Cambridge Technicals

Digital Media

Unit 2: Pre-production and planning

Level 3 Cambridge Technical in Digital Media
05843 - 05846 & 05875

Mark Scheme for June 2024

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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PREPARATION FOR MARKING
RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor, Online Training*; *OCR Essential Guide to Marking*.

2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal http://www.rm.com/support/ca

3. Log-in to RM Assessor and mark the **required number** of practice responses ("scripts") and the **number of required** standardisation responses.

YOU MUST MARK 5 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.

2. Marks awarded must relate directly to the marking criteria.

3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
    50% deadline: **18th June 2024**
    100% deadline: **28th June 2024**

4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.

5. **Crossed Out Responses**
    Where a candidate has crossed out a response and provided a clear alternative then the crossed-out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed-out response where legible.

    Rubric Error Responses – Optional Questions
    Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

    Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)
Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Medium Answer Questions (requiring a more developed response, worth **two or more marks**)
If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)
Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6.   Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.

7.   Award No Response (NR) if:
•   there is nothing written in the answer space.

Award Zero '0' if:
•   anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8.   The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.

9.   *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*

10. For answers marked by levels of response:
   a.   **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
   b.   **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11.   **Annotations**

EVERY PAGE MUST BE ANNOTATED
PLEASE ANNOTATE TO LEFT OF RESPONSE

Annotation	Meaning
✔ (Tick symbol)	Tick
✘ (Cross symbol)	Cross
? (Unclear symbol)	Unclear
BOD	Benefit of Doubt
(wavy vertical line)	Not relevant to specific question
REP	Repeat
TV	Too vague
NAQ	Not answered question
SEEN	SEEN - please check **the very last 'additional answer space' page** as RM does not pick this up as a blank page **and will not prompt you to check (it is usually linked to Question 1a).**
For level marked questions only (Questions 6 and 10) - placed <u>AT THE TOP</u> of the response next to question:	
L1	Level 1
L2	Level 2
L3	Level 3
L4	Level 4 (**Q10 only**)

Question	Answer	Marks	Guidance
Section A			

| 1 | (a) | ONE mark for each skill (MAX three marks) e.g.
• Strong written and verbal communication (1)
• Good organisation of research (1)
• Understanding of finance and budgeting (1)
• Understanding clothing sizes and fittings (1)
• Negotiation skills for prices and terms of locations / costumes (1)

Accept vague but plausible responses, for example:
• Organisation / good planning skills
• Creativity / creative skills
• Casting people / casting skills
• Logistical skills
• Technology skills
• Decision making
• Multi-tasking
• Time management
• Problem solving skills

Any other suitable response. | **3**

1.1
3.1 | Any skill that could plausibly relate to Ali's role in the brief should be credited.

Ali's job role:
• Casting and location director
• Organises equipment
• Sources costumes, locations, and props

Do **NOT** accept:
• Managerial skills as this would relate to James
• Sourcing the director as this would be James' role
• Things that are directly lifted from the brief, e.g., 'buying equipment'. |
| 1 | (b) | ONE time constraint, TWO marks for expansion, (MAX three marks) e.g.
• Three-month deadline (1) meaning that James may need to schedule the production of planning documents within the first month (1) so that casting can take place (1).
• The pilot episode should be ready to stream in sixth months (1), meaning James will need plan for contingencies (1) so that there is time to change it between months four and five if client feedback is negative (1).
• James must ensure that all the pre-production documents are completed on time (1) such as Gantt charts or call sheets (1) to ensure that the production of 'Harrison's End' is not delayed (1).

Any other suitable response. | **3**

1.1
3.1 | Accept any relevant response which uses the word **'delay'** or **'hold up'**, **along with reference** to any aspect of James' job role, such as:
• Legal issues
• Risk assessments
• Health and Safety considerations
• Creating pre-production documents |

