OCR
Oxford Cambridge and RSA

Cambridge **TECHNICALS LEVEL 3**

DIGITAL MEDIA

Cambridge
TECHNICALS
2016

Unit 1 – Media products and audiences
DELIVERY GUIDE

Version 1

CONTENTS

INTRODUCTION

This Delivery Guide has been developed to provide practitioners with a variety of creative and practical ideas to support the delivery of this qualification. The Guide is a collection of lesson ideas with associated activities, which you may find helpful as you plan your lessons.

OCR has collaborated with current practitioners to ensure that the ideas put forward in this Delivery Guide are practical, realistic and dynamic. The Guide is structured by learning outcome so you can see how each activity helps you cover the requirements of this unit.

We appreciate that practitioners are knowledgeable in relation to what works for them and their learners. Therefore, the resources we have produced should not restrict or impact on practitioners' creativity to deliver excellent learning opportunities.

Whether you are an experienced practitioner or new to the sector, we hope you find something in this guide which will help you to deliver excellent learning opportunities.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resources.feedback@ocr.org.uk.

OPPORTUNITIES FOR ENGLISH AND MATHS SKILLS DEVELOPMENT AND WORK EXPERIENCE

We believe that being able to make good progress in English and maths is essential to learners in both of these contexts and on a range of learning programmes. To help you enable your learners to progress in these subjects, we have signposted opportunities for English and maths skills practice within this resource. We have also identified any potential work experience opportunities within the activities. These suggestions are for guidance only. They are not designed to replace your own subject knowledge and expertise in deciding what is most appropriate for your learners.

A B C English   123 Maths   Work

Please note

The timings for the suggested activities in this Delivery Guide **DO NOT** relate to the Guided Learning Hours (GLHs) for each unit.

Assessment guidance can be found within the Unit document available from www.ocr.org.uk.

The latest version of this Delivery Guide can be downloaded from the OCR website.

UNIT AIM

Whichever sector of the media you want to work or specialise in, all media institutions work to create products that meet the needs of specific target audiences.

The aim of this unit is for you to develop your understanding of how different media institutions operate in order to create products that will appeal to specific target audiences. You will therefore learn about the different ownership models in the media industries, and you will learn how to analyse different media products within the sector to understand the fundamentals of how meaning is created for audiences. You will learn about how audiences are categorised, researched and targeted by media producers and how media institutions distribute and advertise their products to audiences.

Unit 1 Media products and audiences	
LO1	Understand the ownership models of media institutions
LO2	Understand how media products are advertised and distributed
LO3	Understand how meaning is created in media products
LO4	Understand the target audiences of media products
LO5	Be able to evaluate research data used by media institutions
LO6	Be able to evaluate legal, ethical and regulatory issues associated with media products

To find out more about this qualification, go to: http://www.ocr.org.uk/qualifications/cambridge-technicals-digital-media-certificate-extended-certificate-foundation-diploma-diploma-05843-05846-2016-suite

Cambridge TECHNICALS 2016

2016 Suite

- New suite for first teaching September 2016
- Externally assessed content
- Eligible for Key Stage 5 performance points from 2018
- Designed to meet the DfE technical guidance

RELATED ACTIVITIES

The Suggested Activities in this Delivery Guide listed below have also been related to other Cambridge Technicals in Digital Media units/Learning Outcomes (LOs). This could help with delivery planning and enable learners to cover multiple parts of units.

This unit (Unit 1)	Title of suggested activity	Other units/LOs	
LO1	Different media industries Ownership structures Independent companies	Unit 2 Pre-production and planning	LO1 Understand the factors that need to be considered during the planning of a media product LO2 Be able to interpret client requirements and target audience considerations
		Unit 3 Create a media product	LO1 Be able to create a proposal with sample materials for an original media product to a client brief
	Job roles and production processes	Unit 2 Pre-production and planning	LO1 Understand the factors that need to be considered during the planning of a media product LO2 Be able to interpret client requirements and target audience considerations
		Unit 3 Create a media product	LO1 Be able to create a proposal with sample materials for an original media product to a client brief LO4 Be able to carry out post-production techniques and processes for an original media product to a client brief
LO2	Marketing and distribution models Advertising Distribution	Unit 1 Media products and audiences	LO1 Understand the ownership models of media institutions
		Unit 2 Pre-production and planning	LO1 Understand the factors that need to be considered during the planning of a media product LO4 Be able to create and evaluate pre-production documents for a new media product
		Unit 3 Create a media product	LO1 Be able to create a proposal with sample materials for an original media product to a client brief
	Technological convergence and synergy	Unit 1 Media products and audiences	LO1 Understand the ownership models of media institutions
		Unit 3 Create a media product	LO1 Be able to create a proposal with sample materials for an original media product to a client brief
LO3	Audio visual analysis	Unit 2 Pre-production and planning	LO4 Be able to create and evaluate pre-production documents for a new media product
		Unit 3 Create a media product	LO3 Be able to create production materials for an original media product to a client brief LO4 Be able to carry out post-production techniques and processes for an original media product to a client brief
	Print analysis Audio analysis Narrative, genre and representation theory	Unit 1 Media products and audiences	LO1 Understand the ownership models of media institutions
		Unit 2 Pre-production and planning	LO4 Be able to create and evaluate pre-production documents for a new media product
		Unit 3 Create a media product	LO3 Be able to create production materials for an original media product to a client brief LO4 Be able to carry out post-production techniques and processes for an original media product to a client brief

