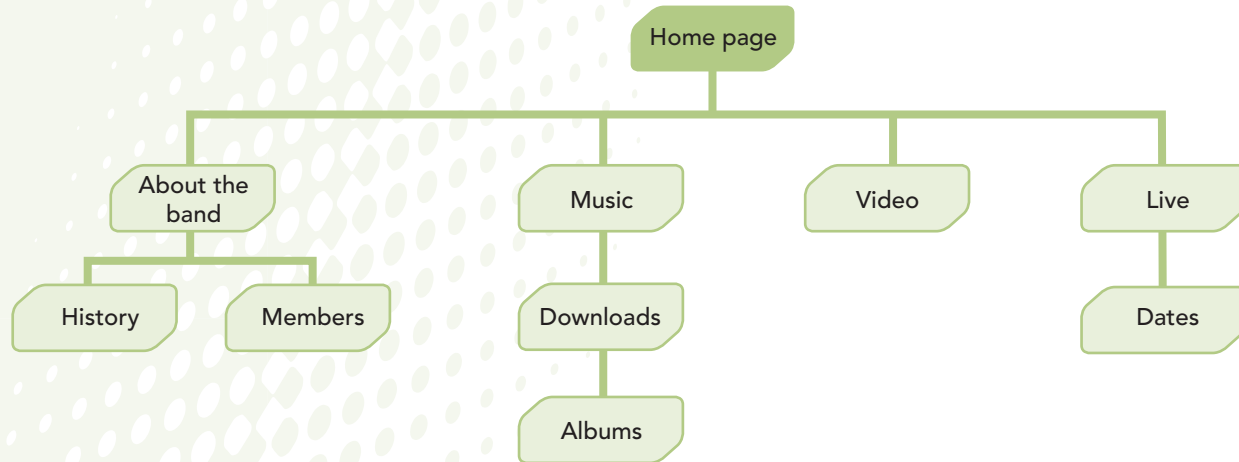


Figure 1.2: This is a structure diagram that a learner produced for a website for a band. What additional pages could be added to the structure to further improve the website?



Which forms of pre-production documentation will be most appropriate for your production medium?

As your plans come together, and before you actually start the production process itself, you will need to put together a detailed production schedule showing what you are going to do and when and how you are going to do it. This schedule is the plan that you will take with you through to the production stage. It will help you to keep track of where you are in the process and what you need to do next.

You will also need to undertake risk assessments and consider the relevant health and safety issues. You should also have a contingency plan just in case things go wrong.

The contingency plan should cover all aspects of the production including personnel, equipment and locations. You need to have alternative arrangements ready in case things do not quite go to the original plan so that your project stays on track and will still be completed within the specified time frame.

Table 1.4 shows you examples of the types of pre-production documentation you might use for each production type, together with an explanation.

Table 1.4: Pre-production documentation.

Production type	Pre-production documentation	What is it?
All types of production	Production schedule	A detailed plan that brings together all the information needed for your particular production to take place.
	Call sheet	A document that details the specific plan and resources needed for a single day of production.
	Risk assessments	Details of things that could go wrong and relevant health and safety issues (see Unit 4, Creative media production management project for more information).
	Contingency plan	This links to your risk assessment and shows what your alternative plan is if some of the things that could go wrong actually do.
	Permissions	Forms that give you permission to film in the places that you want to and to include the people that you want in your final product.
Moving image	Storyboard	A visualisation of each shot of your finished programme that includes timings and details of the soundtrack.
	Script	What the people in the programme are going to say, together with how they are going to say it and any music or sound effects.
	Shooting script	A more detailed script that includes camera angles, locations, types of shot, dialogue and soundtrack.
Radio and sound recording	Script	What the people in the programme are going to say, together with how they are going to say it and any music or sound effects.
Print and interactive media	Concept drawings	Drawings of what a picture or page might look like.
	Thumbnails	Rough sketches of a proposed page layout.
	Mood boards	Collection of different examples of colour, text and styles to show how the finished product will look and feel.
Web-based interactive media and games	Structure diagrams	Similar to a storyboard for a web-based interactive product; shows the hierarchy of the pages and the links between them.