Question	Answer	Marks	Guidance
2	THREE marks for explanation of implication on planning process and expansion, (MAX six marks) e.g. • **Audience:** As it is a crime drama, the planning process must consider the graphic and violent nature of the content (1) which means the team must incorporate appropriate on-screen trigger warnings (1) which need to be included in the storyboard and accounted for in the running time (1). • **Narrative:** As it is a crime/mystery drama, the script should include a complex narrative with clear heroes and villains (1). The heroes should have clear goals, and the villains should create tension (1). They could use enigma codes to make the characters more mysterious and engaging (1). • **True Crime:** The crime drama is fictional (1) so Nina should be careful when scripting not to relate the plot to a real crime (1) as this may cause legal problems for the team and UKFLX (1). • **Casting:** Nina could typecast specific actors (1) like choosing someone known for playing detectives, such as Benedict Cumberbatch (1). This makes the characters believable and keeps the audience engaged (1). • **Distribution:** Given that the show is for streaming (1) it should be ready for binge-watching (1) with cliff hangers to entice audiences to watch the next episode (1). • **Budgeting:** A £1 million budget per episode means the production can afford high-quality special effects, authentic locations, and potentially A-listers (1). This high budget means the show will have high production value (1) making it more attractive and engaging for the audience (1). • **Structure:** 'Harrison's End' is likely to have an episodic structure (1) where each episode might have different storylines and settings (1), meaning each episode will require its own set of scripts, storyboards etc. (1) Any other suitable response.	**6** 1.1	The question is asking about the **implications** of the **genre** (i.e., it is a crime/mystery drama) and/or **type of production** (i.e., it is a television drama). Award marks for **either** genre **and/or** type of production. Candidates may consider the following factors: • **Audience:** 25+ mature so content can be slightly graphic / more mature. • **Narrative:** Enigmas, red herrings, complex narrative, heroes and villains, etc. would be expected for crime/mystery genre. • **True Crime:** The drama is fictional, so it should not be based on real events. • **Casting:** Factors like typecasting, creating three-dimensional, believable characters. • **Distribution:** UKFLX is a streaming platform, so it must be suitable for binge-watching. • **Budgeting:** £1 million per episode budget likely allows for real-location shoots, A-list actors, renowned directors and writers, possible CGI use, and high-quality cameras. • **Structure:** episodic structure means every episode is different so more pre-production documents needed

Question			Answer	Marks	Guidance
3			ONE marks per client requirement, (MAX four marks) e.g. • The main detective is called Sundip Harrison (1) • The opening narrative must feature a burglary (1) • The team are required to produce test footage for the pilot (1) • It must appeal to 25+ year old fans of crime dramas (1) • Audience are ABC1 (1) • Audience are explorers **and** mainstreamers (1) • Audience enjoys crime and mystery programmes (1) • The first series will be six episodes (1) • There will be £1 million budget per episode (1) • The test footage must attract appropriate sponsors (1) • Set in the present day (1) • Set in Warchester (1) Any other suitable response.	4 2.1	Any client requirement from the brief other than time constraints should be credited. Award **Benefit of Doubt** for implicit client requirements, such as: • They will need to find cast • Secure locations Do **NOT** accept time constraints, such as: • Test footage ready in three months' time. • Ready to stream in 6 months' time.
4	(a)		ONE mark for identification, TWO marks for expansion, (MAX six marks) e.g. • The audience expect a high-quality drama owing to their ABC1 social grade (1st) meaning the team will need to think carefully when planning cinematography and casting (1), in order to compete with content from other subscription services, such as Prime / Netflix (1). • The main target audience are crime fans (1st) so when planning the series, the team need to include recognisable but inventive genre tropes (1) so the audience don't leave negative reviews (1). • Audience has a psychographic profile of explorers meaning that they seek discovery and work out problems (1st). This means that when planning the narrative there needs to be a clear set of enigmas (1) so the audience will enjoy solving the crime (1). • The audience will be 25+ (1st) so when planning the series, the team needs to ensure the content is appropriate (1) for example, by including mature content (1). Any other suitable response.	6 2.1	Audience requirements: • Suitable for 25+ • ABC1 social grade • Psychographic profiles of mainstreamers and explorers • Crime and mystery fans Award **Benefit of Doubt** for the first identification mark, for example: • Age range • Geographic location • Race and Ethnicity • Gender • Social Class • Hobbies and/or Interests

4	(b)		ONE mark for resource, TWO marks for explanation and expansion, (MAX three marks) e.g.	3	Award any other suitable resources which Nina might require:
			• A digital storyboard package such as StudioBinder (1st), as this will allow Nina to create digital based storyboard (1) that can be easily edited, saved, and shared in the Cloud (1).	1.1 3.1	• Computer • Printer
			• Templates for shooting script and screenplay documents (1st) so that formatting is automatic (1) which saves time within the tight deadline (1).		• Pen/Art pencils • Notebook/paper • Camera
			• Nina needs a laptop to efficiently manage her screenplay writing duties at BritishMotn Films (1st). Its portability is crucial for making quick revisions (1) and collaborating with James and Ali during the production stages (1).		• Templates • Online planning packages • Software with version control • Previous TV crime dramas
			Any other suitable response.		• Google Drive for saving and organising

