

Edexcel BTEC Level 5 HND in Creative Media Production (TV & Radio)

Contents – Course Specifications

Course Specifications (You have two compulsory units, the remainder of your qualification will be made up with a mixture of the specific unit areas. Total credit requirements = 125 in addition to your HNC credit points)

Units	Subject – Open Hyperlink to view	Level	Credits	Pages
Compulsory Units				
Unit 3	Project Design, Implementation & Evaluation	5	20	1 - 4
Unit 4	Special Subject Investigation for Creative Media Production	5	15	5 – 8
Unit 54	Scriptwriting for Radio Fiction	5	15	9 - 12
Unit 55	Radio Quizzes and Light Entertainment	5	15	12 - 16
Unit 57	Radio Station Management	5	15	17 - 20
Unit 59	Producer for Moving Image Production	5	15	21 - 24
Unit 60	Director for Moving Image Production	5	15	25 - 28
Unit 68	Convergent Journalism	5	15	29 - 32
Unit 80	Work Experience in the Creative Media Sector	5	15	33 - 36

Should you wish there could be an opportunity to add additional themed units within the following specific pathways:

- Radio
- Moving Image
- Journalism

Unit 3: Project Design, Implementation and Evaluation

Unit code: [L/601/0995](#)

QCF Level: 5

Credit value: 20

- Aim

To develop learners' skills of independent enquiry by undertaking a sustained investigation of direct relevance to their vocational, academic and professional development.

- Unit abstract

This unit provides opportunities for learners to develop skills in decision making, problem solving and communication, integrated with the skills and knowledge developed in many of the other units within the programme to complete a realistic project.

It requires learners to select, plan, implement and evaluate a project and finally present the outcomes, in terms of the process and the product of the project. It also allows learners to develop the ability to work individually and/or with others, within a defined timescale and given constraints, to produce an acceptable and viable solution to an agreed brief.

If this is a group project, each member of the team must be clear about their responsibilities at the start of the project and supervisors must ensure that everyone is accountable for each aspect of the work and makes a contribution to the end result.

Learners must work under the supervision of programme tutors or work-based managers.

- Learning outcomes

On successful completion of this unit a learner will:

- 1 Be able to formulate a project
- 2 Be able to implement the project within agreed procedures and to specification
- 3 Be able to evaluate the project outcomes
- 4 Be able to present the project outcomes.

Unit content

1 Be able to formulate a project

Project selection: researching and reviewing areas of interest; literature review; methods of evaluating feasibility of projects, initial critical analysis of the outline specification, selection of project option, initiating a project logbook/diary, estimating costs and resource implications, identifying goals and limitations, value of project, rationale for selection, agree roles and allocate responsibilities (individually with tutor/supervisor and within project group if appropriate)

Project specifications: developing and structuring a list of requirements relevant to project specifications, eg costs, timescales, scale of operation, standards, legislation, ethics, sustainability, quality, fitness for purpose, business data, resource implications

Procedures: planning and monitoring methods, operating methods, lines of communication, risk analysis, structure of groups and collaborative working, eg learner groups or roles and responsibilities within a work-based project, targets and aims

Project plan: production of a plan for the project including timescales, deliverables, milestones, quality assurance systems and quality plans, and monitoring progress

2 Be able to implement the project within agreed procedures and to specification

Implement: proper use of resources, working within agreed timescale, use of appropriate techniques for generating solutions, monitoring development against the agreed project plan, maintaining and adapting project plan where appropriate

Record: systematic recording of relevant outcomes of all aspects and stages of the project to agreed standards

3 Be able to evaluate the project outcomes

Evaluation techniques: detailed analysis of results, conclusions and recommendations, critical analysis against the project specification and planned procedures, use of appropriate evaluation techniques, application of project evaluation and review techniques (PERT), opportunities for further studies and developments

Interpretation: use of appropriate techniques to justify project progress and outcomes in relation to the original agreed project specification

Further consideration: significance of project; application of project results; implications; limitations of the project; improvements; recommendations for further consideration

4 Be able to present the project outcomes

Record of procedures and results: relevant documentation of all aspects and stages of the project

Format: professional delivery format appropriate to the audience; use of appropriate media

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to formulate a project	1.1 formulate and record possible outline project specifications 1.2 identify the factors that contribute to the process of project selection 1.3 produce a specification for the agreed project 1.4 produce an appropriate project plan for the agreed project
LO2 Be able to implement the project within agreed procedures and to specification	2.1 match resources efficiently to the project 2.2 undertake the proposed project in accordance with the agreed specification 2.3 organise, analyse and interpret relevant outcomes
LO3 Be able to evaluate the project outcomes	3.1 use appropriate project evaluation techniques 3.2 interpret and analyse the results in terms of the original project specification 3.3 make recommendations and justify areas for further consideration
LO4 Be able to present the project outcomes.	4.1 produce a record of all project procedures used 4.2 use an agreed format and appropriate media to present the outcomes of the project to an audience.

