

How will I be assessed?

You will be assessed through a 1 hour 15minute written exam, which is set and marked by OCR. It will be marked out of 60 and worth 25% of the total when working towards a Certificate in Creative iMedia.

- There will typically be three sections, at least one of which will be based around a scenario.

- This provides a context for the paper – your answers should relate closely to it.
- The last section is often an extended response question that tests your knowledge **and** your written communication (use of spelling, punctuation and grammar).

Links to other units

Unit R082: The mandatory unit on digital graphics will use pre-production techniques in L02, including the creation of a visualisation diagram. You will also apply concepts of using assets and any legal issues in an applied context.

All units (L02): Concepts of planning, interpreting client requirements, the target

audience, use of assets, use of resources, what the product will look like and relevant legislation.

All units (L04): The need to review the product that has been created and identify areas for further improvement.

Preparing for the exam

You should think and learn about exam technique. This means answering the specific question and not just writing about something that you know. Marks are only given where your response correctly answers the question. Some questions will have an applied context. Your answer must relate to this – so include a reference or connection to the scenario as part of your answer. An applied context means it is similar to what it would be like in a real-world scenario when creating creative media. Bear in mind that it is only your first answer(s) that will support any marks – multiple attempts won't be given marks even if the right answer is at the end.

Exam command verbs

Identify: your answer just states what it is.

Describe: your answer must include some characteristics in addition to stating what it is. You could use words to express an overall concept, idea or need so that it is clear for the reader/listener.

Explain: your answer must include comments on the purposes and reasons for your statement; state *what* and *why*.

The purpose, uses and content of different pre-production documents

Mood boards

A mood board is a collection of sample materials, existing products and related **items** that represents the style of a new product that could be **created**. It can be a physical mood board with randomly placed pictures, samples and ideas, or a digital mood board with electronic images, documents, sounds and video.

A mood board does **not** show what a new product could look like – that would most likely be a visualisation diagram or storyboard, which are covered later in this unit.

Purpose of a mood board

- To assist the generation of ideas by collecting a wide range of material that will give a 'feel' for what is needed.
- To stimulate creativity and innovative approaches.



Key terms

Purpose: what is it used for; the reason.

Items: objects that are on a document.

Create: you need to actually draw the answer.

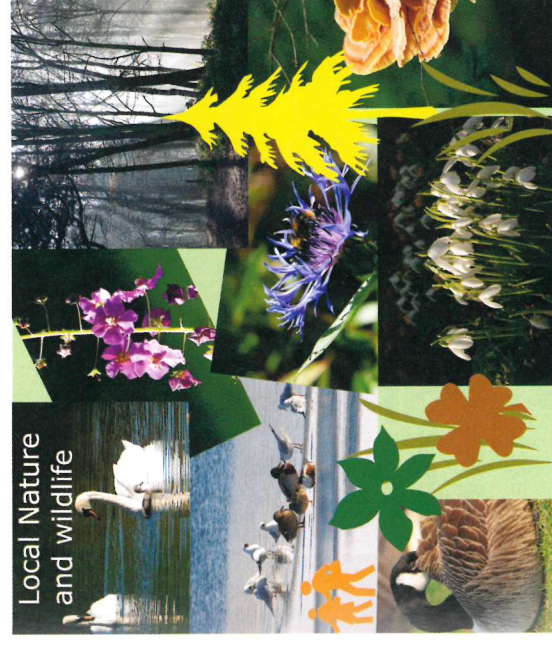


Figure 1.1 Example of a mood board

Where mood boards are used

- As a starting point for any creative media project.
- A place to collect samples, materials and relevant content.
- As a constant reminder of possible styles.
- To share thoughts, ideas and styles among a creative team.

Content of a mood board

Images: from anything that is relevant or related, such as existing similar products, photographs, logos, screenshots from films, website pages, advertisements and posters.

Colours: especially those that fit the brief and audience or have been successfully used before in a similar product.

Text: with key words, fonts and styles.

Other materials: such as textures and fabrics.

Sound and video: on a digital mood board.

Mind maps/spider diagrams

A mind map or spider diagram is a way of recording and organising thoughts and ideas in a structured format. It is based around a central theme (or node) and has branches off for the different aspects using sub-nodes. There should be a logical flow and process when following any of the branches that are based on related aspects of the project.

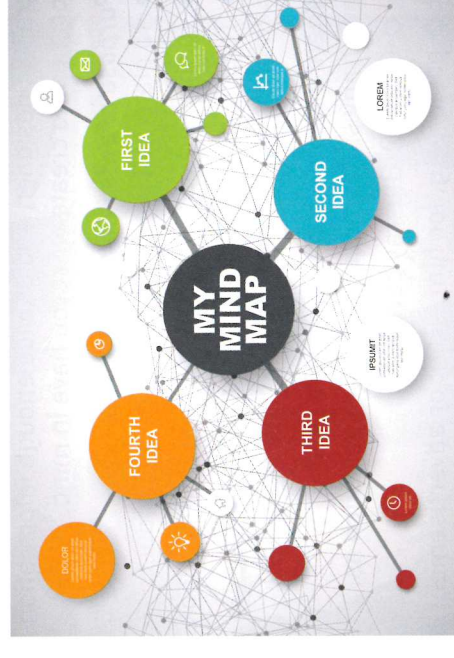


Figure 1.2 Example of the content for a mind map or spider diagram

L01 Understand the purpose and content of pre-production

Getting started

What is a pre-production document and where is it used?

In small groups, discuss the production of a new movie. Think about planning the hundreds or thousands of scenes, who says what, where they stand, what they do and what the camera shot will look like. Then think about a film poster for the movie – what do they put on it, where and what could it look like? A production crew won't make it up as they go along!

Purpose of mind maps/spider diagrams

- To quickly record thoughts and ideas in a structured way.
- To develop and show links between different thoughts, aspects and processes of a project.
- To help the generation of ideas.

Where mind maps/spider diagrams are used

- With any project to show the range of ideas.
- To show the connections and links between different parts of the project.
- To illustrate all aspects of a project so that the range of activities needed for a work plan can be included.

Content of mind maps/spider diagrams

Central node: with the main theme.

Sub-nodes: with interconnecting lines or branches for the different parts.

Text: at each sub-node for key points, ideas, activities, requirements, and so on.

Images: can also be used on sub-nodes.

Visualisation diagrams

Visualisation diagrams provide a draft layout to show what the final static image media product is intended to look like. Examples of a static image would be a magazine advert, DVD or Blu-ray cover, CD insert, poster or website page. These are often hand drawn but good art skills are not essential – it is the concept, layout and content that is being illustrated. A good visualisation diagram is one that could be given to somebody else, such as a graphic designer, and provide enough information for them to create what you have in mind.

Purpose of a visualisation diagram

- To plan the layout of a static media product.
- To show how a finished media product might look.
- To provide a graphic designer with enough information to create what you have in mind.