Question			Answer	Marks	Guidance
5	(a)		ONE mark per milestone, (MAX two marks) e.g. • Finishing screenplay and storyboard (1) • Completing filming test footage (1) • Finalising test footage editing (1) • Completing a risk assessment (1) • Completing a location recce (1) Accept vague but plausible milestones, such as: • Ensure pre-production is complete (1) • Ensure production stages are complete (1) • Ensure post-production is complete (1) • Shooting is finished (1) • Health and Safety documentation checked (1) Any other suitable response.	2 3.1	The question is about James (production manager) so accept legal, ethical, and health and safety milestones. Accept vague but plausible responses which include the words **'complete'** or **'finish'** in the sentence to make it a milestone.
5	(b)		THREE marks for explanation and expansion, (MAX three marks) e.g. • So that it is clear a **risk assessment** for the cast and crew has been carried out (1st). This is so the company cannot be held responsible (1) for an accident that could have been reasonably expected / avoided (1). • So that the crew know the equipment has been **PAT checked** (1st) so there is minimal chance of someone getting an electric shock (1) which would put them at a high risk of burns (1). • James must ensure that **appropriate training** is given to cast and crew (1st) for the various equipment they may use (1) to prevent accidents or injuries (1). Any other suitable response.	3 4.1	The response **must** mention a specific measure that James could take, for example: • Risk assessment • Call sheet (includes risk assessment) • PAT checking • Location recce • Appropriate training for equipment use • Outlining safety protocols and procedures

Question			Answer	Marks	Guidance
6			**Level 3 (6-8 marks)** • An **excellent** comparison of a screenplay/script and a shooting script. • **OR** an **excellent** explanation of either a screenplay/script or shooting script. • Response is **thorough**. *Responses at the top of this level will be **detailed** and there will be an excellent explanation of **one or both** pre-production documents.* **Level 2 (3-5 marks)** • A **reasonable** comparison of a screenplay/script and a shooting script. • **OR** a **reasonable** explanation of a screenplay/script or shooting script. • Response is **sound.** *Responses at the top of this level will be **logical** and there will be a reasonable explanation of **one or both** pre-production documents.* **Level 1 (1-2 marks)** • A **basic** comparison of a screenplay/script and a shooting script. • **OR** a **basic** explanation of a screenplay/script or shooting script. • Response is **limited**. *Responses at the top of this level will be **limited** and will offer a basic explanation of **one** of the pre-production documents.* **0 marks** Response not worthy of credit. *If candidates use the word 'script' or compare script and shooting script, then they can still access the full range of marks.*	8 1.1 3.1 4.1 4.2	Put Level at top right hand of script A **shooting script** transforms a screenplay from a story into a detailed 'how to' for producing a television drama. It can be a script with technical details added. **Screenplay** aims to tell the story and is primarily used to pitch a new series, while the shooting script guides the production team to execute the production. **Features of screenplay:** • Formatted in 12-point Courier • Sluglines indicate inside or outside, location and time of day (e.g., INT. KITCHEN. NIGHT). • Short description of action and characters (when they first appear in scene). • Transitions (e.g., CUT TO / FAFE IN etc.) to indicate changes between scenes. • Elements of mise-en-scène, for example, costume, setting, props etc. **Features of shooting script:** • Each scene is numbered • Camera direction (e.g., camera shot types, angles, and movements etc.) • Technical notes on directions and sound effects that need to be prepared by crew • Annotation for logistical aspects of production (such as where costume changes occur, or any props needed for particular scenes) • Shot lists are sometimes integrated into shooting scripts

					• Marked up screenplay/script with technical detail **Similarities** • Similar structure and format • Both have sluglines/ scene headings to indicate location and time • Character names are clear on both • Narrative is chronological • Key sounds are shown **Differences** • Screenplay has stage directions • Screenplay has intonations • Shooting script features camera shot types, angles, and movements *(these do feature in scripts but only when absolutely crucial)* • Shooting script provides timings of shots
7			ONE mark for each ethical issue, ONE mark for expansion, (MAX four marks) e.g. • Ali should try to ensure the casting reflect diverse ethnicities (1) in order so that sections of the target audience are fairly represented (1) • Ali may show that the company are reflecting on recent debates surrounding representations of ableism on television (1) so Ali will give actors with disabilities are a fair chance to audition for roles (1). Any other suitable response.	**4** 1.1	Accept any appropriate and plausible ethical issues drawn from the brief, for example: • Diversity and representation • Fair treatment and discrimination • Paid correct amount – disparity in gender pay gap • Stereotyping • Typecasting • Bad reputation of cast member

