



Accredited

# OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN MEDIA

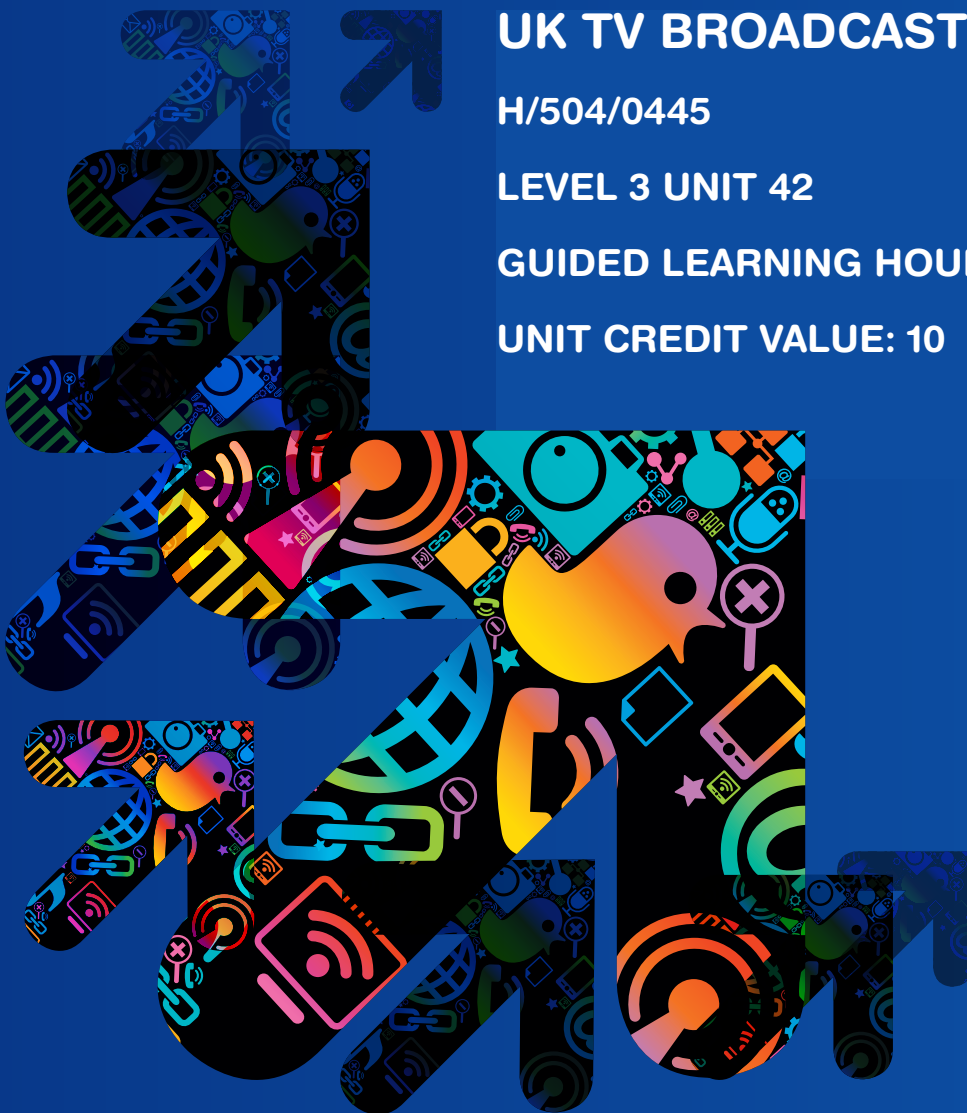
## UK TV BROADCASTING

H/504/0445

LEVEL 3 UNIT 42

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



# UK TV BROADCASTING

H/504/0445

LEVEL 3

## AIM OF THE UNIT

By completing this unit learners will understand the structure and organisation of UK TV broadcasting. They will be able to plan a UK TV production, and will pitch their planned idea to a producer. They will understand the importance of gaining and evaluating feedback.

## ASSESSMENT AND GRADING CRITERIA

| Learning Outcome (LO)  | Pass<br>The assessment criteria are the pass requirements for this unit.<br><br>The learner will:  | Merit<br>To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:   | Distinction<br>To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:   |
|--|--|--|--|
| 1 Understand the structure and organisation of UK TV broadcasting                          | P1 Learners explore UKTV broadcasting through a focused case study on a UK TV broadcaster, including:<br>a) operating model<br>b) product types<br>c) modes of delivery<br>d) programme content<br>e) production process<br>f) audience profile<br>g) distribution<br>h) regulatory bodies     |  |  |
| 2 Be able to plan a new UK TV programme  | P2 Learners plan a new UK TV programme, including:<br>a) treatment<br>b) suggested cast<br>c) target audience<br>d) budget, funding<br>e) production schedule with launch date and contingency plans<br>f) legal and/or ethical issues<br>g) scheduling time                                   | M1 Learners create a detailed plan for a new UK TV programme. The treatment includes key scenes in addition to working title, format, running time, synopsis and character list. Appropriate suggestions are made for casting that relate to the proposed production   | D1 Learners create a comprehensive plan for a viable new UK TV programme and justify ideas in relation to current trends in UK TV.<br><br>The production schedule is detailed and identifies a number of days for a range of shooting and editing activities. The launch date, budget and possible funding opportunities are realistic for a UK production company |
| 3 Be able to produce sample materials for a new UK TV programme                            | P3 Learners produce competent sample pre-production materials for their planned new UK TV programme  | M2 Learners produce sample production materials for their new UK TV programme. The production materials are generally of a good technical standard   | D2 Learners apply post-production techniques to the sample production materials. The post-production techniques applied are generally of a high technical standard and materials are edited within the intentions of the planned new UK TV programme   |
| 4 Be able to deliver an effective pitch or presentation for a new UK TV programme          | P4 Learners deliver a pitch or presentation to a producer, covering key aspects of the plan for a new UK TV programme, for feedback, including:<br>a) treatment<br>b) budget<br>c) production schedule with launch date<br>d) proposed cast/stars<br>e) target audience<br>f) sample materials | M3 Learners are able to deliver an effective pitch or presentation. The content of the pitch or presentation is detailed and includes relevant aspects of their investigations into the UK TV industry.<br><br>A range of sample materials are appropriately selected and used to enhance the delivery of the pitch. |  |
| 5 Be able to evaluate feedback gained on a pitch or presentation for a new UK TV programme | P5 Learners evaluate the potential success of the plan based on feedback received from the producer. They suggest changes to the plan based on the feedback received   |  |  |