This unit (Unit 1)	Title of suggested activity	Other units/LOs	
LO4	Mass v niche Profiles NRS, RAJAR and BARB	Unit 2 Pre-production and planning	LO3 Be able to plan the pre-production of a media product LO4 Be able to create and evaluate pre-production documents for a new media product
		Unit 3 Create a media product	LO1 Be able to create a proposal with sample materials for an original media product to a client brief LO2 Be able to plan and develop pre-production materials for an original media product to a client brief
	Audience pleasures	Unit 2 Pre-production and planning	LO4 Be able to create and evaluate pre-production documents for a new media product
		Unit 3 Create a media product	LO1 Be able to create a proposal with sample materials for an original media product to a client brief LO2 Be able to plan and develop pre-production materials for an original media product to a client brief
LO5	Research methods Marvel and audience feedback	Unit 2 Pre-production and planning	LO3 Be able to plan the pre-production of a media product LO4 Be able to create and evaluate pre-production documents for a new media product
		Unit 3 Create a media product	LO1 Be able to create a proposal with sample materials for an original media product to a client brief
	Market possibilities: *Eastenders* and *E20*	Unit 2 Pre-production and planning	LO1 Understand the factors that need to be considered during the planning of a media product LO2 Be able to interpret client requirements and target audience considerations LO3 Be able to plan the pre-production of a media product LO4 Be able to create and evaluate pre-production documents for a new media product
	Infographic	Unit 1 Media products and audiences	LO3 Understand how meaning is created in media products LO4 Understand the target audiences of media products
		Unit 2 Pre-production and planning	LO3 Be able to plan the pre-production of a media product LO4 Be able to create and evaluate pre-production documents for a new media product
		Unit 3 Create a media product	LO1 Be able to create a proposal with sample materials for an original media product to a client brief

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This unit (Unit 1)	Title of suggested activity	Other units/LOs	
LO6	Media effects BBFC Ofcom	Unit 2 Pre-production and planning	LO1 Understand the factors that need to be considered during the planning of a media product
		Unit 3 Create a media product	LO1 Be able to create a proposal with sample materials for an original media product to a client brief LO2 Be able to plan and develop pre-production materials for an original media product to a client brief LO3 Be able to create production materials for an original media product to a client brief
	Copyright and how to seek it	Unit 2 Pre-production and planning	LO1 Understand the factors that need to be considered during the planning of a media product LO2 Be able to interpret client requirements and target audience considerations LO4 Be able to create and evaluate pre-production documents for a new media product
		Unit 3 Create a media product	LO1 Be able to create a proposal with sample materials for an original media product to a client brief LO3 Be able to create production materials for an original media product to a client brief

KEY TERMS

Explanations of the key terms used within this unit, in the context of this unit	
Key term	**Explanation**
Camerawork	This includes: shot types (which can be variations of close-ups which are used to show detail i.e. extreme close-ups of characters' faces/emotion or detail of a significant prop or wide shots which are used to show characters and their surroundings and different perspectives i.e. crowd shots, two shots, over the shoulder shots); movement (this is a good way to 'involve' the audience in the action; for example tracking, tilt, pan, arc, crane, hand held etc); angles (these are used to show the power/status of a character and the name of the angle describes where the camera is placed. For example: high angle (camera placed high/viewpoint is looking down) to represent vulnerability of a character; low angle (camera placed low and viewpoint is looking up) to represent the dominance of a character; level shot (camera is placed at eye level) to create empathy with characters on screen; cantered angle, (the camera is tilted to represent a problem, or 'enigma' in the storyline)).
Codes and conventions	This means the common features that a media product has that identify the product. This helps to distinguish between different products. For example, all magazines have the same features: masthead, main cover image etc.
Commercial objectives	These are a company's intentions in relation to gaining money/profit from the products (e.g. TV, film) that it produces and distributes.
Connotation	This is semiotic language that is used in the textual analysis of media products and supports denotations. Connotations are the implied meaning and representations of what is seen and or heard. For example *The denoted red love heart connotes love and romance.*
Cross media ownership	Production by a conglomerate of more than one type of media. For example Bauer Media produces TV, radio and magazines etc.
Demographic profiles	These are used to categorise groups of people based on the following: age, social class, gender, lifestyle, sexual orientation, ethnicity, location. This therefore allows media producers to target products and services based on the demographic profile of their audience.
Denotation	This is semiotic language that is used in the textual analysis of media products. Denotation describes what is seen and or heard. For example *The denotation of this scene is….* This should be followed by the connotations of what is seen and/or heard.
Editing	This means 'taking out' in terms of what camerawork is not needed to create a narrative/product and arranging footage to create a narrative/product. There are a number of editing techniques that can be used to create meaning in a media product; they can be categorised into two types of editing: Continuity editing: This is editing that is 'invisible' and seems 'natural' in creating a narrative. For example: eyeline match, cross cutting, action match, insert shot, establishing shot, cutaway. Non-continuity editing: This is editing that is 'obvious' and used to create effects. For example: montage, jump cutting, graphic match, SFX.
Horizontal integration	This allows conglomerates to cross-promote a product using the subsidiaries that make up the conglomerate. For example the 2006 *Casino Royale* film would have been produced and promoted as a console game (PlayStation), soundtrack (Sony Music) etc, thus creating a brand. However an independent company could achieve have horizontal integration through a joint venture.
Independent companies	Unlike a conglomerate which is made up of subsidiaries, an independent company ia single entity working for itself. It may only make one type of product in some cases; for example Warp. However, unlike a conglomerate that has subsidiaries which can also distribute its products and services, an independent company would need another company to help with distributing its products. For example Warp's 2010 film *Four Lions* was produced by Warp, but distributed by Film 4, Viacom/Universal.
Legal and ethical issues	These refer to the impact and regulation (ASA, Ofcom, BBFC etc) of media products and their effects on the audience.
Macro concepts	This is the wider meaning that can be inferred by micro elements (mise en scene, camera, editing, sound) and theory. The macro concepts include genre, narrative and representations (i.e. age, disability, social class, gender, regional identity, ethnicity, sexuality).

