

Unit Title:	Creating a digital sound track
Level:	3
Sub-level:	Unit 314S
Credit value:	6
Guided learning hours:	50

Unit purpose and aim

This unit helps learners to familiarise themselves with the more advanced aspects of digital soundtracks for the creative and media sector. It allows them to understand the client brief and time frames and deadlines and preparation techniques to form part of the project planning and creation process:

- Candidates will investigate different types of digital sounds and discuss the features and technologies
- Create and maintain a project plan for the creation of a digital soundtrack to the client brief
- Create and edit the digital soundtrack
- Evaluate the final product with against the original brief

The aim of this unit is for the learner to develop an awareness of the current use of digital sound in the Creative Media sector. The learner will also learn how to exploit these technologies to reach new audiences and generate revenue.

Learning Outcomes	Assessment Criteria	Knowledge, understanding and skills
1.Be able to investigate digital sound	1.1 Research and describe the current and historical concepts and principles of sound recording, to include <ul style="list-style-type: none"> a) their purpose b) the genre and audio style c) target audiences 1.2 Compare and contrast sound recording technologies used to capture sound to include <ul style="list-style-type: none"> a) digital/analogue equipment b) Microphones 	Candidates should reference a range of media contexts. These could include TV, radio, on-line sources such as podcasts and the music industry. For this unit, candidates must reference live sound rather than computer generated audio A minimum of 3 historical and 3 current sound recordings should be researched. This may also include how the popularity and audio style of different genres has changed. Historical may be considered to be more than 25 years old.

	<p>c) sample rate</p> <p>d) bit depth</p>	<p>Candidates should compare and contrast a minimum of 3 different audio products e.g., podcast, advertisement, music video, foley effect</p>
<p>2.Be able to plan a digital sound to a client brief</p>	<p>2.1 Identify client requirements based on their brief to include the target audience</p> <p>2.2 Generate a range of original ideas for the sound track and review with the client, identifying the</p> <p>a) length</p> <p>b) content</p> <p>c) production considerations</p> <p>2.3 Review the range of original ideas with the client and fully plan the agreed solution to include the sounds to be recorded</p> <p>2.4 Create and maintain a project plan to include</p> <p>a) tasks</p> <p>b) timescales</p> <p>c) resources</p> <p>2.5 Create the production schedule for all aspects of the sound recording</p> <p>2.6 Obtain and prepare the assets and resources for the recording of the digital sounds</p> <p>2.7 Identify key stages, production constraints and contingency planning</p> <p>2.8 Describe the legal and ethical issues regarding all aspects of digital</p>	<p>Candidates should develop a range of 3 ideas to show to the client, these may be evidenced as mood boards, spider diagrams as applicable.</p> <p>The candidate should understand planning methods and select the most appropriate to the work.</p> <p>The sound track should include a minimum of 5 different sounds from at least 2 different environments eg studio, outdoor location, interview</p> <p>They should identify any additional assets required.</p> <p>The candidate should develop and show evidence of using a project plan throughout their work changing timings, if needs be, as the project progresses</p>

	sound recording	
3.Be able to create and test the digital sound	<p>3.1 Record and source the sounds as planned</p> <p>3.2 Edit and trim individual sounds</p> <p>3.3 Mix and merge the sounds to create the sound track</p> <p>3.4 Save and export sound track for testing</p> <p>3.5 Create and use a detailed test plan to check for all aspects of sound quality</p> <p>3.6 Correct any identified faults and retest using the test plan.</p> <p>3.7 Resave and export the digital sound in the required format as specified by the client brief</p> <p>3.8 Organise electronic files using appropriate naming conventions to facilitate access by others</p>	<p>Candidates are expected to record live and original sound, create sound from software sources and where appropriate mix with “found” sources from sound file libraries.</p> <p>Candidates are expected to track the process from capture to export with a “walkthrough document” containing screen shots and annotations</p> <p>Testing should be carried out on a range of playback devices. Candidates should identify a range of criteria against which to check their sounds to include levels, balance (for stereo sounds), tone, clarity, distortion</p> <p>Testing of the content should ideally be carried out with the target audience.</p> <p>Candidates must ensure that their finished product would be suitable format for presenting to a client</p> <p>The digital sound should be exported in a format that can be read without specialist software.</p>
4.Understand how to evaluate the digital sound against the original brief	<p>4.1 Identify parameters and constraints that influenced any decisions that were made</p> <p>4.2 Critically evaluate the quality of the finished product and its fitness for purpose</p> <p>4.3 Evaluate the digital sound with the client and analyse feedback</p> <p>4.4 Identify areas for improvement and further development of the</p>	<p>Critical personal evaluation, commenting on the quality of finished product and its fitness for purpose</p> <p>Obtain feedback from the client and/or the target audience</p> <p>Identify parameters and constraints that influenced decisions made. For example asset manipulation, file formats, compression techniques, permission and subject matter/location,</p>