Recommended Reading List

ISBN 978-0333960950	Bertrand I and Hughes P	2004	Media Research Methods: Audiences, Institutions, Texts	Palgrave Macmillan
ISBN 978 0415243889	Emm A	2001	Researching for Television and Radio	Routledge
ISBN 978-0240805146	DiZazzo R	2003	Corporate Media Production, 2nd Edition	Focal Press
ISBN 978-0240515991	Block P	2001	Managing in the Media	Focal Press

Learning Time (1 credit = 20 hours)

Scheduled contact hours: Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work , fieldwork, external visits, work-based learning where integrated into a structured academic programme	lectures	5
	seminars	
	supervised practical sessions	30
	tutorials	10
	formative assessment	5
	other scheduled time	
Guided independent study Note: include in guided independent study preparation for scheduled sessions, follow up work, wider reading or practice, revision	Independent coursework	100
	Independent laboratory work	
	other non-scheduled time	50
Placements (including work placement and year abroad)		
Total hours ('Should be equal to credit x 20')		200

Unit 4: Special Subject Investigation for Creative Media Production

Unit code: [M/601/8572](#)

QCF Level: 5

Credit value: 15

- **Aim**

This unit aims to enable learners to develop their knowledge and understanding of a chosen aspect of creative media production and their skills in researching and presenting an individual investigation.

- **Unit abstract**

The creative media sector provides a wide range of technical, professional and academic areas of interest for development.

This unit provides the opportunity for learners to identify a particular area of study or practice and develop a proposal and set specific objectives for investigation.

Learners will apply research skills to the identification and selection of materials and resources and present the results of this investigation in a way that suits the chosen subject and their own learning style.

They will review and evaluate their work considering improvements in learning and performance, the professional context of the work and the process by which the presentation is produced.

- **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Be able to present and justify planned proposals for investigations into creative media production
- 2 Be able to research and select appropriate materials for investigations into creative media production
- 3 Be able to present results of investigations into creative media production
- 4 Be able to reflect on own performance and learning.

1 Be able to present and justify planned proposals for investigations into creative media production

Proposal: subject; methodology; identification of resources; identification of technologies; research plan; presentation, eg method, medium

Justify: purpose; suitability, eg achievability, availability of research materials; vocational relevance

2 Be able to research and select appropriate materials for investigations into creative media production

Research: archives; libraries; internet; type, eg primary, secondary, qualitative, quantitative; research log; costs

Select materials: evaluate suitability; establish currency; collate; select appropriate materials

Investigation: develop investigation; apply technology; develop content, eg writing, video, audio, images; edit; review; revise

3 Be able to present results of investigations into creative media production

Present: technical accuracy; language skills, eg clarity, precision, vocabulary, register, grammar, punctuation; vocational context; format, eg printed dissertation, broadcast work, show reel, demonstration, website; referencing, eg Harvard, Modern Languages Association (MLA), Modern Humanities Research Association; acknowledgements

4 Be able to reflect on own performance and learning

Performance: compare completed work with original proposal; quality of research; presentation of results, eg medium, format, style, effectiveness

Learning: development of knowledge; development of understanding; development of skills; process, eg time management, research techniques

Recommendations: planning for further development, eg career potential, application to projects and industry practice, vendor certification; alternative ideas, eg technology, subject

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to present and justify planned proposals for investigations into creative media production	1.1 present a well focused proposal for an investigation into creative media production 1.2 present a comprehensive implementation plan for an investigation into creative media production 1.3 justify choice of subject for investigation
LO2 Be able to research and select appropriate materials for investigations into creative media production	2.1 carry out research for proposed investigation effectively 2.2 critically evaluate research material gathered 2.3 produce well developed results of an investigation into creative media production
LO3 Be able to present results of investigations into creative media production	3.1 present the results of an investigation into creative media production clearly and effectively
LO4 Be able to reflect on own performance and learning.	4.1 critically evaluate the presented investigation against the proposal 4.2 critically evaluate learning against agreed criteria and make recommendations for further development.

Recommended Reading List

ISBN 978-0333960950	Bertrand I and Hughes P	2004	Media Research Methods: Audiences, Institutions, Texts	Palgrave Macmillan
ISBN 978 0415243889	Emm A	2001	Researching for Television and Radio	Routledge
ISBN 978-0240805146	DiZazzo R	2003	Corporate Media Production, 2nd Edition	Focal Press
ISBN 978-0240515991	Block P	2001	Managing in the Media	Focal Press

Learning Time (1 credit = 15 hours)

<p>Scheduled contact hours:</p> <p>Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work, fieldwork, external visits, work-based learning where integrated into a structured academic programme</p>	lectures	
	seminars	
	supervised practical sessions	10
	tutorials	5
	formative assessment	5
	other scheduled time	10
<p>Guided independent study</p> <p>Note: include in guided independent study preparation for scheduled sessions, follow up work, wider reading or practice, revision</p>	Independent coursework	100
	Independent laboratory work	
	other non-scheduled time	20
Placements (including work placement and year abroad)		
Total hours ('Should be equal to credit x 15')		150

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Unit 54: Script Writing for Radio Fiction

Unit code: [K/601/8375](#)

QCF Level: 5

Credit value: 15

- Aim

This unit aims to develop learners' understanding of radio drama genres and their skills in script writing for broadcast radio fiction.