Explanations of the key terms used within this unit, in the context of this unit	
Key term	**Explanation**
Mass/mainstream audience	Mass means a wide audience of all ages and genders, for example an international audience. A mainstream audience comprises those who have interests in 'popular' products, for example chart music. In regards to media products that target these types of audience, the producer's main objective could be to make a profit.
Media ownership	This looks at what different companies in the media sector individually own. For example Sony owns an electronics division and a film production division. This exampledemonstrates that Sony has cross media ownership as it owns/produces more than one type of media.
Mise en scene	This is a French term meaning 'within the frame'. This is in reference to what the audience can see and how the features of mise en scene have been manipulated by the producer to create meaning and representations based on the genre. The features of mise en scene include: costume and make up, lighting and colour, props, locations, staging. Based on the genre of the media product, these will be manipulated to fit the genre. For example a sci-fi drama will look different, based on the mise en scene features, compared to a soap opera which aims to look realistic.
Mode of address	This looks at how the addresser (media producer) 'speaks' to the addressee (audience). Three common modes of address are: Parent to child – this tends to be advice and guidance based Teacher to pupil – this where someone is teaching/educating another Peer to peer – this is more informal, where the addresser and addressee may be similar in age.
Niche audience	This describes a small audience that can have specific or specialist tastes.
Operating models	This means how companies work to achieve their desired outcome, whether it be profit, social gain etc.
Primary research	This is research carried out first-hand. For example, a questionnaire.
Private conglomerate structure	This is a company that is made up of smaller companies. These smaller companies are called subsidiaries. Each subsidiary typically produces different types of media, thus creating more profit for the conglomerate as a whole. For example Sony has subsidiaries which produce game consoles, mobile phones, films, music etc.
Production processes	These are the stages in getting a product to an audience. For film these would include: Production: This is the making of the product i.e. for a film it would include filming scenes. Distribution: This involves the marketing and advertising of the product (TV interviews by cast, billboard adverts etc) and the distribution of the physical product (cinemas, online etc). Exchange: This is the stage when the audience consume and engage with the product (download, stream, etc).
Psychographics	Looking at the values and traits of individuals: for example personality, interests, lifestyle. This helps producers to understand their audience and target products to its needs and interests.
Public service models	Like a conglomerate these are made up of different subsidiaries, but their objective is not to make profit but to serve the public. This is due to their being funded by the public. For example, the BBC is partly funded by TV licences and thus has a responsibility to provide programming that informs, educates and entertains.
Quantitative research	This is research that is based on/includes numerical data. For example, questions where the answer is based on rating something between 1 and 5, 1 being 'not satisfied' and 5 being 'very satisfied'.
Qualitative research	This is non-numerical research that often includes open-ended questions to gain opinions. For example, these questions tend to ask why, how, what and when etc.
Secondary research	This is research that is based on existing sources such as books or the Internet.

Explanations of the key terms used within this unit, in the context of this unit	
Key term	**Explanation**
Socio-economic	This involves the relationship between people and social factors such as housing, employment, education etc.
Sound	There are two types of sound. Diegetic: This means natural sounds in the story world. This includes, dialogue (accent, dialect, mode of address), synchronous sound (sound that matches the action on screen as it happens. For example car horn) ambient sound (sound effects that create a 'natural'/realistic atmosphere. For example, seagulls, waves crashing would represent a costal location) etc. Non Diegetic: This is sound that has been added in post-production to support the narrative: incidental music (melody that supports emotive and or dramatic scenes) sting (to signal a problem/enigma) sound motif (sound that is played more than once to signal a significant character) theme music (played at the start and end of a TV drama).
SWOT analysis	SWOT stands for strengths, weaknesses, opportunities and threats. This is an analytical framework used in the planning stages when generating ideas/new concepts.
PEST analysis	PEST stands for political, economic, social and technological. This is a tool used for measuring market growth and decline for a business/organisation.
Synergy	Horizontal integration can result in synergy. Synergy means that the result is greater than or different from the sum of the constituent parts. In terms of the advertising of a product or service by all subsidiaries of a conglomerate, synergy would mean that the different media reinforce and magnify customers' exposure to the product or service, resulting in higher sales.
Technological convergence	This is due to the impact of web 2.0 and the interconnectivity of devices which are becoming more multifunctional. For example a mobile phone could only originally only make phone calls, but can now play games, send and receive sms, access the internet etc.
Vertical integration	This is the result of a conglomerate having the ability to produce, advertise and distribute its products because these processes can be carried out by its subsidiaries, affiliates or joint ventures.

MISCONCEPTIONS

Some common misconceptions and guidance on how they could be overcome		
What is the misconception?	**How can this be overcome?**	**Resources which could help**
Ownership structures	The ownership and structure of conglomerates are constantly changing due to mergers and acquisitions. Therefore using examples to support key terminology can be difficult. However using contemporary organisations that are well known and established are a good way to get learners involved and engaged with key terms and theory. Use of local independent companies is useful to compare the ownership and structure of a conglomerate company with. If links to work experience or a visit from the organisation can be organised then it could be beneficial to the learners.	Brian L. Ott and Robert L. Mack (2014) *Critical Media Studies: An Introduction* (2nd edition). http://eu.wiley.com/WileyCDA/WileyTitle/productCd-1118553977.html Provides explanations and examples to support learners' understanding of key terms to do with ownership and structures.
Semiotics	As some learners may have not studied Media before they may be unfamiliar to the textual analysis terms of denotation and connotations associated with semiotics. Denotations being the literal meaning of what is seen and or heard in a media products and connotations meaning the representations/ associations that is inferred by the denotation. Generalisations and 'obvious' links can sometimes be made towards the connotations which are not always relevant to the text that is being analysed. For example the colour white always is linked to the connotations of purity. Therefore tutors may find it beneficial to investigate representation theory and ideologies as a starting block to support textual analysis work.	Sign Salad is a marketing agency that uses semiotics and cultural trends to create meaningful brands. This resource may be a useful starting point for learners in applying critical understanding of semiotics in a marketing context as real case studies for well-known brands are included on the website. http://www.signsalad.com/semiotics-explained/ Sean Hall's *This Means This, This Means That: A User's Guide to Semiotics* (2012) illustrates how meaning is created through culture and myths. Examples are provided ranging from the arts to everyday 'signs' which learners can find useful in understanding the connection between the signifier and the signified. http://www.laurenceking.com/en/this-means-this-this-means-that-second-edition/