	<p>digital sound, using your own critical evaluation and the analysis of client feedback</p> <p>4.5 Review the technical and aesthetic qualities of the final outcome</p>	<p>copyright, IPR, trademarks etc</p> <p>Maintain accurate written records of relevant information about assets obtained, such as source, ownership, any restrictions on use, where they are located, filenames given. This reflection should focus on both the quality of the recorded sound and the content of the recording.</p>
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Assessment

Assessment will consist of the candidate producing evidence to an OCR set or centre devised brief. All the learning outcomes and assessment criteria must be clearly evidenced in the submitted work, which is remotely moderated by OCR within their e-portfolio solution.

Results will be Pass or Fail.

Evidence requirements

This unit aims to equip the candidate with the ability to produce professional work for a client to create a digital soundtrack to a standard that meets the requirements of the brief. The candidate is able to work with the client to an agreed design brief to produce a completed product and to use the necessary tools and source the required resources as appropriate.

1 Candidates should present a report or presentation to show their research and investigations, discussing the use and technologies of digital sound.

2 A project plan to show that they have identified and considered the client requirements, that they understand the appropriate equipment, resources and formats of digital sound to meet the brief. Candidates should be able to produce a project plan to create and manage the digital soundtrack.

The project planning document, showing workflow, tasks, timescales etc must clearly meet all the learning outcomes must be submitted for moderation and maintained throughout the project.

3 Be able to produce the digital soundtrack in line with their plan to include:

- Recording and sourcing the sounds as planned
- Editing and trimming individual sounds
- Mixing and merging the sounds to create the sound track

- Saving and exporting sound track for testing
- Creating and using a detailed test plan to check for all aspects of sound quality
- Correcting any identified faults and retest using the test plan.
- Resaving and exporting the digital sound in the required format as specified by the client brief

These produced files should be digitised for submission although candidates should be encouraged to create them digitally initially.

Evidence should also include a list of file names, types and properties of created files.

Candidates should submit the edited files and annotated screen captures in a report will also assist in evidencing their activities.

- 4 Candidates should prepare an evaluation file to compare the finished product to the original brief and plan.

This should include the identification of any parameters and constraints that influenced decisions that were made e.g. file formats, asset manipulation, software and hardware constraints, copyright permissions, a critical evaluation of the quality of the finished products, their fitness for purpose and justifying the choices made.

An evaluation of the digital soundtrack with the client must be recorded, feedback logged and analysed.

In this critical evaluation candidates should also identify areas for improvement and further development of the digital soundtrack using their own critical evaluation and the analysis created from the client feedback.

Guidance on assessment and evidence requirements

Candidates must produce all work to an acceptable standard and meet all the identified assessment objectives and learning outcomes.

A report that incorporates, for example, client discussion, written brief, specification, end user requirements, purpose and timescales must be submitted.

Screen captures of the finished product do not evidence the planning process.

Screen captures will need to evidence the creation process, using an appropriate range of tools and techniques

Candidates should submit files created at all stages of the process to include the final product. This evidence should be provided in compressed digital formats.

Students should produce a critical evaluation reflecting upon how successfully the product meets the requirements of the brief, identifying any parameters and constraints that influenced their decisions. (e.g. file formats, asset manipulation,

software and hardware constraints, copyright permissions) identifying what they would do differently if faced by a similar task and why.

You should refer to the 'Admin Guide: Vocational Qualifications (A850)' for Notes on Preventing Computer-Assisted Malpractice.

Details of relationship between the unit and national occupational standards

OCR Creative iMedia		Content crossover with National Occupational Standards	
Unit	Title		
314S	Creating a digital sound track	IM1 S17 S16	Work Effectively in Interactive Media Record sound on location Make sound recordings

Resources

Equipment: A computer system capable of running a range software packages that will enable the candidate to meet the requirements of the client must be used. Other equipment may include cameras, microphones and props.

Additional information

For further information regarding administration for this qualification, please refer to the OCR document '*Admin Guide: Vocational Qualifications*' (A850).