Assessment activity 1.2

P2 M2 D2**BTEC**

The assessment activity for this element of the unit will be the pre-production work that you undertake for your specified media production.

The evidence for the achievement of the learning outcome will be the pre-production documentation and paperwork that you complete, together with a production log that contains records of pre-production meetings, discussions and research, supported by tutor observations and witness statements where appropriate.

Grading tips

To achieve a merit grade, your pre-production work must be carefully presented, well developed and well organised, and demonstrate some depth and detail in the pre-production documentation produced, with only occasional assistance.

To achieve a distinction grade, you must generate thorough and comprehensively detailed pre-production documentation, working independently to professional expectations. This means that you must demonstrate good self-management skills, showing that you can work on your own initiative and work positively and cooperatively with others to meet deadlines.

PLTS

Undertaking your pre-production work in your chosen area of creative media production will help you to develop your skills as a **creative thinker**.



Functional skills

Producing your pre-production documentation will help you to develop your **English** skills in writing.



3. Be able to apply pre-production planning for a specific media production

Everything should now be in place so you can apply and use the pre-production planning as you work through the production and post-production stages of one of your option units.

3.1 Elements of production

The pre-production work that you completed earlier in this unit should provide a secure framework for the production to be undertaken, but the production process will still need careful management if it is to produce a successful final product.

You will need to keep a careful eye on the finance as the production unfolds and ensure that the different elements such as crew, talent, personnel, equipment and resources all come together in the right way, at the right time and in the right place.

The creative process is a complex one and the logistics can be difficult to control at times, but this is one reason why the pre-production planning is so important.

3.2 Project management

Clear communication and good organisational skills are perhaps the two most important aspects to successful production management. You should ensure that you fully record and document all of the meetings and briefings that you have with your team and keep all the relevant paperwork and documentation up to date. Make sure that all decisions are noted and any action points for individuals are clearly written up so that everyone knows exactly what is expected of them.

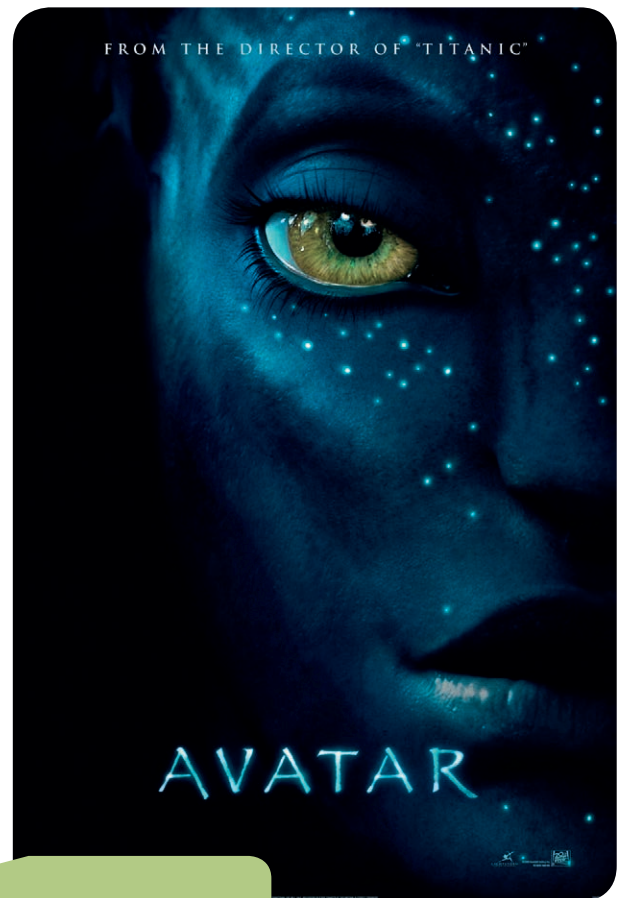
Did you know?

