



Accredited

OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN MEDIA

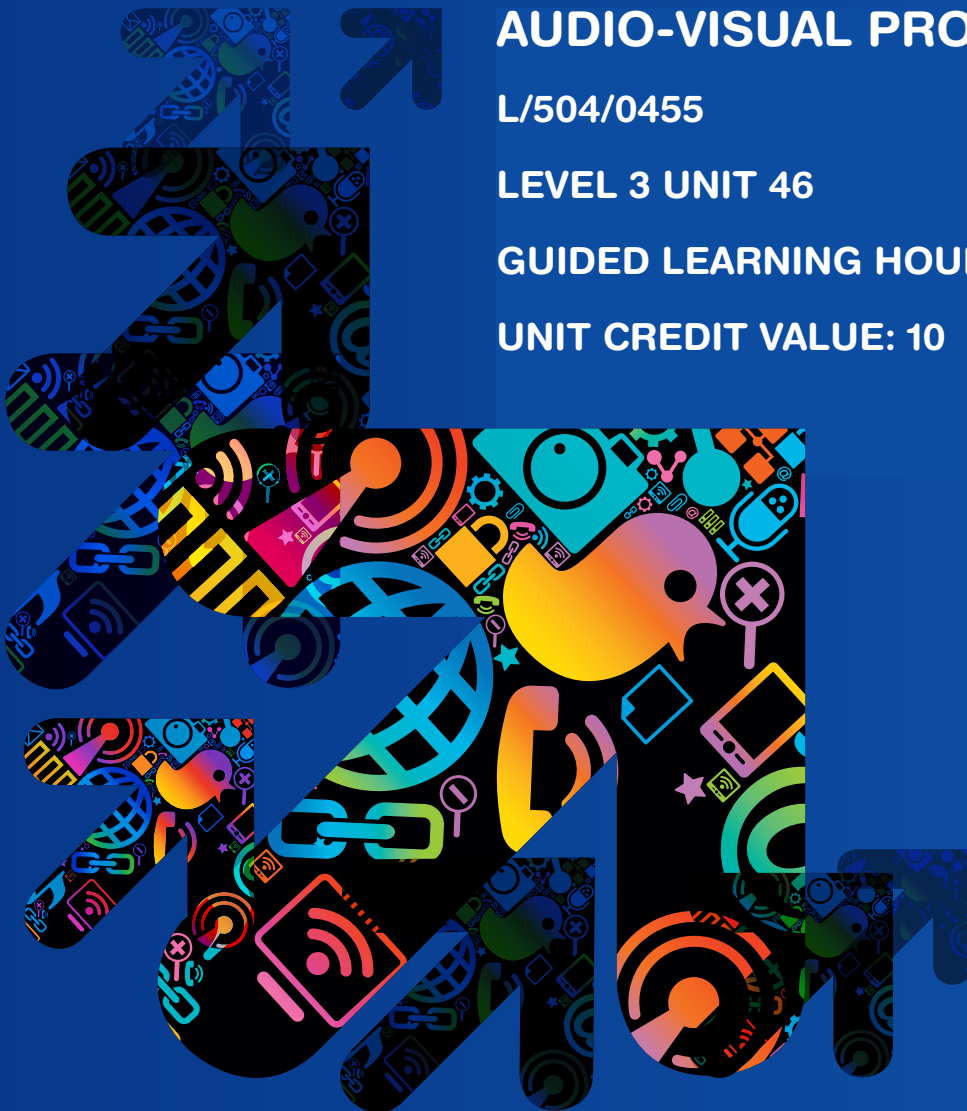
AUDIO-VISUAL PROMOS

L/504/0455

LEVEL 3 UNIT 46

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



AUDIO-VISUAL PROMOS

L/504/0455

LEVEL 3

AIM OF THE UNIT

By completing this unit learners will understand audio-visual promos. Learners will be able to generate ideas and produce pre-production material for an audio-visual promo. Learners will also gain some practical skills by producing and editing the planned audio-visual promo.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)	Pass The assessment criteria are the pass requirements for this unit. The learner will:	Merit To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	Distinction To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Understand audio-visual promos	P1 Learners research a range of audio-visual promos, including: a) purpose b) form c) content d) meaning e) genre f) intended audience		
2 Be able to produce pre-production materials for an original audio-visual promo	P2 Learners produce pre-production materials for an original audio-visual promo, including: a) treatment or concept b) script c) storyboard d) production schedule e) relevant recce f) relevant risk assessment g) legal and/or ethical issues h) relevant certification and/or scheduling	M1 Learners produce a proficient storyboard for an original audio-visual promo, which includes sound, mise en scène and production directions. The storyboard produced is generally of a good technical standard. Learners ensure that all relevant permissions have been sought, such as copyright clearance, permission to film, model release etc.	
3 Be able to produce materials for use in an original audio-visual promo	P3 Learners produce competent production materials for an original audio-visual promo by: a) setting up appropriate equipment b) following script/storyboard c) following safe working practices d) following production processes	M2 Learners' filming is proficient. Camera, lighting, sound and mise en scène techniques are fit for purpose and used effectively to create meaning within the planned outcome. The footage for the original audio-visual promo produced is generally of a good technical standard and quality	D1 The footage for the original audio-visual promo produced by learners is generally of a high technical standard and quality. Conventions of the chosen genre/format are followed, within the intentions of the production. The camera, lighting, sound and mise en scène are used to good effect to enhance meaning, within the intentions of the production