- Unit abstract

Radio is in some ways the most creative of media. The pictures created by radio drama and in dramatic readings are inside each listener's own head, formed entirely from a powerful mix of the spoken word – narration, dialogue, monologue – and other sounds. They can include ambient sound which creates an impression of place, such as sea wash on a shore, and spot effects which describe action, such as the firing of a gun. Every listener's own picture is unique.

The unit allows learners to work both in original and adapted fiction for radio. It is designed to build on experience gained in more general script writing contexts by developing imaginative uses of language and imagery in radio drama, whether for plays, serialisations, features or dramatic readings.

- Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the markets for different genres of radio fiction scripts
- 2 Be able to develop proposals and treatments for radio fiction scripts
- 3 Be able to develop scripts for radio fiction production.

1 Understand the markets for different genres of radio fiction scripts

Genres: single play; drama series; drama serial; soap opera; commercials; features; dramatic readings; sub-genres, eg comedy, period, detective; tone, eg humorous, serious, alternative; narrative structures (open, closed, multi-strand)

Codes and conventions: verbal (characterisation through casting, creating mood or action through acting techniques); non-verbal (scene change or passage of time indicated by use of silence or sound, location described by acoustics and atmosphere, spot effects indicating actions, use of incidental music for mood); use of narrator (diegetic, omniscient)

Markets: broadcast, online; different networks and stations, eg public, private, other; scheduling (transmission slots, availability of target audience, omnibus editions, repeats)

2 Be able to develop proposals and treatments for radio fiction scripts

Generating ideas: deciding genre and sub-genre; topic, eg heroic action; setting (location, time period); outline plot (original story, adaptation)

Developing proposals: drama (outline scenario, characterisation, plot synopsis); dramatic reading (plot synopsis); casting; relevance to target audience; suitability for proposed strand or time slot; originality, eg of new fiction, of adaptation; economy of casting

Research: sources (primary, secondary); to find ideas; to develop proposals and treatments, eg reading source material; for characters; for backgrounds; for music; for effects; for detail, eg historical and contemporary situations and characters, events, phenomena, societies, social interaction

Pitch: to commissioning editor

3 Be able to develop scripts for radio fiction production

Scripts: use of language appropriate to target audience and context; writing for the spoken word; house styles, eg in continuing drama, within series

Script layout: title; name and page number; spacing; use of pre-recorded material

Content: gaining and maintaining audience attention; clarity of location; point of view; characterisation; in drama, eg dialogue, monologue, music, sound design, sound effects; running time

Development: of plot; of characterisation

Codes: in radio drama; in dramatic readings; verbal (characterisation through casting, creating mood or action through acting techniques); non-verbal (scene change or passage of time indicated by use of silence or sound, location described by acoustics and atmosphere, spot effects indicating actions, use of incidental music for mood)

Conventions: in radio drama; in dramatic readings; use of plot and characterisation; narrative structures (open, closed, multi-strand); enigma; resolution; with or without theme tunes, eg Barwick Green; use of narrator (diegetic, omniscient); differences from writing for text-based and moving image media, eg 'blindness' of radio listeners

Drafts: submission for feedback; revisions in response to feedback (from group members, from target audience, from commissioning editor); revisions (for quality, for duration); final version

compliance: legal (contempt, libel, use of copyright material); regulatory (impartiality and balance, taste and decency, safeguarding trust); codes of practice, eg BBC Editorial Guidelines, Ofcom Broadcasting Code

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the markets for different genres of radio fiction scripts	1.1 critically assess the markets for different genres of radio fiction 1.2 analyse different genres of radio fiction, with detailed illustration from contemporary and historical examples
LO2 Be able to develop proposals and treatments for radio fiction scripts	2.1 research and develop imaginative proposals and treatments for radio fiction scripts 2.2 pitch proposals and treatments for radio fiction to a commissioning editor with clarity and confidence
LO3 Be able to develop scripts for radio fiction production.	3.1 develop scripts for radio fiction working to a standard acceptable to an employer or client 3.2 assess feedback and revise drafts working to a standard acceptable to an employer or client 3.3 comply with legal and regulatory requirements relevant to radio fiction production.

Recommended Reading List

ISBN 978-1852868826	Straczynski J M	1997	The Complete Book of Scriptwriting	Titan Books
ISBN 978-0415103152	Crisell A	1994	Understanding Radio, 2nd Edition	Routledge

Learning Time (1 credit = 15 hours)

<p>Scheduled contact hours:</p> <p>Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work, fieldwork, external visits, work-based learning where integrated into a structured academic programme</p>	lectures	5
	seminars	
	supervised practical sessions	15
	tutorials	
	formative assessment	10
	other scheduled time	
<p>Guided independent study</p> <p>Note: include in guided independent study preparation for scheduled sessions, follow up work, wider reading or practice, revision</p>	Independent coursework	100
	Independent laboratory work	
	other non-scheduled time	20
Placements (including work placement and year abroad)		
Total hours ('Should be equal to credit x 15')		150

Unit 55: Radio Quizzes and Light Entertainment

Unit code: [T/601/8380](#)

QCF Level: 5

Credit value: 15

- Aim

This unit aims to develop learners' understanding of radio quizzes and light entertainment and provide them with skills needed to produce studio or location-based radio entertainment programmes to broadcast standard.