SUGGESTED ACTIVITIES

LO No:	1		
LO Title:	**Understand the ownership models of media institutions**		
Title of suggested activity	**Suggested activities**	**Suggested timings**	**Also related to**
Different media industries	Because of the nature of this unit, tutors could start by introducing the different industries that make up the media sector. This could be a simple starter task to check learners' prior knowledge of the following industries: • TV • Radio • Film • Print and publishing • Video games • Web • Music. Learners could then be tasked with researching the main conglomerates and independent companies in each sector – not merely the sector that the centre will specialise in. It would be beneficial for learners to find local independent companies. This could lead to arranging for a local independent company to give a presentation to the learners. The research conducted by learners for this task could be presented as an infographic using Photoshop, which could be useful for the development of production skills for production units running alongside this unit. Piktochart (http://piktochart.com/) has a free online infographic maker that could be useful for this task as a starting point for presenting research.	1.5 hours	Unit 2 LO1, LO2 Unit 3 LO1

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Ownership structures Lesson Element 1: Ownership structures	Tutors could start the lesson by checking learners' prior knowledge through a starter task or group activity based on learners' impressions of what a conglomerate is and providing examples. Tutors could then use a series of pictures and diagrams to present contemporary examples (20th Century Fox, Disney, Sony etc) and explain how their ownership works, to illustrate the following key terms: • Conglomerate • Independent • Cross media ownership • Commercial • Public service broadcaster • Joint venture • Vertical integration • Horizontal integration • Synergy • Production process. Brian L. Ott and Robert L. Mack (2014) *Critical Media Studies: An Introduction* (2nd edition) http://eu.wiley.com/WileyCDA/WileyTitle/productCd-1118553977.html Provides explanations and examples to support learners' understanding of key terms to do with ownership and structures. This could be further supported by the learners researching examples of cross media ownership of a conglomerate of their choice and presenting their findings to the group as part of formative feedback. Understanding of ownership could be further explored with a comparison case study of an independent company (learners could be tasked with finding their own example) in the same industry so that learners can understand the differences in how a conglomerate operates compared to an independent company. Tutors could arrange a presentation from a local independent company if and where possible. For example, Warp or Sumo Digital (Sheffield-based). Investigations into the different ownership structures could be evidenced as a vlog, mind map etc.	2 hours	Unit 2 LO1, LO2 Unit 3 LO1

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Independent companies	For learners to demonstrate their understanding of how an independent company operates in comparison to a conglomerate, tutors could ask learners to research an independent company in a chosen sector. This could be a group task whereby each group presents their findings to the group based on: • Examples of products the company has made • How the company produces, distributes and exchanges its products • Examples of joint ventures • Target audience • Genre of products that the company specialises in. Prezi (http://prezi.com) is an online presentation creator, where learners can create interactive presentations. This task could develop learners' presentation skills in support of other units. Televisual (http://www.televisual.com/blog-detail/The-UKs-top-100-TV-production-companies_bid-380.html) has a breakdown of the top 100 independent TV production companies in the UK that may be useful as a starting point for this task.	1 hour	Unit 2 LO1, LO2 Unit 3 LO1
Job roles and production processes	Tutors could create a matching task as a starter task or group activity that includes a range of different job roles and their definitions. Learners could be tasked with matching the job role to the definition and stating independently which stage of production they think it would be linked to (pre-production, production or post-production). The Prospects website (http://www.prospects.ac.uk/) could be a useful starting point for learners to further investigate the requirements and responsibilities of the job roles to add to the above starter/group task and present their findings to the group. Opportunities for the learners to discuss work experience and career routes should be encouraged as part of this task.	1.5 hours	Unit 2 LO1, LO2 Unit 3 LO1, LO4

SUGGESTED ACTIVITIES

LO No:	2		
LO Title:	**Understand how media products are advertised and distributed**		
Title of suggested activity	**Suggested activities**	**Suggested timings**	**Also related to**
Marketing and distribution models	Tutors could use this as an opportunity to assess prior learning from Learning Outcome 1 about vertical integration, and to recap where advertising and distribution occur in the production cycle. Tutors could explain the difference between marketing (promotional content i.e. film posters, TV adverts) and distribution (output i.e. cinema, magazines, websites, DVD, VOD etc). This could be a starter activity. Jeffrey C. Ulin (2013) *The Business of Media Distribution: Monetizing Film, TV, and Video Content in an Online World (American Film Market Presents)* (2nd Edition) (https://www.routledge.com/products/9780240824239) – provides insight into how the nature of distribution has evolved in the audio visual sector, which could be a useful text for tutors to utilise as part of this task.	1 hour	Unit 1 LO1 Unit 2 LO1, LO4 Unit 3 LO1
Advertising	For learners to have a better understanding of traditional methods of advertising, tutors could provide a pre-millennium example of a product (e.g. a film) that was released, learners being tasked with discussing how it was advertised compared to how it would have been advertised if it was released this year. For example, *Titanic*, comparing the original advertising methods used with those used for the 10th anniversary edition of the film. Traditional methods of advertising include: magazine, TV interviews, film posters, billboards, TV advert etc. Contemporary models to include social media etc. IMDB (Internet Movie Database http://www.imdb.com/) could be a good starting point for tutors to pre-select a film for this task. May, B. (2014) *Media brand marketing: The new business model*. United States: Lulu.com provides a comprehensive explanation of how to market successful brands to attract audiences. It includes a chapter on the impact of social media. The Guardian (2015) 'Five must dos for successful influencer marketing campaigns' (http://www.theguardian.com/media-network/2015/sep/24/successful-influencer-marketing-campaigns) – discusses influencer marketing and the impact of collaborations with social influencers.	1 hour	Unit 1 LO1 Unit 2 LO1, LO4 Unit 3 LO1

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Distribution	Using the same film chosen for the 'Advertising' activity learners are to demonstrate their understanding of traditional distribution methods compared to contemporary models of distribution. Traditional methods of distribution: TV, cinema, VHS etc. Contemporary models to include social media etc. Davis, G., Dickinson, K., Patti, L. and Villarejo, A. (2015) *Film Studies: A Global Introduction*. United Kingdom: Pearson Education. (https://www.routledge.com/products/9781405859189) – explains production, distribution and exchange stages in the film industry and has a chapter dedicated to distribution methods which will be useful for this task.	1 hour	Unit 1 LO1 Unit 2 LO1, LO4 Unit 3 LO1
Technological convergence and synergy	For learners to understand the impact of technological convergence on contemporary marketing methods, they could be tasked with evaluating how they think the same film would be marketed in the present day. For example, social media, range of devices for the audience to see the marketing campaign etc. wiseGEEK (http://www.wisegeek.org/what-is-technological-convergence.htm) provides a comprehensive explanation of what technological convergence is and the effects on hardware, internet and the advantages and criticisms. The *Forbes* article 'Convergence Is The Future Of Marketing' (http://www.forbes.com/sites/marketshare/2012/03/01/convergence-is-the-future-of-marketing/) could be incorporated into this activity as it provides a comprehensive discussion about the impact of technological convergence and marketing trends. Tutors could encourage the learners to discuss contemporary films that have been marketed using traditional and contemporary methods of advertising and distribution.	1 hour	Unit 1 LO1 Unit 3 LO1