Where a visualisation diagram is used

- For any static media image project, such as:
 - CD/DVD/Blu-ray cover
 - poster, e.g. for film, event or advertisement
 - game scene or display screen (for example, for the game environment or game menus)
 - comic book page layout

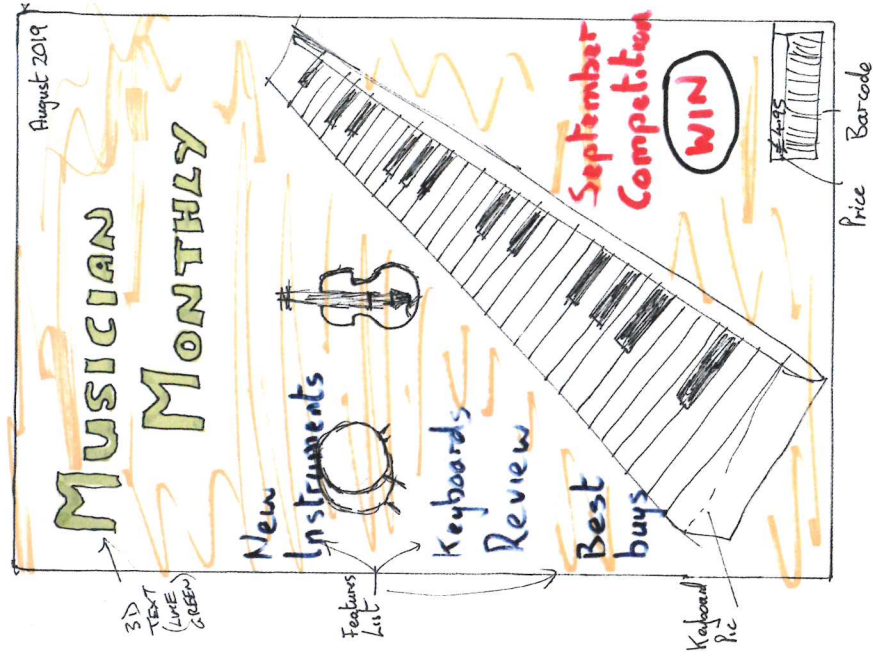


Figure 1.3 Example of a visualisation diagram

- webpage/multimedia page layout
- magazine front cover
- print based advertisement (for example, magazine, newspaper or poster).
- In a proposal to a client.
- Within a production team to show what the intended product will look like.

Note that a wider interpretation of visualisations – such as charts for projected growth or predictions of where something is going – are not related to creative media. The context for the visualisation diagram should always be a draft layout for a media product that is to be created.

Content of a visualisation diagram

Images/graphics: showing their size and position.

Logos: of the client or organisation that it relates to.

Colours: (and colour schemes) to make it more eye catching.

Text: showing position and style e.g. the name of the product or service being promoted.

Fonts: to be used, which can enhance the appeal and interest.

Annotations: to provide more detail where needed.

Storyboards

A storyboard is used to show the sequence and flow of scenes in a moving image product such as a video or animation.

A visualisation diagram is for a single static scene but a storyboard will have multiple scenes that flow from one to another along a timeline.

Purpose of a storyboard

- To provide a viewer with a visual representation of how a media product will look along a timeline (such as a digital video or comic that tells a story).
- To provide a graphical illustration of what a sequence of movement will look like (such as an animated 3D character).
- To provide guidance on what scenes to film or create (for production crew).
- To provide guidance on how to edit the scenes into a story (for the editor).

Uses of a storyboard

- Any media product with movement or a sequence of scenes, especially along a timeline, such as:



Figure 1.4 Example of a storyboard

- video projects
- digital animation
- comic books
- computer games (to illustrate the game flow or game narrative)
- multimedia products (to illustrate the sequence between scenes).

Contents of a storyboard

Number of scenes: such as 12, 24 – in a numbered sequence.

Scene content/action: what is seen by the viewer in each scene so the storyboard will be made up of images, pictures and title/chapter text.

Timings: duration of the shot or scene.

Camera shot types: such as long, mid, close up (CU), extreme close up (XCU).

Camera angles: such as high angle (looking down), low angle (looking up), aerial (from a place high up such as a rooftop), over the shoulder (to show what somebody is doing).

Camera movement: such as panning left to right, tilting the camera slowly up or down, zooming in or out, moving with the camera such as walking or placing the camera on a track and dolly.

Lighting: such as natural light, studio light and special effects. As an example, a narrow spot light could be used to highlight a person's face in a dark room; it may be that bright sunlight is wanted to stream through a window for a particular effect but if a cloudy day, it may have to be created artificially with bright studio lights.

Sound: such as background music, dialogue, sound effects (footsteps, car engine, telephone ring, and so on), ambient sound (wind, heavy rain, and so on).

Locations: such as inside (identifying type of room and layout), outside places and environments (street, park, forest, beach, and so on).

Camera type: this will depend on the type of product that is being made. If a video or short film, then a video camera would be used. If creating an animation using stop motion, then a still camera could be used to take the separate frames. If a digital animation or 3D model is being produced then it might be a virtual camera, which is a software tool to simulate what the view would be like. Many computer games use this simulated view as if it was a camera in the game world, especially first person shooter (FPS) games.

Scripts

A script is a piece of written work for a movie, audio, audio-visual product or screenplay. The format and layout will follow some conventions for it to be a script, otherwise it is more of a story outline.

A script is often the starting point for a media product before a storyboard is produced and any production work begins. A client or director will read a script before deciding whether it will be put into production.

When moving into the production stage, a script will be used by a number of different people. Each of these people will do their own script breakdown and annotate it with the information they need. Some examples would be to identify camera shots, cast/character lists, costume needs and sound effects.

Purpose of a script

- To identify the location where the action takes place (such as indoor room, outside street).
- To identify who will be in the scene (such as actors and narrators).

SCRIPT - THE 42nd FLOOR

EXT. STREET LEVEL - LS LOOKING UP AT THE SKYSCRAPER

Harry walks into the building

INT. CLOSE UP - HARRY AT RECEPTION

HARRY
(Confidently)

I'm here for an interview.

RECEPTIONIST

If you take the elevator to the 42nd floor and somebody will meet you there.

HARRY
(Smiling)

Thank you!

Harry walks across and takes the lift. MS of him pressing the button for the 42nd floor.

LS of the lift door opening - Harry steps out and is greeted by a lady.

HARRY

My name is Harry and I have an appointment at 10am.

Figure 1.5 Example of a script

- To provide stage directions for actors and production crew.
- To provide dialogue (speech) for actors and other characters.
- To support a pitch or proposal for an idea.
- To tell a story for a reader and generate interest.

Uses of a script

- Any moving image product with a cast/characters, dialogue (spoken words), actions and a timeline, including:
 - video products (advertisements, films, and so on)
 - audio products (advertisements, jingles, radio plays, and so on)
 - animation products (short films, web advertisements, and so on)
 - computer game with a short storytelling scene or interaction between game characters
 - screenplay.

Contents of a script

Cover: with title, description and author/scriptwriter.

Set/locations: where the action takes place; for example, INT. (interior) and EXT. (exterior).

Scene descriptions: for example, how the scene is set up, if actors are stood or sat.

Direction: or 'action' (what happens in the scene, any interaction between characters, what they do, and so on).

Names: of actors/characters (usually in capital letters, such as JOHN).

Dialogue: (speech) and how it is spoken (loudly, softly, for example).

Some scripts may have additional information:

Camera shot types: such as long, mid, close up (CU), extreme close up (XCU). A long shot is also sometimes called an establishing shot if at the start of a scene.

Camera movement: such as pan left/right, zoom in.

Sounds: (and sound effects) such as telephone ring, footsteps, Foley sounds.

Format of a script

The format and layout of a script should follow some standard conventions; for example:

- **Location:** Left hand margin.
- **Camera shot:** Left hand margin.