James Cameron, the director of *Titanic* (2007), forfeited his \$8 million director's salary and his percentage of the gross profits when the studio that had set the budget and provided the finance became concerned at how much over budget the film was running. The film was initially budgeted at \$135 million but after going two months over schedule required an additional \$65 million to be completed.

Activity: Most expensive film?

James Cameron's film *Avatar* (2009) is reported to be the most expensive film ever made with estimates of the budget ranging from \$230 million to \$500 million.

1. How would you keep track of your project budget?
2. What plans do you need to make for contingency?



What difficulties do you think there are in managing costs for a big budget film?

Assessment activity 1.3

P3 M3 D3**BTEC**

For the assessment activity for this element of the unit you will apply your pre-production planning to the production of your specified media product that was the focus of the first two assessment activities.

The evidence for the achievement of the learning outcome will be a production log which documents and records the ways in which you used and applied the pre-production planning throughout the production process. You should also include a personal evaluation in your final portfolio together with any relevant tutor observations and witness statements where appropriate.

Grading tips

To achieve a merit grade, you must apply your pre-production planning to your particular media production competently and with only occasional assistance. This means that you need to demonstrate good organisational skills in the work that you are undertaking.

To achieve a distinction grade, you must apply your pre-production planning to your particular media production to a quality that reflects near-professional standards, working independently to professional expectations. This means that you must demonstrate good self-management skills, showing that you can work on your own initiative and work positively and cooperatively with others to meet deadlines.

PLTS

Applying your pre-production planning to your media production work will help you to develop your skills as a **creative thinker**, a **team worker** and a **self-manager**.



Functional skills

Producing your production log and records will help you to develop your **English** skills in writing.



Isaac Williams

Production assistant in television broadcasting



My role as a production assistant (PA) for a broadcasting company is very varied and I am involved with all stages of the pre-production and production processes.

I have to work closely with other members of the team and get involved with lots of different aspects of production. Being a PA means that I have to have a good overview of the whole production and have good technical, creative and administrative skills and knowledge. I also have to be a good communicator as I have to deal with lots of different sorts of people and make sure that information doesn't get lost or confused.

This means I have to be very organised and listen carefully to what the production team want me to do and what information they need next. I also have to keep the pre-production documentation well organised as a member of the team will often ask me for the production schedule, to see what is happening next, or the latest version of a storyboard or script so that some changes can be made. I also have to get the call sheets out to the relevant people in time for them to get themselves organised and make sure that they are at a location on time. I have learned that having a positive attitude and a 'can do' approach is very important to working in the industry and that you have to be able to work well on your own as well as being an effective team member.

Think about it!

- What skills do you have already that would help you to play a positive role in a pre-production team? Discuss with the rest of your class and then produce a written summary of your key points.
- What further skills might you need to develop to be successful in pre-production? Write a list and discuss with the rest of the class.
- Why is pre-production such an important stage of the creative media production process?

Just checking

1. Why is the pre-production stage so important?
2. Identify the main aspects that need to be considered when undertaking pre-production.
3. Why is copyright an important issue to consider?
4. What is a recce and why can it be an important part of the pre-production process?
5. Identify the main regulatory bodies for your chosen media sector and explain what their remit is.
6. Identify the eight content descriptors used in the PEGI classification system.
7. What is a production schedule and what should it contain?
8. What pre-production documentation should you use for your chosen area?
9. What evidence should you generate to show that you have successfully applied your pre-production planning to your media production work?

Assignment tips

- Link the work you are doing for this unit with one of the practical productions that you are undertaking in one of your optional units.
- Make sure your team meetings are minuted so people know what was decided and what is expected of them, and to ensure you have good evidence of pre-production work and team work for your final portfolio.
- Spend time planning your production and use the correct pre-production documentation to help you develop your ideas.
- Make sure your production schedule and other written documents are detailed and comprehensive and cover all of the required elements.
- Allow some time at the end of the unit to ensure that your final portfolio of evidence is well organised and presents your work in the best possible way.