Question	Answer	Marks	Guidance
Section B			

8	**CONTENT (max 5 marks) - HIGHLIGHT IN RED**
	• Main character is DCI Harrison (accept Sundip or Detective) **(1)**
	• Two officers (accept 'team'; can be inferred from drawing) **(1)**
	• Daytime – can be inferred from drawing (e.g., drawing of sun) **(1)**
	• Location – jewellery shop **(1)**
	• Crime drama iconography (e.g., crime tape, police cars etc.) **(1)**
	
	FITNESS FOR PURPOSE (max 4 marks) - HIGHLIGHT IN BLUE
	• scene numbers **(1)**
	• timings - must approximately add up to 1 min **(1)**
	• use of camera **(1)**:
	   ○ shots (close up, long) - can be inferred from drawing
	   ○ angles (over the shoulder, low angle)
	   ○ movement (pan, tilt, zoom, track, and dolly)
	• sound (dialogue, sound effects, ambient sound, music) **(1)**
		9
		
		2.1
		3.1
		4.1
			Highlight to show areas where marks are being awarded; use the colour code for C/FFP.
			
			Place ticks at the top for C/FFP next to the bullets. If the area has no rewardable material, then add a cross.
			
			The storyboard must be appropriate for the pre-title sequence (the 'hook') and loosely feature the following narrative sequence:
			
			The pilot episode will introduce Sundip Harrison. The opening scene shows Sundip and the team arriving in the early morning at a jewellery shop that was robbed.
			
			If the storyboard <u>bears no relevance to the narrative sequence</u> above, then **only award marks for FFP** (i.e., max 4 marks).
			
			If the storyboard is <u>incomplete</u> (i.e. 6 or less frames) then **only award marks for Content** (i.e., max 5 marks).

Question	Answer	Marks	Guidance
9	**Candidates may not create a production schedule (e.g., they may create a Gantt chart), but marks can still be awarded according to the criteria listed below. <u>There must be some sort of table.</u>** **If, however, the document does not resemble either (i.e., a mind map) then award 0.** **CONTENT (max 3 marks)** • Plausible and appropriate tasks and/or activities identified (e.g., storyboarding, screenplay, filming, test screen, gaining client feedback, editing etc.) **(1)** • Milestones/equipment/resources identified **(1)** • Enough tasks and/or activities - 6 activities as minimum **(1)** **LAYOUT (max 3 marks)** • Shows 6 months of planning **(1)** • Sections clearly labelled i.e., task, personnel, date, timings (must be <u>more than</u> 3 labels) **(1)** • Shows areas of dependencies (shading) **(1)** **FITNESS FOR PURPOSE (max 3 marks)** • Tasks and/or activities relevant to the specific brief **(1)** • Personnel – needs to include James, Nina and Ali **(1)** • Contingency **(1)**	**9** 2.1 3.1 4.1	**Highlight** to show areas where marks are being awarded. **Place ticks at the top** for C/L/FFP next to the bullets. If the area has no rewardable material, then add a cross. Ensure content is appropriate for the planning, filming and publishing stage of the pilot crime drama.

Question	Answer	Marks	Guidance
10*	**Level 4 - 16 - 20 marks** • An **excellent** evaluation about the creation of a treatment as part of the planning and pre-production process for the TV drama. • A wide range of **wholly appropriate** suggestions will be made in relation to the brief. Suggestions will be fully justified. • Specialist terms will be used consistently, correctly, and appropriately. • There will be few, if any, errors in grammar, punctuation, and spelling. *Responses at this level will be **fully contextualised** within the content of the brief, extracting specific references to evaluate the effectiveness of creating a treatment. Responses will focus fully on the pre-production and planning stages and suggest **at least one** alternative pre-production / planning document and explain their reasons.* **Level 3 - 11-15 marks** • A **good** evaluation about the creation of a treatment as part of the planning and pre-production process for the TV drama. • A range of **appropriate** suggestions will be made in relation to the brief. Suggestions will be sometimes justified. • Specialist terms will be used correctly but may sometimes not be fully appropriate / relevant in the context of discussion. • There will be some errors of spelling, punctuation, and grammar but these are unlikely to be intrusive or obscure meaning. *Responses at this level will be **frequently contextualised** to evaluate the effectiveness of creating a treatment. Responses may use personnel names and some details from the brief. Responses may suggest **at least one** alternative pre-production / planning document.* **Level 2 - 6-10 marks**	20 1.1 2.1 3.1 4.1 4.2	The question tests a candidate's ability to **evaluate** and **apply** a <u>**treatment**</u> in the planning and pre-production of a **new television drama** (Harrison's End). Candidates should prioritise evaluating treatments as their primary goal, avoiding making the entire response centered around proposing alternative documents/processes. If the response lacks evaluative focus, place it in the appropriate band and then award a mark at the bottom of that band. **Indicative Content** *This indicative content is intended to demonstrate relevant examples that may feature in candidates' responses. It is not prescriptive, nor is it exclusive; examiners must carefully reward original but focused responses and implicit as well as explicit responses.* Candidates could **explain** what a treatment is and how the team could use it, for example: • A treatment is a detailed document that outlines a TV drama's story, presenting the narrative in a way that gives producers, directors, and screenwriters a clear idea of how the drama will unfold. • It is often written to pitch an idea to a production company or television network. • A treatment typically includes information about the show's main storyline, main characters, story arcs, and episode outlines. • James could use the treatment to ensure that all production elements align with the series' vision. • Nina could use the treatment as a foundation for developing the screenplay. • Ali could use the treatment to understand the characters when casting for the different roles. Candidates could discuss the **advantages** of using a treatment, for example:

- A **basic** evaluation about the creation of a treatment as part of the planning and pre-production process for the TV drama.
- Suggestions made are **sometimes** appropriate in relation to the brief. There may be no justifications for the suggestions.
- Specialist terms may not always be used correctly and/or used inappropriately in the context of discussion.
- There are likely to be some errors of spelling, punctuation, and grammar of which some may be noticeable and intrusive.

*Responses at this level will be **generalised**, only sometimes referring to the brief to evaluate the effectiveness of creating a treatment. Responses may sometimes use personnel names.*

Level 1 - 1-5 marks
- **Limited** understanding of the creation of a treatment as part of the planning and pre-production process.
- **Limited** understanding of use for the planning of a TV drama is demonstrated. Examples used may be general and not linked to the context (crime TV drama series).
- Specialist terms will may not be used or used inappropriately.
- There are likely to be several errors of spelling, punctuation, and grammar which may obscure meaning.

*Responses at this level will be **vague** and/or not use any references from the brief to evaluate the effectiveness of creating a treatment.*

0 marks
Response not worthy of credit.

- Writing a treatment is relatively quick and easy; it takes less time compared to drafting a full screenplay.
- Treatments require fewer resources in terms of both time and money to produce - this is important as BritishMotn Films is a small company, so they might want to gauge an idea before committing significant resources to develop a full screenplay.
- The basic plot can be easily communicated to the client, which allows them to visualise whether the early ideas match with their own vision and company ethos.
- With a small team at BritishMotn Films, the treatment helps ensure that James, Nina, and Ali are on the same page regarding the drama's direction.
- It outlines the scope and scale of the drama, which is crucial for managing the £1 million budget per episode.
- It helps Nina in writing the screenplay and storyboards and assists Ali in scouting appropriate filming locations and sourcing props.
- Treatments give an early indication of advertising and marketing ideas and identify the best places to reach the audience, e.g., a crime drama fan convention.

Candidates could discuss the **disadvantages** of using a treatment, for example:
- Treatments provide a broad overview rather than detailed scene-by-scene breakdowns or dialogues, so they may not fully convey the spirit of the series.
- Short screenplay excerpts are often more effective at communicating ideas about location and atmosphere than a treatment, which would be crucial for a TV crime drama with a narrative based around mystery/enigma.
- Treatments need to be accompanied by other early pre-production documents such as rough storyboards if ideas about character and narrative are to be effectively communicated.

Candidates could discuss **other appropriate pre-production documents,** for example:

			Sample materials such as storyboards, which may be useful to visualise the narrative and will be essential in later stages of production for the crew. **Scripts** may be useful in providing a more in-depth look at the dialogue and structure of the show, and given that there will be a pilot episode, these will give potential investors a feel for the tone of the drama. **Sample footage and location photos** will offer a visual sense of the style, tone and aesthetic of the drama and give inventors a potential preview of the show. **Mood board** may be helpful in conveying the overall mood, tone and colour palette of the drama and provide a visual reference to guide James and Ali (creatives) through the production stages. It also helps to provide a unified vision from all stakeholders. **Production schedule** would detail the timeline from the drafting of the screenplay to scouting locations, casting, filming, post-production, and final delivery to UKFLX within the six-month deadline. Examples of specialist terms candidates may use in their response include: - Format / genre - Synopsis - Logline - Bible - Pilot - Pacing - Episode / character / series / narrative arc - Character biographies - Audience demographics - Hook

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