- Unit abstract

Quizzes and other light entertainment sub-genres in radio can present interesting and often amusing opportunities to develop a range of skills. They include research, planning and production, as well as casting and presentation. The importance of studio discipline will be reinforced, and it will be possible for more ambitious productions to be undertaken, which require the arranging of an event in a public or private venue.

- Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand output and practices in radio quiz and light entertainment programming
- 2 Be able to devise and plan radio quiz and light entertainment programmes
- 3 Be able to produce radio quiz and light entertainment programmes
- 4 Be able to assess own quiz and light entertainment programme production work.

1 Understand output and practices in radio quiz and light entertainment programming

Output: genres, eg quiz programmes, panel games, comedy sketches, stand-up comedy, sit-coms; quiz formats, eg competitive amongst individuals, competitive amongst teams, non-competitive; styles, eg serious, informative, funny, topical, thematic; tone, eg conventional, anarchic, alternative; for different production contexts, eg BBC national, BBC local, commercial, restricted service licence stations, community radio; for different target audiences, eg by station, by demographics

Practices: devising programme structure, eg scripted, semi-scripted, planned, spontaneous, divided into rounds or sections; recording (studio-based, on location); use of audiences (invited, canned)

2 Be able to devise and plan radio quiz and light entertainment programmes

Devise: according to chosen genre, eg quiz programme, panel game, comedy sketches, stand-up comedy, sit-com; format; style; tone; structure; content, eg fully scripted, pre-planned, improvised, question rounds; variety of approach, eg using found or pre-recorded audio

Plan: personnel, eg producer, presenter, scorer, teams, technical crew, performers; venue, eg studio, private hall, public hall; access to space; health and safety risk assessments

Pre-production: using research sources, eg primary, secondary; script writing; casting; pre-recording material (themes, stings, audio clues); bookings; arranging audience; arranging venue; rehearsal

Audience: audience management; health and safety; warm-up; effects microphones; monitoring; public address system; interaction with presenter

3 Be able to produce radio quiz and light entertainment programmes

Production: set-up, eg studio, location; rehearsal in situ or elsewhere; recording; timings; mixing; recording media; monitoring; effects microphones; public address system; audience management (health and safety, warm-up, dismissal)

Post-production: editing (for fluffs, for duration, for compliance); writing cue material (title, name, transmission date, cue and back announcement, in cue, out cue, duration, technical information)

Additional material: metadata; parallel web content

Compliance: legal (contempt, libel, use of copyright material); regulatory (impartiality and balance, taste and decency, safeguarding trust); codes of practice, eg BBC Editorial Guidelines, Ofcom Broadcasting Code

4 Be able to assess own quiz and light entertainment programme production work

Finished product: technical quality; aesthetic quality; suitability for purpose; audience feedback

Production skills: technical competence; workflow and time management; meeting deadlines; teamworking

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand output and practices in radio quiz and light entertainment programming	1.1 analyse radio quiz and light entertainment output in terms of genre, production context and audience 1.2 analyse radio quiz and light entertainment output in terms of practices
LO2 Be able to devise and plan radio quiz and light entertainment programmes	2.1 originate and develop imaginative ideas for a quiz programme 2.2 originate and develop imaginative ideas for a light entertainment programme 2.3 carry out pre-production for quiz and light entertainment programmes working to a standard acceptable to an employer or client
LO3 Be able to produce radio quiz and light entertainment programmes	3.1 produce, record and edit programmes working to a standard acceptable to an employer or client 3.2 produce metadata and parallel web content for publication working to a standard acceptable to an employer or client 3.3 ensure compliance with legal and regulatory constraints
LO4 Be able to assess own quiz and light entertainment programme production work.	4.1 critically evaluate own finished products against agreed criteria and make recommendations for improvements 4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements.

Recommended Reading List

ISBN 978-0415445085	Fleming C	2009	The Radio Handbook, 8th Edition	Routledge
ISBN 978 0415365727	Beaman J	2006	Programme Making for Radio	Routledge
ISBN 978-0240515717	Boyd, A	2000	Broadcast Journalism: Techniques of Radio and TV News, 5th Edition	Focal press

Learning Time (1 credit = 15 hours)

<p>Scheduled contact hours:</p> <p>Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work, fieldwork, external visits, work-based learning where integrated into a structured academic programme</p>	lectures	5
	seminars	5
	supervised practical sessions	15
	tutorials	
	formative assessment	5
	other scheduled time	50
<p>Guided independent study</p> <p>Note: include in guided independent study preparation for scheduled sessions, follow up work, wider reading or practice, revision</p>	Independent coursework	50
	Independent laboratory work	
	other non-scheduled time	20
Placements (including work placement and year abroad)		
Total hours ('Should be equal to credit x 15')		150

Unit 57: Radio Station Management

Unit code: R/601/8385

QCF Level: 5

Credit value: 15

- **Aim**

The unit aims to develop learners' understanding of management structures within the radio industry, and the relationships between sales, programming and audience research which inform management decisions.