Scene heading

INT. SPACE STATION ORBITING JUPITER

SCRIPT - THE JUPITER PROJECT

The crew have just woken and are preparing for the descent to the surface of Jupiter in the lander module.

CLOSE UP

Character names (Indented)

COMMANDER YORIN
(With head raised high)

This will be a historic day for us.

MID SHOT (BOTH)

VALENTINA

I know, we have waited years for this moment - let's hope it goes well!

CLOSE UP

Dialogue (Indented)

COMMANDER YORIN
(Smiling)

Shots types (used with a camera script)

Well, don't forget to take your camera!

Figure 1.6 Script layout conventions

- **Direction:** Left hand margin.
- **Actor names:** indented ~2.0 inches from the left margin.
- **Dialogue:** indented ~1.0 inch from the left margin.

The use of standard conventions makes it easier and quicker to find the information you need, when you know what to look for. As an example, an actor can quickly scan a page to find their name which is in capital letters. Their speech lines will be shown underneath.

Know it!

There are five different types of pre-production document. Make sure you are clear about the purposes, use and content for each one.

Develop the skill of extracting relevant information from a script. Find some examples of scripts and list:

- the number of scenes
- the number of characters.

L02 Be able to plan pre-production

Getting started

Pre-production is all the planning activities that you do before starting on a production. It helps you know where you will go, what you will create, what you will need, and approximately how long it will take. This stage is important in creating effective media products. Keep in mind that, if you don't know where you are going, you will end up somewhere else.

Interpreting client requirements and timescales

This vocational qualification aims to simulate the commercial world in how projects are commissioned. That means there will be a client brief and list of requirements that you will need to meet.

In a commercial project, it is important to meet client requirements and create something that is fit-for-purpose. Then, the client will be pleased with the outcome, happy to pay you, and keen to use you again. It's a bit like answering an exam question – you get no marks for what you know if it isn't relevant to what was asked.

Having said that, your *interpretation* of what they want allows you to use and apply your own individual ideas and creative thoughts on how to meet those client requirements. The first step is to summarise your thoughts and ideas, expanding on the content of the brief or specification.

Client requirements may be supplied in one of several formats:

Written brief: a (usually) short statement of what is needed; it is the most likely format of the assignments that you will complete in this qualification.

Script: a short film or animation might be defined using a script – your interpretation of this will be your script breakdown, which will extract a range of information; you could then begin to

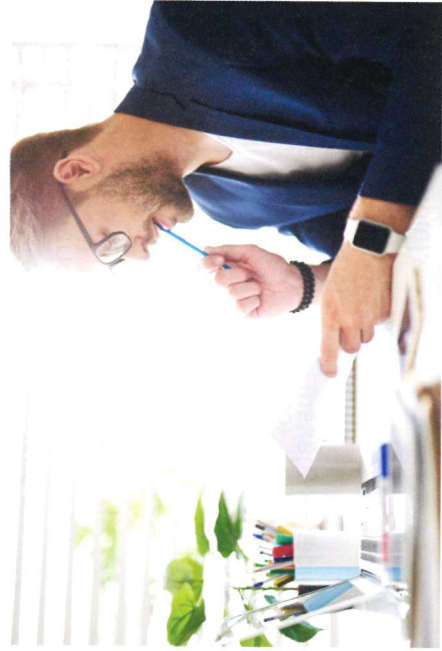


Figure 1.7 Reviewing the client requirements

sketch some ideas for the visual style before storyboarding the project.

Specification: a more comprehensive document that details all aspects of the required product. It is a more formal approach, possibly with signatures, dates and version numbers.

Client discussion: in addition to the brief, script or specification; it allows a better understanding of what is wanted, since you can ask questions to make sure you know exactly what the client wants.

Contents of the client requirements/ brief or specification

Some or all of the following might be included.

Product: what type of media product is wanted, such as graphics, video, audio or game?

Purpose: such as to inform, entertain or advertise.

Content: depending on what type of product, the brief may require the use of logos, a particular image or story to be told.

Theme: depending on the purpose.

Style: this can be a house style to keep it consistent with the client's other products and services.

Genre: depending on the type of media product and its purpose; for example, a game might request a role player game or a video to be an action/adventure.

Target audience: perhaps an expected age range and gender, but without discriminating against any type of person or group.

Timescales: for when the product will be needed; this might be specified as a number of weeks or by a deadline date.

Constraints: can also include restrictions.

House style: to make sure the product is consistent with the organisation's own branding and recognised style.

Examples of genre in different media forms

Product type	Possible genre
Video	Action/adventure Comedy Thriller Science fiction Drama
Game	RPG Racing Puzzle Simulation
Music (audio)	Pop Rock Heavy metal Rap/hip-hop Classical

On some occasions, a client might approach a creative designer with a requirement to run an advertising campaign for a new product. The client might have some thoughts about what they want – a poster or video, for example – but, in these situations, your own ideas on how to reach and attract the target audience will be included in your interpretation.



Key terms

Primary sources: those where you obtain information 'first hand' from an original source and, therefore, typically more reliable.

Secondary sources: those where the information is obtained 'second hand', or where somebody else has already put their own interpretation on the original information. The accuracy of information might need to be checked.

Using research for a creative digital media product

Information about the product can be obtained via **primary** or **secondary sources**.

Primary sources	Secondary sources
Directly from the source (such as equipment manufacturer, audience)	Indirectly sourced (such as forums, reviews and opinions from users)
Autobiography	Biography
Original works	Commentaries
First-hand account	Second-hand account
Diary	History text book
Interview	Magazine article
Video footage	Encyclopaedias
Photo	Report
Relics	Other people's products
Official records	News broadcast

Producing work plans and production schedules

You will need to identify timescales for production, so that you know how long it will take to develop. This is an important piece of information for the client to know.

Work (or project) plans: structured lists of

the tasks and associated activities – including timescales – that are needed to complete a project. A Gantt chart is often used to visualise these.

Production schedules: lists of what will be done on what day, date and time. For example, the recording of video for a film trailer might have a schedule that