SUGGESTED ACTIVITIES

LO No:	3		
LO Title:	**Understand how meaning is created in media products**		
Title of suggested activity	**Suggested activities**	**Suggested timings**	**Also related to**
Audio-visual analysis	Tutors should introduce this lesson with a starter task and in pairs learners should be tasked with discussing what features trailers always have. This could be presented as a mind map and all correct answers from the learners could be added to the mind map. This is where the tutor could explain the features they have mentioned are called 'codes and conventions' and all media products have their own set of codes and conventions that helps the audience to understand and establish what the product is. This could be further discussed in regards to how genre and representation have an impact on the codes and conventions of a product and how they look. Using a trailer of the tutor's choice, learners could watch it and pick out the main codes and conventions. This could be from a film from a conglomerate or independent company that learners have investigated as part of Learning Outcome 1. For example, 20th Century Fox's *Fantastic Four*. Codes and conventions include: • Title graphics • Non-diegetic music • Non-linear narrative structure • Transitions • Creating spectacle and enigma (e.g. SFX) • Use of close-ups. Tutors should carry this further with learners by investigating how micro elements (mise en scene, camerawork, editing and sound) are used to create meanings (representation, genre etc) for the audience. Tutors can use *Mediaknowall* (http://www.mediaknowall.com/as_alevel/alevkeyconcepts/alevelkeycon.php) as a starting point to understand how to deconstruct a moving image. It features explanations and examples for each micro element and links to relevant theoretical approaches too. This should be taught to the learners and applied to a video clip from a media text supplied by the tutor to complete with the learners to aid understanding.	2 hours	Unit 2 LO4 Unit 3 LO3, LO4

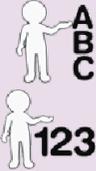| Title of suggested activity	Suggested activities	Suggested timings	Also related to
Audio-visual analysis (continued)	Once learners have been taught the features of each micro element, a group task of completing a textual analysis of a clip could be used to assess learners' knowledge and understanding. For example, the group could be split into four groups and each group has to investigate a different micro element and feed back to the group on how it has been used to create meaning in the clip. A clip from the above film could be used for this task. For learners to develop this further they should be introduced to textual analysis terminology: denotation and connotation, and complete a write-up using their notes and using denotation and connotation.		
Print analysis Lesson Element 2: Print analysis	For this task, tutors could create a handout showing the front cover of two magazines aimed at different audiences, for example *Kerrang!* and *Mizz,* and ask learners to pick out the similarities and differences in the layouts of the magazines and their features. This could be a starter task to assess prior knowledge. Once learners have given feedback to the group, the tutor should explain that the features they have picked out are the codes and conventions of magazines and that differences in the house style relate to the different audiences. Learners would benefit from being taught the correct terminology for the features they pick out: • Masthead • Main cover image and photography techniques (shot types, angles, composition etc) • Main cover line • Anchorage (images 'pinned down' by text) • Cover lines • Banners and graphics • Cover images • Font styles (serif and sans serif) • Barcode • House style (colours, font style and layout used to create a recognisable brand for the magazine) • Mode of address (peer to peer, parent to child, tutor to pupil) • Plug. *Media Support* (http://www.mediasupport.org.uk/PDF/Magazine%20revision.pdf) provide a theoretical article on the representation of women in magazines which could be useful for tutors to use as a reference in regards to examples and theory. Learners could find this useful based on the discussion points that are included.	2 hours	Unit 1 LO1 Unit 2 LO4 Unit 3 LO3, LO4

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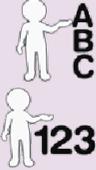| Title of suggested activity	Suggested activities	Suggested timings	Also related to
Audio analysis	This could be in the form of a radio advert from a radio institution that is covered in Learning Outcome 1. Learners could be tasked with listening to a local radio advert provided by the tutor to investigate the codes and conventions that are featured. This could be a group task and a starter task to assess prior knowledge. Answers could be displayed as a mind map. The codes and conventions include: • dialogue and mode of address used • sound effects • music • jingles • sound motifs. To extend this task, learners could listen to a longer audio clip to identify and analyse the codes and conventions included. For example: • Radio drama (e.g. *The Archers* could be useful in listening to accent and dialect of characters and how sound effects are used to create a realistic atmosphere (verisimilitude) http://www.bbc.co.uk/programmes/b006qpgr). • Breakfast show (e.g. *Big John @ Breakfast* on *Hallam FM* could be useful in analysing how the mode of address of the presenters is used to engage the audience, and how jingles, sound effects and bedding music are used (http://www.hallamfm.co.uk/djs/breakfast/). • Audio book aimed at children (e.g. could be useful in analysing how the narrative engages with a young audience and the use of sound effects and music to create engagement too) (http://www.audible.co.uk/). This second task will allow learners to investigate and understand how codes and conventions of audio products are influenced by the genre and target audience.	2 hours	Unit 1 LO1 Unit 2 LO4 Unit 3 LO3, LO4