- **Unit abstract**

The radio industry contains a wide range of stations and providers such as national public service broadcasters, large-scale commercial stations and small local and community stations. Each must have a structure and strategy to ensure viability and audience growth.

This unit provides the opportunity for learners to investigate the organisational structures of the radio industry, the jobs that are done in radio stations and the ways in which those jobs inter- relate.

Learners will investigate relevant legislation, compliance and regulatory issues affecting radio broadcasting. They will review industry research data and audience feedback information and consider how this affects strategies and operations within radio stations.

- **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Understand the organisation of different types of radio stations
- 2 Understand the relationship between sales and programming in commercial radio
- 3 Understand the regulation of radio stations
- 4 Understand the impact of audience research findings on radio station management decision making.

1 **Understand the organisation of different types of radio stations**

Station type: public sector; commercial; not-for-profit; scope (national, regional, local, community); restricted service licences; temporary licences; satellite radio; cable radio; internet radio

Station organisation: management roles, eg board of directors, managing editor, commissioning, programme controllers, head of music programming, head of sales; production staff, eg presenters, producers, researchers, news staff; commercial; promotional; engineering

2 **Understand the relationship between sales and programming in commercial radio**

Sales strategies: advertising and sponsorship; income levels, eg price setting, rate cards, production fees; costs; salary and commission; sales team development; audience targeting, eg audience curves, total audience plan, market research, competition

Sales theory: programming as product; selling techniques, eg the emotional sell, one-to-one audience relationship, passive listening, media relationships, cost-effectiveness, awareness reinforcement; mapping; marketing; targeting; verifiable audience data

Programming: market positioning; music formats and scheduling; music-speech ratio; news editorial policy; clock structure, eg format, news and feature placement, commercial spots

3 **Understand the regulation of radio stations**

Compliance: engineering and transmission; licence commitments; format of service; character of service; broadcast logging; broadcast archiving

Legislation: broadcasting acts and licensing; health and safety legislation; telecommunications

Codes and policies: broadcasting codes of practices; advertising standards (legislatory, in house); complaints policies; broadcaster production guidelines; broadcaster editorial guidelines

4 **Understand the impact of audience research findings on radio station management decision making**

Types of research: quantitative; qualitative; attitudinal

Techniques: industry audience figures; surveys, eg sample, population, focus groups, Total Survey Area (TSA); interviews; observation; listening analysis, eg hours listened, passive listening, active listening, live, on-demand

Impact: personnel, eg controllers, sales, strategic management; decision making, eg schedules, music policy, presenters, promotional, licence review

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the organisation of different types of radio stations	1.1 critically review the different types of station in the radio industry 1.2 critically review job roles in terms of their relationship to organisational structures in the radio industry
LO2 Understand the relationship between sales and programming in commercial radio	2.1 analyse the relationship between sales strategies and programming strategies in commercial radio
LO3 Understand the regulation of radio stations	3.1 analyse the impact of radio regulation on the management of a radio station 3.2 critically review a station policy designed to comply with a specific broadcasting requirement
LO4 Understand the impact of audience research findings on radio station management decision making.	4.1 critically review different methods of audience research 4.2 analyse a set of audience data performance indicators for the radio sector to determine performance of a specified radio station.

Recommended Reading List

Learning Time (1 credit = 15 hours)

Scheduled contact hours: Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work , fieldwork, external visits, work-based learning where integrated into a structured academic programme	lectures	5
	seminars	5
	supervised practical sessions	15
	tutorials	
	formative assessment	5
	other scheduled time	50
Guided independent study Note: include in guided independent study preparation for scheduled sessions, follow up work, wider reading or practice, revision	Independent coursework	50
	Independent laboratory work	
	other non-scheduled time	20
Placements (including work placement and year abroad)		
Total hours ('Should be equal to credit x 15')		150

Unit 59: Producer for Moving Image Production

Unit code: [K/601/8392](#)

QCF Level: 5

Credit value: 15

- Aim

This unit aims to develop learners' understanding of the role of a producer in the moving image industries, and provide them with the skills needed to act as a producer.

- Unit abstract

The role of the producer is important in the production process of film, television and video production. It is often said that the producer is the first person on the set and the last to leave. The role of the producer may vary according to the medium; therefore, the learner must understand how to adapt this role to film, broadcast and promotional video production.

Learners will undertake the origination of a range of viable ideas and then choose one idea to develop further. They will have to consider the commercial viability and the constraints on production of their idea. The learner will produce a proposal and pitch this to a potential funder or backer using an appropriate presentation technique.

The learner will take the role of a producer in arranging and managing logistics, personnel and resources to produce a final product. This product can be in any medium that allows the learner to manage the production and distribution process.

The learner will undertake a review of their work as a producer and evaluate the product they create.

- Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the role of producers in film, television and video production
- 2 Be able to and pitch ideas for moving image productions
- 3 Be able to manage moving image productions
- 4 Be able to reflect on own moving image production work.