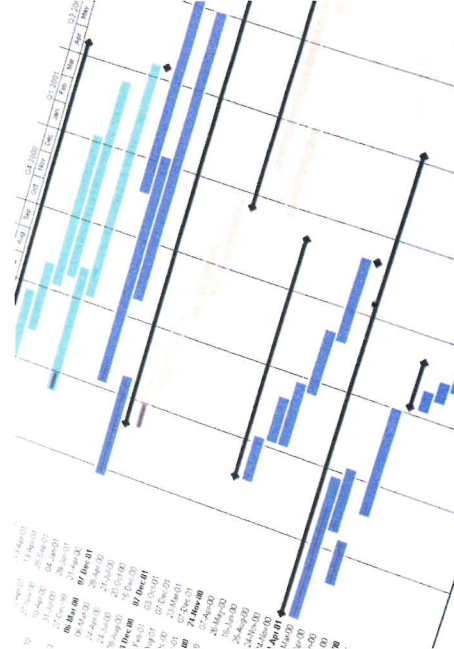


Figure 1.8 Formal work plan with Gantt chart

Graphic plan

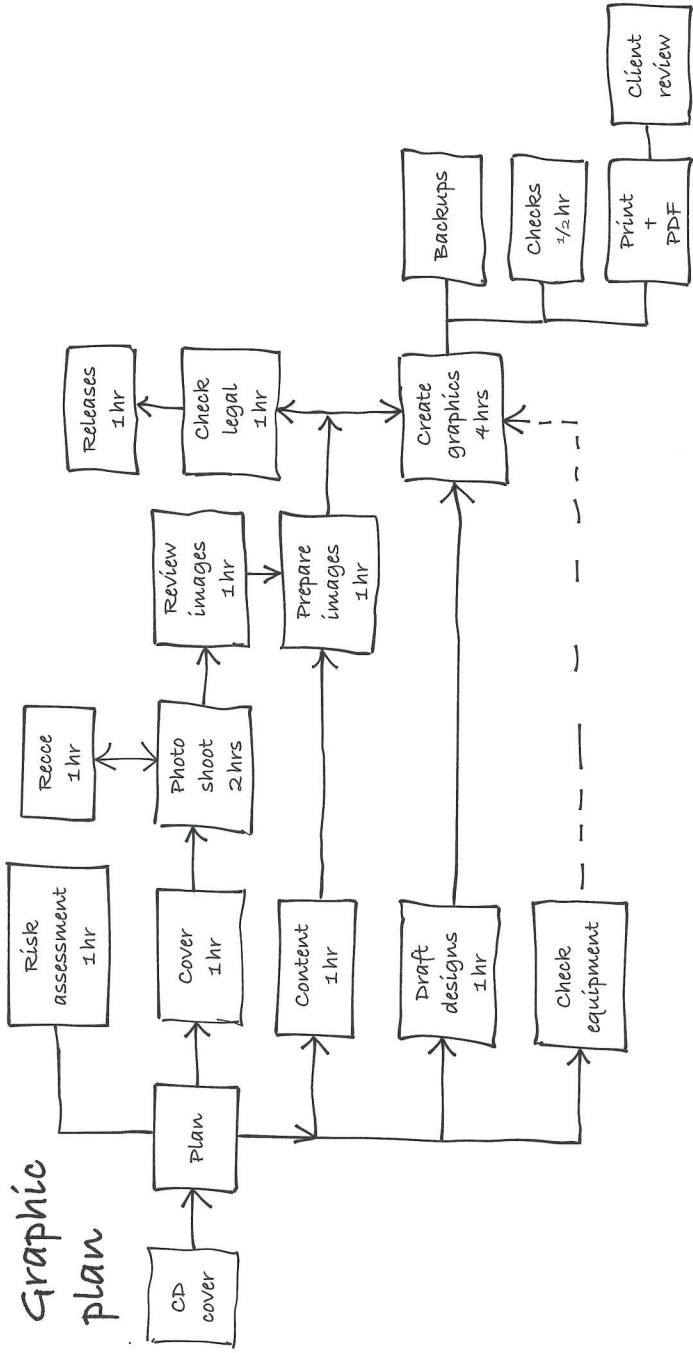


Figure 1.9 Informal work plans can still be detailed

defines what scenes are to be recorded on which days. All of the interior scenes might be recorded on one day and all the exterior shots on a different day when the weather is suitable. This is different to the work plan – which might have merely allocated a two-week period for all video footage to be recorded.

Content of work plans

Tasks: the different stages or main sections of the overall project. For any assignment work, these should include planning/pre-production, production and final review.

Activities: a series of things to do in order to complete a task. This is often the **workflow** for a task. If creating a digital graphic, it would cover the sourcing of assets, their preparation, construction of the main graphic, saving and exporting in the required formats. Testing can be another activity in some products such as websites and games.

Durations: the amount of time that a task or activity is expected to take. Each activity might be measured in hours or days.

Timescales: how long the different tasks or overall project is expected to take. A project timescale might be measured in weeks or months.

Milestones: key dates when a section is completed, especially for a first draft of the product or the delivery to the client.

Key term

Workflow: this is the order that the activities will be completed in but can also be the sequence within a software application between importing assets and exporting the final output.

Deadlines: a date when something must be completed by. Try not to go past this date – there is usually a consequence for missing deadlines.

Resources: what is needed to complete the tasks and activities. Sometimes these can be included as an extra column in the work planning software. Alternatively, the resources can be identified in a separate list.

Contingencies: ‘what if’ scenarios, back up plans such as extra time or alternative ways to do things. A work or project plan can be created for any media product, including:

- creating a comic book for R084
- interactive multimedia product (such as a website) for R085 or R087
- audio advertisement for R088
- video (such as a film trailer) for R089
- digital animation for R086
- photographic shoot for R090
- computer game for R092.

Classroom discussion

Imagine you have a client requirement to create an interactive multimedia product in the form of a website. As a class, use a mind map to identify what tasks and activities you will need to complete. Put the tasks in a logical sequence and estimate how long each will take.

Task	When	How long?
Pre-production		
- treatment	Monday	2 hours
- storyboard	Monday	2 hours
- shot list	Tuesday	1 hour
- check legal issues	Tuesday	1 hour
- recce & risk assessment	Wednesday	1 hour
Production		
- Record footage	Monday	3 hours
- Check footage	Monday	1/2 hour
- Save and store	Monday	1/2 hour
- Download	Monday	1/2 hour
Post production		
- edit sample	Tuesday	2 hours
- edit final video	Tuesday	3 hours
- reviews	Wednesday	1 hour

Figure 1.10 Draft work plan

For the purposes of this unit, you won't be using project software to create a work plan in the exam. However, the skills could be put to good use in other units, such as R082.

Here will we look at drafting a work plan on paper – this information could be transferred to a project planning software application.

Stretch activity

Imagine you have been asked to create a video advertisement for a racing computer game that costs £39.99. There will be a production crew to record the original video footage and sound effects, plus a post-production editor. People in the video will be spectators and two players competing in the computer game. Try putting together a production schedule for the recording and editing of the video advertisement over a two-day period.

The target audience

When deciding on the form and content of the media project, you should always keep in mind who it is for. It is easy to design something that you like, but the target audience might have very different expectations and needs. The first step is to identify who they are. The second step is to categorise them. Here are some of the categories that you should consider:

Age: be clear about the age group. This is usually a range, such as 6–12, 12–18, 18–40, or 40+. If you refer to the age group as ‘everybody’ it is likely to be considered too vague.

Gender: traditionally, this would be male and female, but also consider trans-gender and gender neutral approaches.

Ethnicity: we are a multi-cultural society, so ethnic groups are found on a local as well as national and international basis. Ethnic groups can be defined as a group of people that have a common background or culture, whether through race, religion or language.

Location: the main groups are local, national and international. The promotion of a media product might target one of these groups more than others, such as a small local music event compared with a national music festival.

Income: affects not just the type of product but also where the product is to be made available. Consider what might appeal to high income and low income people for a similar product – and where the media product will be found (is it somewhere that they normally look?).

Accessibility: refers to people with impaired abilities, such as sight or hearing. These are important to consider when choosing and designing your media product. As an example, a video advertisement with an audio description could be supported by text placed onto the scenes to explain what is being promoted. That way, anybody with impaired hearing can still see the information.

Beware of phrases and terms that could be seen as discrimination when discussing the target audience. It can be a sensitive area and social expectations continue to change; it is important to keep up-to-date.



Key terms

- Resources:** covers hardware, software and people.
- Hardware:** the equipment to be used, such as computer, display, tablet.
- Software:** what programs or applications can be used to create the pre-production documents, which is different to the software used for reports or web research.