4 Be able to edit production materials to produce an original audio-visual promo	P4 Learners edit their production materials to produce a competent original audio-visual promo, by: a) logging rushes and creating an edit decision list b) producing and reviewing an off line edit c) applying appropriate visual effects and transitions d) linking audio to visuals and applying audio effects	M3 Learners' editing is proficient and post-production additions are used effectively to create meaning within the planned outcome. The final edit of the original audio-visual promo produced is generally of a good technical standard and quality	D2 The final edit of the original audio-visual promo produced by learners is generally of a high technical standard and quality. It will be generally skilful with continuity and post-production additions being utilised to enhance meaning, within the intentions of the production

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative, it should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work though these do not need to be the same ones specified in the unit content.

Understand audio-visual promos

For example:

- a) inform, educate, entertain, sell products, fitness for purpose
- b) music promo, trailer for a film/TV programme/game/animation, TV ident or sting
- c) camera shots/angles/movement, editing, sound, mise-en-scène, visual effects, special effects
- d) created through elements (e.g. music, lighting, stars, props, costumes)
created through semiotics (e.g. connotation, denotation, signification, iconography)
created through techniques (e.g. use of camera techniques, editing, sound)
- e) horror, TV documentaries, TV drama, role playing, RnB
- f) needs of audience/ consumer, demographics, lifestyle.

Be able to produce pre-production materials for an original audio-visual promo

For example:

- a) medium, running time, synopsis/outline of game play, target audience etc.
- b) written interpretation using an industry standard format
- c) an industry standard series of panels or rough sketches which outline the sequence of the scenes, action, sound etc. for the promotional audiovisual product
- d) resources, personnel timescales, activities, contingency plans, launch date
- e) learners conduct recces of suitable indoor or outdoor locations for production work, for example: filming/recording locations, interior i.e. studio location and exterior location etc. Take notes and pictures for rest of production team. Evidence could take the form of written notes, proforma, audio notes, photographs
- f) for studio or location – appropriate solutions for identified risk/hazard included on risk assessment – i.e. tripping hazard of wires – wires taped down, lighting burn hazard – warning clearly illustrated etc.
- g) misrepresentation, copyright, royalties

- h) for cinema screening or DVD sale – British Board Film Classification; for TV broadcasting or online content – Ofcom, self-regulation.