1 **Understand the role of producers in film, television and video production**

Role: originating ideas; developing ideas; pitching for commissions; finding funding; coordination of project (project management, liaison with director, liaison with client, budget control, bookings, scheduling); management of staff; health and safety; risk assessment; compliance with regulations; compliance with codes of practice; distribution

2 **Be able to devise and pitch ideas for moving image productions**

Originate ideas: mind mapping; content research; audience research; selection of final idea

Pitch ideas: proposal (content, style, audience, commercial viability, distribution); pitch presentation, eg PowerPoint, Keynote, visual content, aural content; treatment (budget, schedule, crew, cast, resources)

3 **Be able to manage moving image productions**

Logistics: identify insurances, eg cast, crew, public liability, consequential loss, employers' liability, third party property liability, equipment, fidelity; prepare schedules; bookings, eg locations, studios; identify personnel, eg crew, cast, administration, publicity, caterers, security

Pre-production: script; storyboard; shooting script *Budget*

control: 'above the line'; 'below the line' *Risk assessment:*

identify risks; find solutions *Liaison:* director; client; writer; crew; cast

Maintain records: correspondence, eg letters, emails, notes of phone conversations; minutes of meetings; schedules; production diary; budget updates; personnel records; risk assessments

4 **Be able to reflect on own moving image production work**

Finished product: technical quality; aesthetic quality; suitability for purpose; meeting deadlines; team's contribution; audience feedback

Production skills: technical competence; workflow and time management; budget management; maintenance of records; own contribution to product; teamworking skills

Format: eg oral presentation, written report, action plan

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the role of producers in film, television and video production	1.1 explain and compare the role of the producer in film, television and video production
LO2 Be able to devise and pitch ideas for moving image productions	2.1 originate imaginative ideas for a moving image production 2.2 pitch ideas for a moving image production with clarity and confidence
LO3 Be able to manage moving image productions	3.1 manage a moving image production working to a standard acceptable to an employer or client
LO4 Be able to reflect on own moving image production work.	4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements 4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements.

Recommended Reading List

ISBN 978-0826479884	Jones C and Joliffe G	2006	The Guerilla Film Makers Handbook, 3rd Edition	Continuum
ISBN 978-0240807652	Dancyger K	2006	The Technique of Film and Video Editing: History, Theory, and Practice, 4th Edition	Focal Press
ISBN 978-0240515038	Jarvis P	1998	The Essential TV Director's Handbook	Focal Press

Learning Time (1 credit = 15 hours)

<p>Scheduled contact hours:</p> <p>Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work, fieldwork, external visits, work-based learning where integrated into a structured academic programme</p>	lectures	
	seminars	5
	supervised practical sessions	15
	tutorials	5
	formative assessment	5
	other scheduled time	50
<p>Guided independent study</p> <p>Note: include in guided independent study preparation for scheduled sessions, follow up work, wider reading or practice, revision</p>	Independent coursework	50
	Independent laboratory work	
	other non-scheduled time	20
Placements (including work placement and year abroad)		
Total hours ('Should be equal to credit x 15')		150

Unit 60: Director for Moving Image Production

Unit code: [A/601/8395](#)

QCF Level: 5

Credit value: 15

- Aim

This unit aims to develop learners' understanding of the role of director in the moving image production industries, and provide them with the skills needed to act as a director.

- Unit abstract

The role of a director can be seen as the creative role in the moving image production process. The director works with the talent to achieve a creative output whilst working closely with a producer. A director will take overall responsibility for the look, sound and style of a production. It is the director's artistic vision that will guide the work of the producer as they search for suitable locations, hire the cast, manage the design of the sets and lighting, and manage the post- production process.

The role of the director will be investigated by analysing a range of film, television and video productions. Invariably the role of director will change across different types of production and learners will develop an understanding of the ways in which this role may be adapted.

- Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the technical and creative roles of a director in moving image production
- 2 Be able to direct moving image productions
- 3 Be able to evaluate own moving image directing work.

1 Understand the technical and creative roles of a director in moving image production

Technical: giving and receiving advice on set, eg cameras, lenses, filters, composition of shot, lighting, sound, actors; post-production (editing visuals, editing audio); liaison with producer (budget, schedules, safe working practices)

Creative: realisation of script; work with pre-production, eg script development, storyboarding, shooting scripts; work with technical crew, eg camera, lighting, sound, set, costume, props, continuity, assistants, special effects; work with actors, eg script reading, run-throughs, rehearsals, blocking, interpretation of character, character relationships, stunts

2 Be able to direct moving image productions

Pre-production: liaison, eg producer, production company, client, writer, designer, audio; interpret script; develop storyboard; develop shooting script

Production: location; studio; creative, eg directing actors, interpretation of script, managing changes to script; technical, eg composition of shots, lighting effects, sound; reviewing rushes

Post-production: liaison with editor, eg discussion, direction for edit, annotated storyboard, music, graphics; reviewing rough cut; modifications; final cut

3 Be able to evaluate own moving image directing work

Effectiveness: technical qualities; creative qualities; aesthetic qualities; fitness for purpose; feedback (client, audience, peers)

Skills: directing skills; interpersonal skills; achievement of objectives; own contribution to product; teamworking skills

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the technical and creative roles of a director in moving image production	1.1 explain the technical role of the director in moving image production 1.2 explain the creative role of the director in moving image production
LO2 Be able to direct moving image productions	2.1 direct pre-production for a moving image production working to a standard acceptable to an employer or client 2.2 direct production for a moving image production working to a standard acceptable to an employer or client 2.3 direct post-production for a moving image production working to a standard acceptable to an employer or client
LO3 Be able to evaluate own moving image directing work.	3.1 critically evaluate own direction of a moving image production against agreed criteria and make recommendations for improvements 3.2 critically evaluate own skills development in moving image production against agreed criteria and make recommendations for improvements.