Hardware, software and techniques for pre-production

Resources are defined as the **hardware, software** and equipment across the different units in this qualification. For the purposes of R081 Pre-production, the hardware and software are for use in creating pre-production documents and not the final media products such as a digital graphic, video or website.

To create pre-production documents you use the hardware and software resources to create the original pre-production document in a digital or electronic format. The work is then saved using a suitable file name and file format.

Sometimes the pre-production documents have not been created digitally, and you will have to produce a digital or electronic version from a hand-drawn or other paper-based document, such as a physical mood board with pictures. Digitising techniques include photographing or scanning the documents, which then allow you to distribute digital versions quickly and easily.

Hardware devices and equipment to create or digitise pre-production documents

- Computer systems such as desktops and laptops (PC or Mac), and tablets, such as iPads.
- Computer peripherals (keyboard, mouse, track pad, graphics tablet, display monitor, microphone, speakers, and so on).
- Imaging devices (digital camera, scanner, for example).
- Other equipment such as pens, pencils and paper.

Software applications to create pre-production documents

Image editing or desktop publishing: to create a digital mood board, visualisation diagram or storyboard. For example, Adobe® Photoshop®, Illustrator®, Fireworks®, Serif DrawPlus, Affinity, Pixelmator, Microsoft Publisher.

Word processor: to create a visualisation diagram, storyboard or edit a script. For example, Microsoft Word, Apple Pages.

Presentation software: to create a visualisation diagram or mood board. For example, Microsoft PowerPoint, Apple Keynote.

Web browser: to obtain content for a mood board, using online applications such as for mind maps. For example, Internet Explorer, Edge, Safari, Firefox, Chrome.

Dedicated software applications: examples include 'Freemind' for mind maps, 'Storyboard That', Toon Boom Storyboard Pro.

Spreadsheet applications: examples such as Microsoft Excel or Apple Numbers would not be used to create any of the main pre-production documents. However, they are used in more general planning, such as to create work plans or log the use of assets.

Health and safety considerations

Reces

Media projects typically use reces for outside locations for filming, sound recording or photography. Somebody will go on a recce (short for reconnaissance) to visit a location and gather information before production starts. They check what is there and note, for example, access, best positions, and environmental considerations. Within the media industry, a form is commonly used that has a series of questions and considerations.

Content of a recce

- Location (and how to get there)
- Access and car parking
- Lighting (natural, artificial, direction)
- Availability of power for lights or charging batteries

Location Recce

Completed By: _____ Date: _____

Location	Used for	Potential issues	Actions required

Figure 1.11 Example of a recce form

- Health and safety requirements (identify need for a risk assessment)
- Environmental considerations (background noise, people, flora and fauna, and so on)
- Any other potential issues that may arise
- A confirmation that it is suitable for what needs to be done

Risk assessments

A good approach would be to produce one of these for every media project and store it with the project files. The risks will vary depending on what activities you need to complete and whether any recording of material will be done outside. This would normally be completed at the same time as a location recce. The process of completing a risk assessment is as follows.

- 1 Identify the hazards and dangers.
- 2 Decide who might be harmed and how.

4 Steps of Risk Assessment

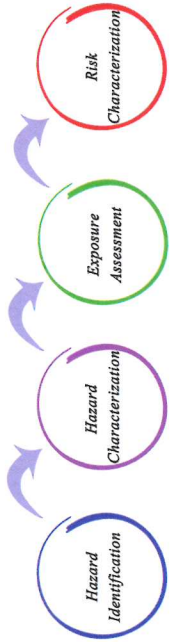


Figure 1.12 Risk assessment processes

- 3 Evaluate the risks and decide on precautions to be taken.
- 4 Record your findings and implement them.
- 5 Review your assessment and update, if necessary, through the project.

Risk assessments can be completed using a standard form or template. These must be stored to cover you and the organisation you work for. They will be your defence if things were to go wrong and somebody was injured.

Safe working practices

Safe working practices are closely related to risk assessments. Some basic ones cover the following.

Using computers

- Chair height
- Seating position
- Distance from screen to eyes
- Comfortable position for keyboard and mouse

Working at heights

- Filming
- Photography

Working with electricity

- Cable safety on the ground (trip hazards)
- Location

Working with heavy equipment

- Lifting
- Moving
- Setting up

Legislation in creative media production

There are several areas of legislation that you need to know about. These are:

- copyrighted material
- intellectual property
- certification and classification
- data protection
- privacy
- defamation.

Symbol	©	™	®
Meaning	Copyright	Trademark	Registered

Copyright, trademarks and intellectual property

Copyright is a legal right that allows the owner to distribute, license and profit from its use, which is typically for a limited period of time. In the UK, that usually means 70 years after the author's death. Once the copyright has expired, it changes its status to 'Public Domain', which means it can be freely used by anyone. Sometimes the internet is referred to as the public domain as in 'freely accessible to the public', but this is different to having a more formal 'Public Domain' status. The use of this phrase has two meanings and can easily be misunderstood. Note that the copyright owner is not always the original author or creator, since copyright can be transferred.

Trademarks are used to identify an organisation or product; their use is protected by law. The general rule is that these should not be displayed in a graphic without permission from the trademark holder. Logos are a typical example.

Intellectual property (IP) is a piece of work, idea or an invention, which may at some point be protected by copyright, trademark or patent. The concept of copyrighting an idea is becoming an increasingly big issue with the internet.

In short, inventions are usually protected by patent applications, ideas by intellectual property and materials by copyright.

Royalty free means that the work can be used without the need to pay royalties (a fee) each time. However, the work is most likely to be copyrighted. Note that royalty free is different to copyright free.

Regarding the use of assets, the best approach is to assume that any published content is protected by copyright. Some owners of that copyright might decide to make it free for use but that doesn't mean there is no copyright.

Published content includes:

- all content on the internet
- photographs
- images and graphics
- books and magazines
- music
- movies.

To use published content, you must:

- contact the owner
- ask for permission to use it
- be prepared to pay a fee.

You cannot get around copyright by creating your own version of somebody else's work (by tracing around it, photographing it or changing it beyond recognition, for example). Copyright protection is there to prevent other people from benefitting from someone's work.

Creative Commons (CC) is a licence agreement set by the creator; it allows you to use that person's copyrighted resources. There are different types of CC licence:

- CC BY:** You can use, as long as you quote the source.
- CC BY NC:** You can use, as long as you quote the source, and as long as it is for non-commercial purposes (in other words, you cannot profit from its use).

Other licences and considerations:

GFDL is a share-alike licence used by Wikipedia and others.

Certification and classification

Different countries have laws on what can be seen and shown.

Certification is the process of informing the audience broadly on the suitability of content. It is an important consideration when thinking about the target audience.

Censorship is when artists/filmmakers are not allowed to show their complete work.

Factors that affect the classification according to age ratings include:

- violence
- strong language
- scenes of a sexual nature.

Certification and classification are covered differently depending on the type of media product. The two types that you should know about are:

Films: BBFC (British Board of Film Classification). Ratings are U, PG, 12, 12A, 15 and 18.

Computer games: PEGI (Pan European Game Information). Ratings are 3, 7, 12, 16 and 18.

Data protection and GDPR

The principles of data protection have been around since the Data Protection Act (1998) with a number of amendments since then.