Be able to produce materials for use in an original audio-visual promo

For example:

- a) including cameras, tripods, dollies, lighting, sound equipment
- b) use the pre-production material as reference to the production process
- c) working within the scope of the risk assessment and health and safety guidelines
- d) this could include direct cast and crew to realise your visualisation of the production, film the production, operating the camera under direction, operate sound equipment and check sound using headphones during production.

Be able to edit production materials to produce an original audio-visual promo

For example:

- a) record and identify time code and description of all shots, select appropriate footage from the log
- b) produce an off line edit by placing selection of shots into the sequence in order without applying effects; make notes with reference to the storyboard and suggest changes
- c) apply visual effects, e.g. filters, colour correction, chromakey, preset explosions;
apply transitions, e.g. wipes, cross dissolves, fades, titles, credits, spinning graphics, rolling credits
- d) audio dub, checking audio levels, apply wild tracks and make corrections where necessary, apply audio/sound effects (e.g. reverbs, thunder, gun shots), apply soundtrack/music track to visuals.

DELIVERY GUIDANCE

This unit is centre-assessed and externally moderated.

In order to achieve this unit, learners must produce a portfolio of evidence showing that they can meet all the pass grading criteria.

Portfolios of work must be produced independently. Portfolios put forward for moderation must be available for the OCR Visiting Moderator to access freely during the moderation visit, along with witness statements and any other necessary supporting documentation.

Centres must confirm to OCR that the evidence produced by learners is authentic.

In order to achieve this unit, learners must produce evidence that meets all the pass grading criteria. There are no other additional requirements for this unit.

Learners should gain knowledge, understanding and skills through practical tasks related to their own productions as well as professional produced media products. This unit can be linked with the other units including 10, 11, 12, 16, 44, 45, 47 and 50.

If working as a team, learners should ensure that they have identified their contribution to the planning and execution of any task involving teamwork, this should be supported by a witness statement from the tutor. If learners are working as a team this presents the opportunity for individuals to draw on their strengths and also to develop new skills.

P1: It may be helpful for learners to look at case studies supported by teacher led discussions, in order to research a range of audiovisual promos. In order that learners have the opportunity to research a range of audiovisual promos, the centre could arrange visits from guest speakers or practitioners. Learners may also find the internet, DVDs, music promos, adverts, for example, useful sources of information. Learners should be taught the principles of textual analysis for audiovisual media and should understand the media theory relevant to signification such as denotation and connotation, so that they are able to research audiovisual products. Their findings could be evidenced by outcomes such as a written textual analysis, a verbal presentation with a supporting slide show, a commentary over audiovisual material.

P2/M1: When producing pre production material learners, where possible should be using professional practices, in this respect it may be helpful for learners to undertake visits to

relevant media organisations, this maybe particularly relevant where the centre has links to relevant industrial partners. Teacher led skills workshops could focus on developing key skills which learners would find beneficial in producing their own pre production material. Risk assessments should be conducted for every location where filming will take place, learners could include photographic evidence in addition to written notes, industry standard risk assessment formats should be adopted. The Health and Safety Executive (HSE) or Broadcasting Entertainment Cinematograph and Theatre Union (BECTU) may provide earners with useful sources of information. The British Board of Film Classification (BBFC) would be a useful source if learners are producing an audiovisual product which could be screened at a cinema or for sale as a DVD. If it is intended for broadcasting or the Internet, learners may find the Ofcom website helpful in terms of regulations. When completing the production schedule, learners may find it helpful to have clear headings for each section so that the production schedule becomes a useful working document as well as providing evidence for the grading criteria. All evidence where possible, should reflect industrial working practices.