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Narrative, genre and representation theory	The audio-visual, print and audio analysis tasks should all apply narrative, genre and representation theory (where applicable) once the codes and conventions have been identified. This will allow learners to have a deeper understanding of how and why media products are produced and the effect on the audience. For example: **Narrative theory**: This looks at how narratives (stories) are put together. Tzvetan Todorov's (1969) theory about the five stages of a narrative could be a good starting point for tutors and learners to investigate and apply to narratives included in film, TV and video games. To stretch and challenge learners, tutors should encourage learners to identify stages of the above theory and whether they have been used in that order as part of the analysis of a film, TV or video game. For example some films start with the disruption stage to create an enigma for the audience. Trailers are non-linear in showing scenes from the film to entice audiences to watch the film, without giving too much away. Paul Jones and David Holmes (2012) *Key Concepts in Media and Communications* includes a chapter on Todorov's narrative stages and discusses the influence of other narrative theorists including Roland Barthes and Vladimir Propp. https://uk.sagepub.com/en-gb/eur/key-concepts-in-media-and-communications/book229479 David Wharton and Jeremy Grant (2005) as part of the BFI's Education Series have written a book called *Teaching Analysis of Film Language* which has an introduction to filmmaking and covers practical and theoretical aspects of film language, editing, sound design, lighting and camera work techniques. http://www.palgrave.com/page/detail/teaching-analysis-of-film-language-david-wharton/?isb=9780851709819 **Genre:** This can be applied to all types of media products. This theory looks at different types and categories of media products and audience responses. Daniel Chandler (2001) defined genre as 'type or category'. To enable learners to understand this, tutors could ask learners as part of a starter task when analysing audio-visual, print and audio products to identify the different genres for each medium. For example, film has many genres including horror, romance, action, comedy. Learners could then be tasked with identifying the codes and conventions of the genres they mentioned so that tutors can assess prior knowledge and understanding. Chandler, D. (1997) *An Introduction to Genre Theory* (http://visual-memory.co.uk/daniel/Documents/intgenre/) provides an introduction and examples explaining genre theory in regards to TV and film.	2 hours	Unit 1 LO1 Unit 2 LO4 Unit 3 LO3, LO4

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Narrative, genre and representation theory (continued)	**Representation:** As with genre, representation theory can be applied to all media products. This theory looks at how people and places are presented in the media and effects on the audience. Representations include: • Gender • Sexuality • Disability • Regional identity • Ethnicity • Social class • Age. For example Laura Mulvey and her theory about the objectification of women in the media (Mulvey, L. (2009) *Visual and Other Pleasures* (2nd edition). London: Palgrave Macmillan)(http://www.palgrave.com/gb/book/9780230576469). This looks at how women are represented as sex objects towards a male audience as known as the 'male gaze'. This could be a talking point when analysing media products for learners and looking at the representation of women compared to males. To stretch and challenge learners, they should be tasked with identifying whether representations are stereotypical (common and recognisable) or challenged (e.g. dominant female) and the effects on the audience for the representational categories above. Stuart Hall, Jessica Evans and Sean Nixon (2013) *Representation: Cultural Representations and Signifying Practices* (2nd edition) provides a starting point to define representation in the media and how it is influenced by social ideologies. https://uk.sagepub.com/en-gb/eur/representation/book234567#contents *Visual memory* provides a good starting point for tutors in how to teach representation to learners with a reading list included too. http://visual-memory.co.uk/daniel/Modules/FM34120/represent.html Gauntlett, D. (2008) *Media, Gender and Identity: An Introduction* (2nd edition). New York, NY: Taylor & Francis. provides a comprehensive explanation of how representations have evolved culturally in the media.(http://www.theoryhead.com/gender/extract.htm)		

SUGGESTED ACTIVITIES

LO No:	4
LO Title:	Understand the target audiences of media products

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Mass v niche	For learners to understand the difference between mass and niche products and audiences, tutors could introduce this task by providing examples of products aimed at a mass audience (franchise film e.g. *James Bond*, a BBC One programme e.g. *EastEnders* etc) and products aimed at a niche audience (a specialist magazine like *Professional Photographer*). Learners could be tasked with stating why each product is aimed at a mass audience or a niche audience and feed back in pairs or groups to the group. Explanations should include: • Mass product: aimed at a wide audience, creates a large profit etc. • Niche product: specific interests, small audience etc. This could be carried further based on the specific industry that tutors have decided to identify as part of Learning Outcome 1. For example, for film learners could compare the representations of characters, locations, actors, themes, budget of a film, profit of a film made by a conglomerate (e.g. Sony and *Casino Royale*) and a film made by a local company (Warp Film and *This is England*). IMDB is a good starting place to compare budgets, profits, actors for films http://www.imdb.com/. Tutors could use YouTube to source clips from the films or trailers to complete the comparison task.	1 hour	Unit 2 LO3 LO4 Unit 3 LO1, LO2

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Profiles Lesson Element 3: Profiles	Ien Ang (1991) stated that 'before companies make a product they will have an ideal audience member in mind. This is called an 'imaginary entity'.' Tutors could have this quotation displayed on a board (or in a handout) for learners and they could be tasked with answering the following: 1. Why would a company have an ideal audience member in mind before a product was made? 2. How would a company find out about their ideal audience member? 3. How could knowing who the ideal audience member is benefit the funding of the product? The answers for this task should be discussed and explored within the group so that tutors can assess prior knowledge and understanding. For questions 1 and 3 answers could be sourced from a presentation given by a company in Learning Outcome 1. Otherwise, for print, media packs could be a good place for learners to find the answers. For example, Bauer Media (http://www.bauermedia.co.uk/downloads) have media packs for their brands which have examples of their ideal audience member based on: • Demographics • Hobbies • Lifestyle. Also for question 3, learners must understand the importance of adverting being a main source of income for print publications. Therefore a media pack is a good way for companies to 'sell' their audience to potential advertisers, who will consequently contribute to the funding of the publication. For question 2 the National Readership Survey www.nrs.co.uk/ is where learners can find out about methods and quantitative data collated by the NRS for a range of print publications.	1 hour	Unit 2 LO3, LO4 Unit 3 LO1, LO2