The original eight principles for data protection are:

- fairly and lawfully processed
- processed for limited purposes
- adequate, relevant and not excessive
- accurate
- not kept for longer than is necessary
- processed in line with your rights
- secure
- not transferred to other countries without adequate protection.

In May 2018, GDPR (the General Data Protection Regulations) came into force; it covers seven key principles:

- lawfulness, fairness and transparency
- purpose limitation
- data minimisation
- accuracy
- storage limitation
- integrity and confidentiality (security)
- accountability.

The concept of data protection is covered in the new GDPR but adds accountability under principle 7. Note that GDPR is not explicitly mentioned in the specification but is included here to maintain up-to-date awareness of legislation in this area.

Other legal issues

One of the main issues in a media context is how people are presented to others.

Defamation: to damage the good reputation of someone such as by slander or libel. This is an offence under English Law.

Slander: to make a false verbal statement that damages a person's reputation.

Libel: to make a false statement in writing that damages a person's reputation.

Privacy: covered by the European Convention on Human Rights, which applies within the UK (there is no UK privacy law as such). This includes Article 8 which requires a 'right to respect for private and family life, your home and correspondence'.

Know it!

- Explain the difference between *copyright free* and *royalty free*.
- You have an outdoor project to complete at a public place. What planning documents and considerations do you need to think about?

L03 Be able to produce pre-production documents

Getting started

You will have seen examples of pre-production documents earlier in this unit. Collect printed versions of these so you can make a mood board of the pre-production documents. Include a range if possible – some good and some very basic.

Creating pre-production documents

In this section, you will learn how to create each of the four types of pre-production document: mood board, mind map, visualisation diagram and storyboard. You will also learn how to analyse a short script to identify key information.

Note: In the exam, you will only be able to create the concept of a hand drawn mood board, or a hand drawn mind map, visualisation diagram or storyboard. However, you should know how to create them for real, whether in a physical or digital format.

Creating a mood board

Key points

- A mood board usually includes a wide range of image-based content.
- There is no set structure, so the content can be placed at random.
- The content does not have to be copyright free – the use of a mood board is there to show similar products and ideas which can help the generation of ideas. A mood board is not placed in the public domain – it is for personal or ‘in-house’ use only.
- The content should have some relevance or connection to your own project, brief or scenario – and follow a theme relevant to the client requirements.
- These can be placed on the mood board or re-drawn. Annotate the mood board with notes and comments to show your thinking.



Figure 1.13 A physical mood board



Figure 1.14 A digital mood board

Creating a mind map

Key points

The ideas and content must be linked by connections and have some sort of logical flow or breakdown between the nodes and sub-nodes. Mind maps are sometimes called spider diagrams.

Physical mind map

This can be drawn on a piece of paper.

- Start in the middle using a box or circle for the main theme.
- Draw lines in any direction for each different aspect of the idea. These are the branches.
- At the end of each line (branch), draw another box or circle with one aspect of the main idea. These are called nodes.

R081 Pre-production skills

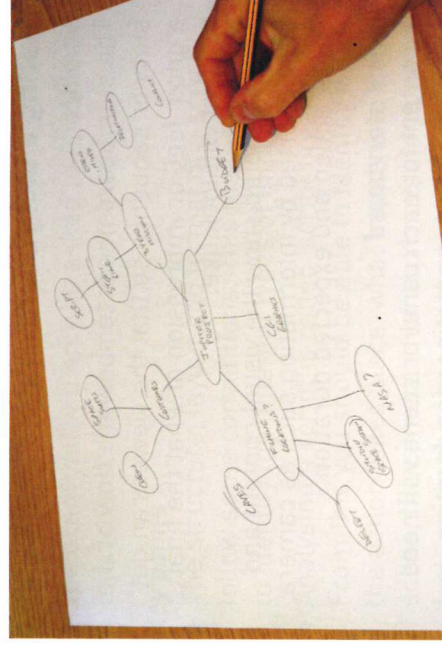


Figure 1.15 A hand-drawn mind map

- From each node, draw additional lines to expand on the ideas and aspects. These extra lines will connect the sub-nodes.

A simple mind map will have only a single level (in other words, nodes around a main theme).

A complex mind map will have multiple branches and levels with nodes and sub-nodes.

Digital mind map

These can be produced in different types of software application such as Word, PowerPoint and graphics editing packages. Dedicated software applications are available, such as Freemind, together with online mind mapping tools, such as bubbl.us.

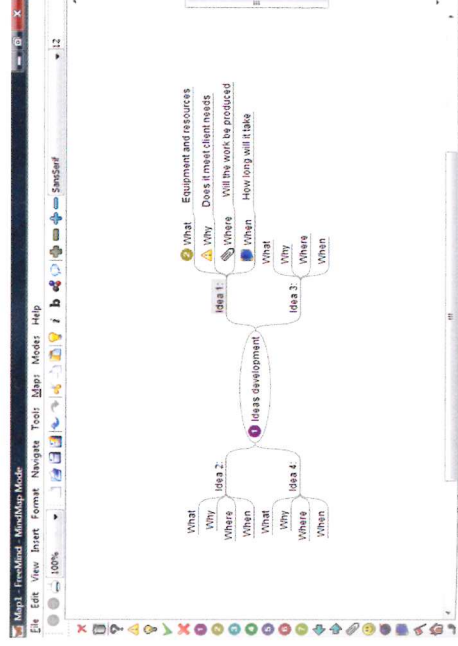


Figure 1.16 Mind map created using Freemind

Creating a visualisation diagram

Key points

- For the purpose of this unit, visualisation diagrams are for static (i.e. still image) media products such as print adverts, DVD covers, CD covers, posters, magazine covers.
- The visualisation diagram should illustrate what the intended final product will look like.
- A visualisation diagram could be used to show to a client or by a graphic designer to create the actual graphics.
- The layout should show where different assets and elements will be positioned and identify what colours could be used.

Physical visualisation diagram

You will most likely include a range of images, graphics and text. Annotations can clearly show your understanding of what content is needed and why.