Recommended Reading List

ISBN 978-0826479884	Jones C and Joliffe G	2006	The Guerilla Film Makers Handbook, 3rd Edition	Continuum
ISBN 978-0240807652	Dancyger K	2006	The Technique of Film and Video Editing: History, Theory, and Practice, 4th Edition	Focal Press
ISBN 978-0240515038	Jarvis P	1998	The Essential TV Director's Handbook	Focal Press

Learning Time (1 credit = 15 hours)

Scheduled contact hours: Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work , fieldwork, external visits, work-based learning where integrated into a structured academic programme	lectures	
	seminars	5
	supervised practical sessions	15
	tutorials	5
	formative assessment	5
	other scheduled time	50
Guided independent study Note: include in guided independent study preparation for scheduled sessions, follow up work, wider reading or practice, revision	Independent coursework	50
	Independent laboratory work	
	other non-scheduled time	20
Placements (including work placement and year abroad)		0
Total hours ('Should be equal to credit x 15')		150

Unit 68: Convergent Journalism

Unit code: [L/601/8420](#)

QCF Level: 5

Credit value: 15

- Aim

This unit aims to develop learners' understanding of convergent journalism and provide them with the skills needed to work in a multi-platform news production industry.

- Unit abstract

There was a time when journalists would specialise in print or broadcast media but reporters are now expected to be multi-skilled and work across a variety of media platforms. They will source and research a news story and be expected to write it for print and the internet, then film it for a moving image platform and often produce an audio version as well. The ability to work across a variety of platforms will allow the learner to take their place in an increasingly convergent industry.

This unit will give learners the understanding of how to work efficiently across those platforms and adapt their stories to a variety of formats within the parameters of legal and ethical frameworks, catering for the requirements of their target audience.

This unit pulls together learners' understanding of and skills in print and broadcast journalism, filming techniques and interview skills.

- Learning outcomes

On successful completion of this unit a learner will:

- 1 Be able to research and source stories responsibly within a multi-platform context
- 2 Be able to write stories for print and the internet
- 3 Be able to adapt and edit stories for broadcast
- 4 Be able to reflect on own journalistic work.

1 Be able to research and source stories responsibly within a multi-platform context

Sources: contacts; news agencies; freelancers; courts; councils; news releases; other media; emergency services; interviewing skills

Multi-platform context: ownership convergence; structural convergence; information gathering convergence; storytelling convergence; internet

Legal and ethical responsibilities: representation (race, gender, sexuality, minorities, victims); legal (defamatory, contempt, copyright, children and young persons, source protection, official secrets); ethical (codes of practice, privacy, intrusion, harassment)

2 Be able to write stories for print and the internet

Write: accuracy; rules of grammar; house style; clear argument; economy of language; awareness of target audience; effective use of language; length; deadlines; legal and ethical obligations; accuracy; truth; balance; objectivity; codes and conventions of multi-platform format

3 Be able to adapt and edit stories for broadcast

Broadcast: for television; for radio

Adapt: style; content; pre-recorded packages; interviews; cues, voiceovers; filming; scripting; editing; link writing

4 Be able to reflect on own journalistic work

Finished product: technical quality; aesthetic quality; suitability for purpose; meeting deadline; audience feedback

Production skills: technical competence; workflow and time management; teamworking

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to research and source stories responsibly within a multi-platform context	1.1 research and source stories appropriate for multi-platform delivery, working within appropriate legal and ethical constraints and to a standard acceptable to an employer or client
LO2 Be able to write stories for print and the internet	2.1 write copy for print and internet publication working to a standard acceptable to an employer or client
LO3 Be able to adapt and edit stories for broadcast	3.1 adapt and repackage news items for television broadcast working to a standard acceptable to an employer or client 3.2 adapt and repackage news items for radio broadcast working to a standard acceptable to an employer or client
LO4 Be able to reflect on own journalistic work.	4.1 critically evaluate own finished product against agreed criteria and make recommendations for improvements 4.2 critically evaluate own production skills against agreed criteria and make recommendations for improvements.

Recommended Reading List

ISBN 978-0240515717	Boyd, A	2000	Broadcast Journalism: Techniques of Radio and TV News, 5th Edition	Focal Press
ISBN 978-0240519265	Chantler P and Stewart P	2003	Basic Radio Journalism	Focal Press
ISBN 978-0415477758	Adams S	2009	Interviewing for Journalists	Routledge
ISBN 978-0712664479	Evans H	2000	Essential English for Journalists, Editors and Writers	Pimlico

Learning Time (1 credit = 15 hours)

<p>Scheduled contact hours:</p> <p>Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work, fieldwork, external visits, work-based learning where integrated into a structured academic programme</p>	lectures	5
	seminars	5
	supervised practical sessions	10
	tutorials	5
	formative assessment	
	other scheduled time	5
<p>Guided independent study</p> <p>Note: include in guided independent study preparation for scheduled sessions, follow up work, wider reading or practice, revision</p>	Independent coursework	100
	Independent laboratory work	
	other non-scheduled time	20
Placements (including work placement and year abroad)		
Total hours ('Should be equal to credit x 15')		150

Unit 80: Work Experience in the Creative Media Sector

Unit code: [T/601/8458](#)

QCF Level: 5

Credit value: 15

- **Aim**

This unit provides learners with an opportunity to apply their knowledge, skills and understanding in the workplace and gain credit for working in a relevant area of the creative media sector.