Title of suggested activity	Suggested activities	Suggested timings	Also related to
NRS, RAJAR and BARB	Although learners will have a specific media industry they are focusing on as appointed by the tutor, it is important they have an understanding of how other industries conduct audience research. For example, in three groups, learners could be tasked with researching an audience research organisation as assigned by the tutor. For example one group would investigate NRS (www.nrs.co.uk/), another would look at RAJAR (http://www.rajar.co.uk/) and another would look at BARB (http://www.barb.co.uk/). Using a handout each group would be tasked with finding out the following and feeding back to the class: • What do the letters in your chosen company's name stand for? • Which industries does your company provide audience research for? • How does it conduct audience research? Give examples of its methods. • What audience demographics (categories) are included? • Give an example of one of the company's most popular products based on your findings. • Why do you think this product is popular? Tutors must be on hand to support groups in this research task. All groups are to feed back their findings to the group.	1 hour	Unit 2 LO3, LO4 Unit 3 LO1, LO2

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Audience pleasures	Learners will need to have an understanding of why audiences consume media products. This can be explored through a starter task where tutors could recap the most watched TV programme based on the BARB research from the previous task and ask learners why audiences enjoy that programme. Based on the answers given, tutors should explain that the answers given are called 'audience pleasures' and this is what makes an audience consume particular products. Denis McQuail (1972) discussed four theoretical audience pleasures: • **Escapism** – escape from reality. • **Surveillance** – find out information. • **Personal relationships** – create conversations and discussions with others. • **Personal identity** – to help to create your own identity/image. Learners should be tasked with thinking of a media product for each audience pleasure and giving feedback to the group. So that learners can further identify and analyse audience pleasure(s) in a media product, tutors could use an example from the chosen media industry and learners have to state which pleasure(s) are featured and the effect on the audience. For example a TV drama that tackles difficult/controversial issues could be a useful example to show learners, especially in regards to surveillance and personal identity for teens. Also the fact that helplines can be included as part of the closing end credits could be discussed; for example the storyline in *Hollyoaks* surrounding John Paul, his sexuality and affair with Craig. The following clip features the revelation of John Paul and Craig's affair and Craig's bisexuality: https://www.youtube.com/watch?v=KQ8-AkB_w70. The following clip is the aftermath of John Paul and Craig's kiss https://www.youtube.com/watch?v=MNdPkTU_F-c. '4 viewers' is Channel 4's help and support page with information on how to deal with a range of issues covered in Channel 4 programmes http://www.channel4.com/4viewers/help-support. Channel 4's 'Hollyoaks Help & Support' also has links to issues covered in specific episodes and helplines for national organisations http://www.channel4.com/4viewers/help-support/hollyoaks-help-support. Tutors should question learners on how the clip(s): • Feature(s) audience pleasure(s) • Use micro elements to create meaning • Exemplify narrative, genre and representation theory • May affect a teen audience.	1.5 hours	Unit 2 LO4 Unit 3 LO1, LO2

SUGGESTED ACTIVITIES

LO No:	5		
LO Title:	**Be able to evaluate research data used by media institutions**		
Title of suggested activity	**Suggested activities**	**Suggested timings**	**Also related to**
Research methods	Learners need to expand on their understanding of research covered in Learning Outcome 4, by identifying different types of research methods. This could be developed from a starter task where tutors could question learners on their understanding of the difference between primary research (conducted by them) and secondary research (research that has already been conducted). Examples of the different types of research could then be used in a matching task where learners have to match the examples with the correct type of research. • **Primary research methods:** questionnaires, focus groups, interviews, online surveys. • **Secondary research methods:** use of internet research, books, journals, magazines and newspapers, television. Once the correct matches have been made, learners should then be questioned and explore the importance and use of each in gaining feedback from an audience. It would be beneficial if a scenario or links to other units could be made (e.g. Unit 3: Producing a media product) at this stage for learners to understand and evaluate how they could be used in a real context. Learners also need to identify and analyse the differences between qualitative data (detailed feedback from the audience based on open-ended questions) and qualitative data (numerical information based on closed questions, ranking questions that can be analysed in graphs etc). For example as part of Learning Outcome 4 for Unit 3: Producing a media product, learners will need to get feedback on the early drafts of their productions. Therefore tutors could ask learners to state which methods of primary and secondary research would be beneficial and why and how to incorporate qualitative and quantitative data. • **Primary research:** Whole group questionnaire on an offline edit using qualitative questions to gain specific feedback on meaning created so far, suitability of footage etc. SurveyMonkey (www.surveymonkey.com/) is a free online questionnaire generator where learners can create questionnaires and distribute them easily to their audience. SurveyMonkey then analyses the quantitative (bar graphs) and qualitative data. • **Secondary research:** Beneficial in Learning Outcome 1 for Unit 3 to research and identify the codes and conventions of the media products they will plan and create for this unit.	1.5 hours	Unit 2 LO3, LO4 Unit 3 LO1

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Marvel and audience feedback	For learners to understand and evaluate the importance of audience research for media institutions, tutors could use a franchise film to analyse how producers used social media and web 2.0 to gain audience feedback and the effect this had on creating sequels, spin-offs to reach a mass audience. For example The Marvel Cinematic Universe films including *Iron Man, The Incredible Hulk, Iron Man 2, Thor* and *Captain America: The First Avenger*, with the main characters all featured in *The Avengers* and *The Avengers: Age of Ultron*. Learners could be questioned on the advantages and disadvantages of social media and web 2.0 technologies for audience feedback. Answers could include: • **Advantages:** Direct responses from fans, cheap ways to gain feedback for a media producer/institution, opportunities for synergy and cross promotion etc. • **Disadvantages:** Negative responses from the audience etc. Learners could then be tasked with finding examples of audience research and feedback conducted for The Marvel Cinematic Universe films and the effect on the recent Avengers films. This could be a group task where each group could be assigned a film or social media page to investigate and feed back on the findings to the group. Facebook: https://www.facebook.com/Marvel/ Instagram: https://instagram.com/marvel/ Twitter: https://twitter.com/Marvel?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor Rotten Tomatoes is a film review website where audiences can review and comment on films: www.rottentomatoes.com/ *International Business Times* has an article that features the questionnaire that was given to audience members by Marvel representatives after the viewing of *Captain America: The Winter Soldier* to gain interest for *Iron Man 4*. This could be useful to look at for this task and compare how institutions use non-web-based feedback from the audience. http://www.ibtimes.co.uk/marvel-survey-asks-captain-america-viewers-about-iron-man-4-interest-1444408	1.5 hours	Unit 2 LO3, LO4 Unit 3 LO1