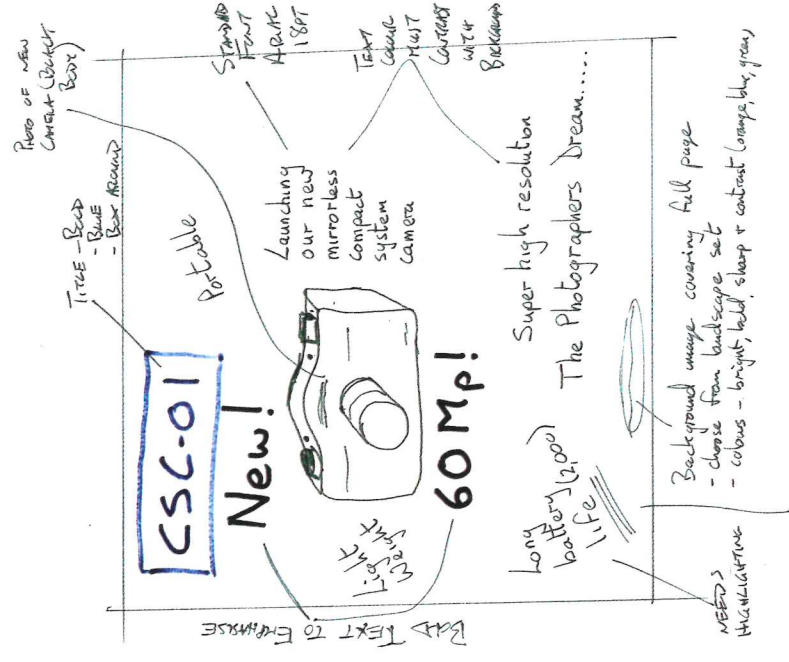


Figure 1.17 Hand drawn visualisation diagram annotated with comments

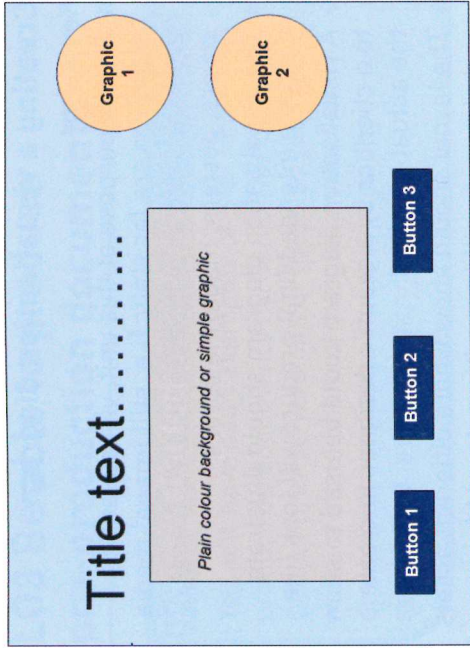


Figure 1.18 Digitally created visualisation diagram

Digital visualisation diagram

These can be produced in different types of software application such as Word, Publisher and graphics editing packages.

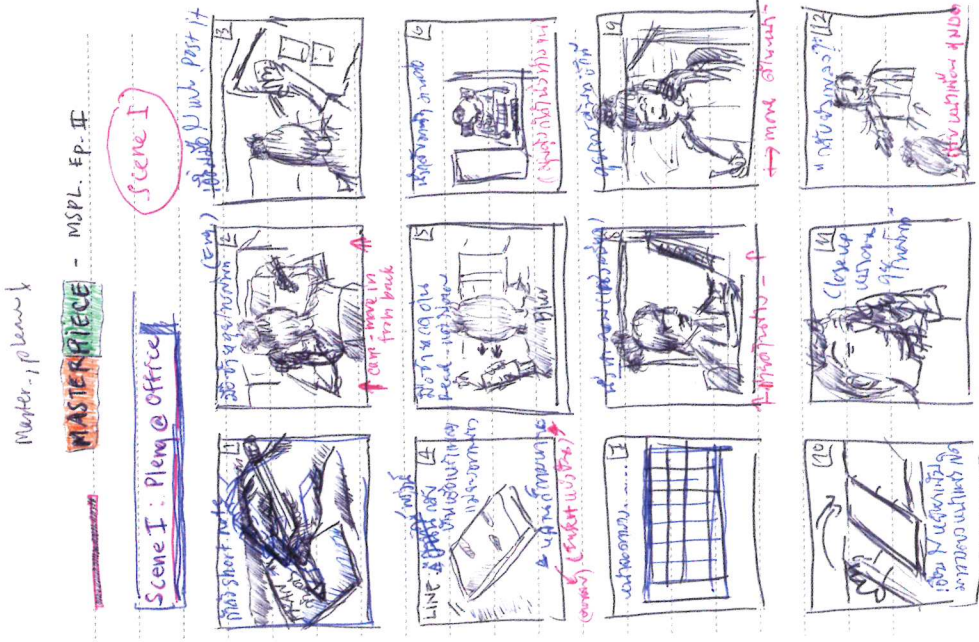


Figure 1.19 Hand drawn storyboard

Creating a storyboard

Key points

- The storyboard needs to show the flow of the story or sequence so that the viewer can get a good 'feel' or impression of what the final product will look like.
- Scenes should show the visual content and be supported by information such as camera shots, action and expected duration.

Physical storyboard

The content for each panel or scene will need visual images and annotations for duration, shot types, camera movement, dialogue and any action.

Digital storyboard

These can be produced in different types of software application such as Word, Publisher and graphics editing packages. You could start with a blank template that has panels for the sequence of scenes. Images can then be inserted into each panel.

Storyboard	
Scene 1 (Title and intro)	Scene 2
Description of introductory scene for example: - short intro clip, 5 seconds max	Description of scene 2 for example: - what/where is the scene - who/what is in the scene - what happens next
Scene 3	Scene 4
Description of scene 3 for example: - what/where is the scene - who/what is in the scene - what happens next	Description of scene 4 for example: - dissolve to black - fade in closing credits

Figure 1.20 Digitally created storyboard

Analysing a script

In the exam you will only be asked to analyse a section of a script and not create one.

Key points

- The structure, layout and format of a script follow some conventions. This makes it easier to identify the different types of information.
- Analysing a script is called 'script breakdown'. From this you should be able to identify where the action takes place, what happens in the scene, the camera shot and movement, who features in the scene and what they say.

Typical script layout conventions

Font: Courier or other fixed width

Line spacing: Double

Scene: Left hand margin

Camera shot: Left hand margin

Action: Left hand margin

Character name: Indent 2", capital letters

Dialogue: Left indent 1", right indent 2"

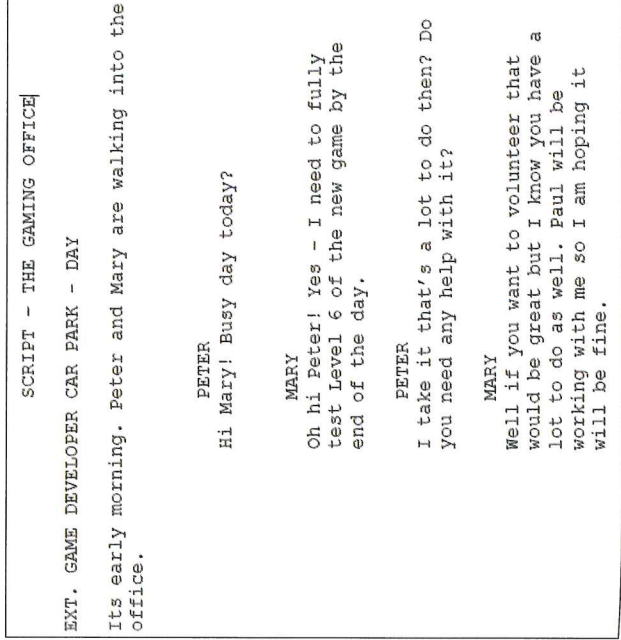


Figure 1.21 An extract of a script

Know it!

Learn to recognise the layout of a script using the typical script conventions.

File formats and their properties
Pre-production document file formats

If pre-production documents are created by hand, they will need to be digitised (by scanning, for example) and then stored as an image file such as jpg, tiff or pdf.

If pre-production documents are created digitally, the file format will be influenced by the software that was used to create them. Examples are shown in this table:

Software application	Original file format	Alternative file format
MS Word	.doc, .docx	.pdf
MS Publisher	.pub	.pdf
Apple Pages	.pages	.doc, .pdf
MS PowerPoint	.ppt, .pptx	.pdf
Adobe Photoshop	.psd	.jpg, .tif, .pdf
Freemind	.mm	.pdf

The general rule is to save the pre-production files in the standard format for the software used so that it can be edited later. The file can then be exported in a format that can be viewed on a different computer system that may not have any specialised software.