P3/M2/D1: Learners producing their audiovisual promo should wherever possible work to a deadline and follow industry standard production processes. Learners should be taught appropriate production skills in line with commercial practices, which may be possible through teacher led skills workshops, or where possible inviting guest practitioners to the centre. It is also important that learners adopt safe working practices in line with the audiovisual promo they are producing. The Health and Safety Executive (HSE) or Broadcasting Entertainment Cinematograph and Theatre Union (BECTU) may provide learners with useful sources of information. Evidence of the learner's contribution to the filming process, especially if working in a group, should be identified by the learner for instance photographs of learner setting up and using the equipment, a section of the footage of the audiovisual promo the learner was responsible for. There should be evidence of learner producing the audiovisual promo, which could take the form of a witness statement from the tutor.

P4/M3/D2: When editing the audiovisual promo learners should wherever possible work to a deadline and follow industry standard production processes. They should demonstrate their ability to apply appropriate visual effects and editing techniques that clearly enhance their production. These skills could be developed in skills workshops led by the

tutor or visiting guest practitioners. Evidence of the learner's contribution to the editing process, especially if working in a group, should be identified by the learner for instance photographs of learner using editing equipment, a section of the edited audiovisual promo the learner was responsible for. Evidence of learner editing should be supported by a witness statement from the tutor.

Learners should seek to evidence the grading criteria through a variety of mediums, (i.e. written format, written presentations, verbal presentations, audio content, audiovisual content) which highlight their particular strengths, however learners should be encouraged to stretch their skills and knowledge by using a range of mediums to evidence their work.

RESOURCES

This section provides suggestions of suitable resources. The list is neither prescriptive nor exhaustive, and learners should be encouraged to gather information from a variety of sources.

Some suggested resources are intended for tutor use. The resources in this section were current at the time of production.

Books

Schwartz, L & Ratner, B (2007)	<i>Making Music Videos: Everything You Need to Know from the Best in the Business</i> Billboard Books
Hanson, M (2006)	<i>Reinventing Music Video: Next-generation directors, their inspiration and work</i> Focal Press
Johnston, KM (2009)	<i>Coming Soon: Film Trailers and the Selling of Hollywood Technology</i> McFarland

Websites

uk.filmtrailer.com

comingsoon.net/trailers/

www.film.com

www.guardian.co.uk/film/2009/dec/17/film-trailers

www.imdb.com/features/video/browse/trailer/

www.ofcom.org.uk/research/tv/reports/promotion/viewers/

www.aruck.free-online.co.uk/thames-tv/promos.html

www.bfi.org.uk

www.screenonline.org.uk

LINKS TO NOS

Skillset - Production Film and TV (2005)

- P8** Organise pre-production activities
- P9** Plan and schedule production activities (Revised December 2008)
- P15** Ensure compliance with regulations and codes of practice
- P30** Research and assess locations (Revised December 2008)
- P39** Plan and schedule the daily shoot
- P40** Monitor and control the progress of productions
- P44** Maintain continuity during the production
- P48** Plan and schedule post-production activities

Skillset – Lighting for Film and Television (2006)

- L6** Identify and select the lighting requirements for film and/or television productions
- L11** Set lighting to meet the desired effect

Skillset – Camera (2008)

- C28** Position and move the camera to frame and compose the image
- CCL1** Prepare camera equipment for each day's shoot
- CCL2** Set up camera equipment
- CCL5** Set up shots for camera
- CSS1** Analyse and break down scripts during pre-production
- CSS6** Maintain records of continuity and technical camera details during shooting

Skillset – Editing (2007)

- E13** Assemble pictures and sound to specification
- E14** Produce first cuts
- E15** Evaluate first cuts and agree changes to them
- E16** Produce fine cut/locked materials for final post-production
- E17** Prepare film materials for final post production visual effects
- E21** Select and assemble sound to support visual images

ENTO – Health and Safety Standalone Units

- HSS1** Make sure your own actions reduce risks to health and safety
- HSS6** Conduct a health and safety risk assessment of a workplace



CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

Telephone 02476 851509

Email cambridgetechnicals@ocr.org.uk

www.ocr.org.uk