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Market possibilities: *EastEnders* **and** *E20*	Learners could investigate the market possibilities and success of spin-offs with examples like *E20*. This is a webisode series written by 17–22-year-old writers to celebrate the 25th anniversary of BBC1's *EastEnders*. Tutors could use *The Guardian*'s article 'E20: the future of EastEnders' (http://www.theguardian.com/tv-and-radio/tvandradioblog/2010/feb/19/e20-eastenders-web-spinoff) for learners to gain a backstory of the series, why it was developed and audience feedback on the series. *E20*'s Facebook page could also be useful in seeing audience feedback on current storylines https://www.facebook.com/BBC-EastEnders-E20-195063842004/. BBC's *E20* website (http://www.bbc.co.uk/eastenders/e20/about/) also has information on the development of the series which could be useful in this task and links to episodes too. From this task learners should gain an understanding of the following: • Why has *E20* been successful? • How is the target audience for *E20* different from that for BBC1's *EastEnders*? Why? • What is the appeal of this spin-off for its audience?	1 hour	Unit 2 LO1, LO2, LO3, LO4
Infographic	Using the examples from the National Readership Survey (NRS) audience research, learners could make an infographic of the data for one of the magazines they collect audience research for; for example *The Radio Times*. Photoshop would be useful software for this task. Also Piktochart is an online infographic generator that would useful for this task http://piktochart.com/. Before learners create an infographic, tutors must make sure that learners know what it is and what an infographic looks like, by showing examples. For example, the NRS website has examples of infographics for research conducted based on audience demographics and different types of print publications http://www.nrs.co.uk/latest-results/. Once the task is complete, it is important that tutors question learners on what the purpose of an infographic is and why it is used.	1 hour	Unit 1 LO3, LO4 Unit 2 LO3, LO4 Unit 3 LO1

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LO No:	6		
LO Title:	**Be able to evaluate legal, ethical and regulatory issues associated with media products**		
Title of suggested activity	**Suggested activities**	**Suggested timings**	**Also related to**
Media effects	For this Learning Outcome, learners will need to have an understanding of the effects that media products have on audiences whilst they are consuming the product. This is a long-running debate in media studies, so examples of products used in previous Learning Outcomes and opportunities for learners to discuss products they consume, should be encouraged so that learners can gain an understanding of the media effects debate. For example, tutors could start by questioning learners about what they think the difference is between a passive and active audience and whether they could think of examples to support their definitions. This could be a starter task to the lesson. Answers could include: • **Passive audience**: audiences are susceptible to negative media messages from the products they consume. For example violent video games and the effects on children. • **Active audience**: audiences actively engage with media products and make sense of the messages based on cultural and personal influences. For example, messages and themes in Disney films and how they are interpreted by adults compared to children. Storify.com has examples from popular texts to help learners have a better understanding of the media effects debates, and also includes theoretical references. https://storify.com/Mike_OD42/active-audience-reception-theory	1 hour	Unit 2 LO1 Unit 3 LO1, LO2, LO3

Title of suggested activity	Suggested activities	Suggested timings	Also related to
BBFC	For learners to be able to understand the importance of legal and regulatory issues, and apply them, tutors could question learners on their understanding of what regulation means, why it is important and if they know of any media regulatory bodies i.e. BBFC, ASA, Ofcom etc. For film, learners could also be questioned on film classification and what age certificates are given to films. This could be a group task, where learners are encouraged to give examples for the film certificates that they mention and discuss why that a has been given that certificate. The BBFC (British Board of Film Classification) would be useful for this task so that learners could identify and evaluate the criteria for film classification. http://www.bbfc.co.uk For learners to be able to apply this knowledge, tutors could use a scenario for the log line of a fictional film and learners have to justify which film certificate would be appropriate and why. For example: *The McCarthy family have just moved into their new house by the sea, but all is not what it seems…* This task would also benefit learners thinking about their production for Unit 3: Producing a media product and which regulations they would need to adhere to based on the medium, genre and target audience of their productions.	1 hour	Unit 2 LO1 Unit 3 LO1, LO2, LO3
Ofcom	Another regulator that learners will need to be made aware of is Ofcom (Office of Communications) which regulates TV and radio content http://www.ofcom.org.uk/. For learners to gain an insight what Ofcom is and how it regulates TV and radio content, tutors could use *The Guardian*'s article 'Total ban for junk food ads around kids' shows' (http://www.theguardian.com/society/2006/nov/17/health.food). This article has information on the new regulations for advertisers targeting a younger audience, which should generate a discussion with the learners about: • Effects on audience • Impact for advertisers • Whether learners agree or disagree with the new regulations. Ofcom also publishes The Ofcom Broadcasting Code that broadcasters have to adhere to (http://stakeholders.ofcom.org.uk/broadcasting/broadcast-codes/broadcast-code/) which could be beneficial to this task. Also, Ofcom publishes information on the latest investigations into broadcasters based on audience complaints, which could be useful as an extension task http://stakeholders.ofcom.org.uk/enforcement/investigations/.	1 hour	Unit 2 LO1 Unit 3 LO1, LO2, LO3

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Copyright and how to seek it	The importance of copyright and how it should be sought are both very important for learners to identify and apply not just to this unit but also to learners' future productions. Therefore tutors must question learners about what copyright is, why it is important and how to seek it. This could be a starter task to the lesson. Gov.uk has useful information on copyright and intellectual property that would be beneficial for tutors to explore with learners https://www.gov.uk/topic/intellectual-property/copyright. As part of their own productions, learners must be reminded that the majority of the content for their productions must be created by themselves. Anything that is sourced must be acknowledged and referenced correctly. Tutors could also use the MLA (Modern Language Association) style of referencing (http://www-legacy.nhvweb.net/nhhs/mediacenter/podcasts/HOW%20TO%20CITE%20A%20SOUND%20CLIP.pdf) as a tool to demonstrate to learners how to reference sound effects that may be used as part of an audio or audio-visual media product that the learners are producing.	1 hour	Unit 2 LO1, LO2, LO4 Unit 3 LO1, LO3

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