- **Unit abstract**

This unit is designed to develop learners' abilities to identify appropriate work placement opportunities in the creative media sector and explore the process of securing such placements. Learners will develop both vocational and transferable skills within a practical industrial context. Monitoring and evaluating the learner's performance and learning experience is integral to this unit.

- **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Be able to identify and negotiate work experience placements in the creative media sector
- 2 Understand the requirements of negotiated work placements
- 3 Be able to undertake work experience placements as negotiated
- 4 Be able to monitor and evaluate own performance and learning during work placements in the creative media sector.

1 Be able to identify and negotiate work experience placements in the creative media sector

Identify: research, eg local industry, local market, specific company, personal contacts; contact potential organisations, eg letter, email, telephone; arrange interviews, eg formal, informal; placement opportunity, eg long-term part-time placement, short-term full-time placement, multiple short placements, independent client commission, bursaries, trainee positions, paid or unpaid placement

Negotiate: learner's commitment, eg timescale, hours, responsibilities, liability, accountability, deadlines; financial considerations, eg expenses, budgets, financial constraints; lines of communication within organisational structures; other, eg dress code, travel arrangements

2 Understand the requirements of negotiated work placements

Specified requirements: duties and responsibilities implicit in job title, eg researcher, runner, grip, sound engineer; duties and responsibilities explicit in a production brief, eg make a promotional video of a local dance festival, create a website for a regional dance festival

Company objectives: mission statement; business plan

Production objectives: brief; target audience; advertisers; branding; production style

Legal and ethical considerations: contract law; employment law; current and relevant health and safety legislation; copyright; libel; regulation, eg Disability Discrimination Act, Press Complaints Commission, Ofcom, BBC Royal Charter

3 Be able to undertake work experience placements as negotiated

Specified skills: technical skills; understanding of industrial working environment; experience of industrial working relations; understanding employer's expectations, eg production brief, meeting deadlines, working within a budget, attracting an audience

Employability skills: communication; teamwork (task-orientated, group orientated); initiative; self-discipline; commitment; positive attitude; reliability; creativity; problem solving

4 Be able to monitor and evaluate own performance and learning during work placements in the creative media sector

Monitor: keep personal records, eg diary, reflective log; obtain feedback from workplace, eg co-workers, supervisor, assessor, client; production paperwork, eg planning material, production drafts, designs, minutes

Evaluate: evidence from personal log; evidence from feedback, eg co-workers, supervisor, assessor, client; objectives, eg employer's objectives, client objectives, course objectives, own objectives

Performance: technical skills; employability skills; meeting requirements of placement

Learning: skills development; understanding of workplace practices; understanding of production parameters; understanding of contractual obligations; understanding of the industry; understanding of professional relationships; development of professional contacts

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to identify and negotiate work experience placements in the creative media sector	1.1 thoroughly research suitable work placement opportunities in the creative media sector 1.2 negotiate and agree parameters of work placement in a professional manner
LO2 Understand the requirements of negotiated work placements	2.1 critically assess requirements of a work placement in the light of company and production objectives, and legal and ethical considerations
LO3 Be able to undertake work experience placements as negotiated	3.1 apply specified skills to fulfil requirements of work placement working to a standard acceptable to an employer or client 3.2 apply employability skills working to a standard acceptable to an employer or client
LO4 Be able to monitor and evaluate own performance and learning during work placements in the creative media sector.	4.1 apply monitoring techniques effectively throughout placement 4.2 critically evaluate own performance against agreed criteria and make recommendations for improvements 4.3 critically evaluate own learning against agreed criteria and make recommendations for further personal development.

Recommended Reading List

ISBN 978-0852650910	Gibson J	2006	Media 08 - The essential guide to the changing Media landscape	(Guardian books published annually)
ISBN 978-0851705736	Langham J	1996	Lights, Camera, Action: Working in Film Television and Video	British Film Institute
ISBN 978-1843542072	Alden C	2005	On Air: A Career in TV and Radio	Guardian Books

Learning Time (1 credit = 15 hours)

Scheduled contact hours: Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work , fieldwork, external visits, work-based learning where integrated into a structured academic programme	lectures	
	seminars	
	supervised practical sessions	5
	tutorials	10
	formative assessment	5
	other scheduled time	30
Guided independent study Note: include in guided independent study preparation for scheduled sessions, follow up work, wider reading or practice, revision	Independent coursework	10
	Independent laboratory work	
	other non-scheduled time	60
Placements (including work placement and year abroad)		30
Total hours ('Should be equal to credit x 15')		150