Final media product file formats

Pre-production documents are used in the next stage of the creative process: production. This is where the media product is created, using the pre-production documents as a guide. The file formats for the final media products will be determined by the type of media product, intended platform and client requirements.

Here we will review file formats for these categories: images and graphics, audio and sound, moving images and video, animation.

Images and graphics

These are for still or static images i.e. images that do not have any movement.

File format	Properties and use	Limitations
.jpg	lossy compression to reduce the file size at the expense of image quality; used with digital cameras and websites	image quality with higher compression settings
.png	lossy compression and supports transparency. Intended for web use as an alternative to .gif files	not as widely supported (or popular) as .jpg
.tiff	high quality lossless image files; used in high quality printing but losing popularity	large file sizes, which restricts transfer and distribution
.pdf	export format from image editing software which cannot be edited further; used with documents and print products with image content	cannot be edited directly – must use the original file format before being exported
.gif	small file sizes and supports transparency and animation; used in website pages for web buttons, logos and other basic graphics	limited range of colours and has licensing restrictions since the format is protected by copyright

Audio and sound

These are for sound files that can be heard through speakers or headphones.

File format	Properties	Limitations
.mp3	compressed file format that can be compressed using different bit rates, providing a range of options for the sound quality and file size; good for portable devices and widely supported	audio quality can be a limitation when using high compression in order to obtain small file sizes
.wav	uncompressed high quality audio files intended for Windows computers	file sizes can be large
.aiff	uncompressed high quality audio files and the default for Apple Mac computers	cross platform restrictions, not always widely supported
ogg vorbis	similar to mp3 but less widely used	not widely supported

Note: Newer formats that can be used for audio include .mp4 (a multimedia format for audio and video) and .m4a, which is for audio only. These are relevant but not currently listed in the specification.

Moving images and video

File format	Properties	Limitations
.mpg	video file format with lossy compression provides smaller file sizes for faster loading	compression can lower the video quality
.mp4	multimedia/video compression standard that enables high-quality video over low-bandwidth connections	
.mov	widely used for video files from digital cameras, providing good quality; originally developed for use with Apple QuickTime	
.avi	uncompressed video file format for high quality; often used when editing video before exporting in other formats	file sizes can be very large
.flv	flash video file, providing smaller file sizes; may be used with both video and animation products	not as widely supported and will be phased out

Animation

File format	Properties
.swf	compressed file formats provide small file sizes for fast loading speed online but not well supported by Apple platforms.
.gif	limited colour support but useful for short animations that are supported by web browsers
.flv	flash video file, providing smaller file sizes; may be used with both video and animation products
.mov	widely used for video files from digital cameras, providing good quality; originally developed for use with Apple QuickTime

Compression

The term compression has different meanings. For the purposes of pre-production skills and file formats of the final products, compression is the process of using compressed file types to reduce the file size. There are two types: lossless and lossy.

Lossless: no information is discarded or thrown away when saving the file. It retains all of the original information and quality but file sizes are higher.

Lossy: discards some of the original information in order to reduce the size of the file. This is useful for web use or to minimise the required storage capacity, at the expense of quality. A smaller file is faster to upload, download and share online. The amount of information discarded varies depending on what algorithm or settings are used (for example, .jpg files typically have quality settings from 1–12, where 12 has the highest quality).

File naming conventions

Naming conventions apply to any documents and files that you create. The use of practical and descriptive names makes it easier to identify the content of the file. In addition to using a descriptive name, version control can also be included in the file naming.

Version control

Whenever documents are created, a version number or reference can be included as part of the file name, such as 'Ver_1'. Whenever changes are made, a new file name should be created that

includes an updated version reference, such as 'Ver_2'. An alternative to a version numbering system is to use a date code for when it was created.

Version numbering examples

- Graphics_mindmap_Ver1
- Graphics_mindmap_Ver2

Date code examples

- Advertisement_script_26.10.2018.docx
- Advertisement_script_15.11.2018.docx

Know it!

Describe what pre-production documents would be suitable for:

- 1 a digital graphic
- 2 a website
- 3 an animation
- 4 a new computer game.

L04 Be able to review pre-production documents

Getting started

It is important that you can look at your own work and identify its strengths and weaknesses. You can then think about ways to improve it. This learning outcome aims to develop that skill. To start, have a look at the work of other people. You can include some professional examples but locate some weaker pre-production documents as well so that you can find parts that clearly do not work.

How to review pre-production documents and identify areas for improvement

In the exam, you will most likely be asked to critically review one type of pre-production document. This means commenting on the

strengths and **weaknesses** in addition to how well it meets the client requirements. Keep in mind that the user for a pre-production document is not usually the final target audience. Pre-production documents are used by your client and a media developer, so your comments should be aimed at those people or whoever is identified in the exam paper question.

Key terms

Strengths: the best parts about something; what works really well.

Weaknesses: the worst parts or those that need to be better.

Improvements: a description of what is needed to make the product better.

Key areas to cover in a review

- Do you understand what it is supposed to be showing? If not – why not?
- Could you make the media product based on the content shown in the pre-production document? If not, what else is needed?
- Check the original brief and client's requirements – does it do what was asked for?
- Document format: is it suitable for what media product is to be developed?
- Content: is it suitable for the intended purpose of the final media product?
- Identify and comment on the strengths, positives, advantages and benefits
- Identify and comment on the weaknesses, negatives, disadvantages and drawbacks
- Use technical language and terminology where possible and relevant

Areas for improvement

Once you have completed your review, the next stage should follow on naturally. Here you should think about and comment on further areas for **improvement**.

Areas to consider (depending on what type of product it will be) include:

- the user of the pre-production document; what extra information would they need?
- the use of colour; could these be more appropriate or complement each other in a better way?
- the range of content; could some of this be a better match for the brief?
- the layout; for example, use of white space, positioning of different elements
- the story flow; for example, for a comic, animation or video; what additional information is needed before you could record the entire range of video?

To complete your review, write a conclusion that summarises what you have written.

Know it!

In your review, you will be assessed on your use of written English; some marks will be for your use of spelling, punctuation and grammar. Keep this in mind and write your answer clearly, keeping your sentences well structured.

Assessment preparation

As part of this unit you will have learned about the importance of planning and pre-production when being involved with creative media projects. The three main areas covered by the exam are:

- 1 Knowledge of pre-production concepts, techniques, research, legislation and planning considerations.
- 2 Skills in creating and reviewing the different types of pre-production documents, whether mood boards, mind maps, visualisation diagrams or storyboards. You might also have to find and summarise information from a script that is supplied.
- 3 Understanding of pre-production concepts. You will be able to evidence your understanding by applying your knowledge to a specific scenario that is found in the exam paper.

Think about the individual performance you will need to undertake. Make sure you:

- know about the use and purpose of the different pre-production documents, suitability of different file formats, how to create work plans, legislation, health and safety
- understand how to apply planning techniques to creative media projects
- are able to create a mood board, mind map, visualisation diagram and storyboard, each with a good level of detail if aiming for the higher marks
- know how to review a pre-production document and its suitability for use by a target audience, which may be another creative team member and not necessarily the end user or viewer.

Read about it

My Revision Notes: OCR Cambridge Nationals in Creative iMedia L1/2: Pre-production skills and creating digital graphics, by Kevin Wells (Hodder Education, 2017).

Past papers from the OCR website.