## 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 the structure and organisation of UK TV broadcasting

For example:

Learners should understand the difference between commercial and public service broadcasting i.e.- purpose (e.g. entertain, inform, educate) overview of their structure

BBC, ITV, Channel 4, Channel 5, Sky, UKTV, Virgin Media

- a) ownership, structure, sponsorship, funding, product placement, revenue, relationship with advertisers
- b) programme categories, programme making, collaborations, UK stars, UK directors, UK locations, UK narrative themes, UK realism
- c) analogue, digital (e.g. pay to view providers, free to view set top boxes, cable, satellite), HD, internet, video on demand
- d) style and content (e.g. camera shots, editing), meaning created through elements (e.g. music, lighting, stars, props, costumes), meaning created through semiotics (e.g. connotation, denotation, signification, iconography), meaning created through techniques (e.g. use of camera techniques, editing, sound, visual effects)
- e) pre-production, production, post production – processes for live broadcast, pre-recorded programming
- f) audience profile:- Broadcasters' Audience Research Board (BARB) statistics
- g) international (e.g. BBC Worldwide), national (e.g. regional programming)
- h) Ofcom, self regulation.

### Be able to plan a new UK TV programme

For example:

- a) title medium, running time, synopsis etc.
- b) suggested cast (known stars/unknown actors), profile of leading actor(s) and their unique selling point (USP)
- c) profile and size of intended target audience and the programme's potential appeal to them
- d) budget based on professional rates including resources, personnel, feasibility, sources of funding (e.g. collaborations, advertising, product placement, licence fee)
- e) production schedule - dates, timings, activities, location, personnel, resources etc. contingency plans:- alternative

activities or dates if part of the production plan can not be followed at that time, a launch date relevant to the proposed genre of the film

- f) Ofcom, self-regulation, copyright, filming/recording permissions, royalties, representation, intellectual property rights, slander/libel, violence, offensive language/behaviour/material, public interest
- g) fit with programme schedules e.g. watershed, prime time.

### Be able to produce sample materials for a new UK TV programme

For example:

- pre-production – sample script, storyboard, fonts, title designs, set designs, costume designs
- production – sample filmed/recorded footage illustrating selected shots, lighting techniques, camera movements, mise en scene, sample graphics, sample sounds, music
- post-production – edited short sequences demonstrating, use of transitions, application of effects, edited samples of music, edited graphics.

### Be able to deliver an effective pitch or presentation for a new UK TV programme

For example: formal meeting, client meeting, written report, verbal presentation etc.

Including:

- treatment – medium, running time, synopsis, key scenes, character list
- budget – based on professional rates, including resources, personnel, feasibility, sources of funding e.g. collaborations, advertising, product placement, license fee
- production schedule – dates, timings, activities, location, resources, personnel, timescales, etc., contingency plans:- alternative activities or dates if part of the production plan can not be followed at that time, a launch date that takes into relevant seasons
- suggested cast (known stars/unknown actors), profile of leading actor(s) and their unique selling point (USP)
- profile and size of intended target audience and the programme's potential appeal to them

- pre-production – sample script, storyboard, fonts, title designs, set designs, costume designs
- production – sample filmed/recorded footage illustrating selected shots, lighting techniques, camera movements, mise en scene, sample graphics, sample sounds, music
- post-production – edited short sequences demonstrating use of transitions, application of effects, edited samples of music, edited graphics.

Feedback could take the form of a written report, written or verbal response (supported with a witness statement).

Questionnaire, audio-visual/audio recording, feedback form.

### **Be able to evaluate feedback gained on a pitch or presentation for a new UK TV programme**

For example consider:

- have needs/expectation been met for the producer
- producer like/dislikes
- is the content correct (based on form and style)

Written analysis, graphical analysis, summary of feasibility.

## 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 other units including 10, 11, 17 and 43.

If working as a team, learners should ensure that they have identified their contribution to the planning and execution of any task involving teamwork. 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:** In their explorations of a UK TV broadcaster learners may find company websites useful sources of information. It may be helpful for learners to look at case studies supported by teacher led discussions, in order to understand the structure and organisation of their chosen UK TV broadcaster. 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 analyse the products produced by the chosen UK TV broadcaster. Learners could look at the production processes for the chosen UK TV broadcaster, using sources such as the Internet, written material, DVDs to inform their research. It may also present an opportunity, where possible, for learners to undertake a visit to the UK TV broadcaster, to view the products produced such as a live television broadcast. Learners may also find company/institution websites, or published information useful sources of information, for example the Ofcom's website for commercial TV regulations & information and the BBC for

public service regulation & information. The Broadcasters Audience Research Board (BARB) may also provide relevant information regarding audience profiles. Their findings could be evidenced by outcomes such as a written textual analysis, annotated material, slide show presentation, a commentary over audiovisual material, a written report, audiovisual presentation of the material, wall chart diagram, information sheets, a slide show with supporting notes, blog.

**P2/M1/D1:** It may be helpful to use case studies to make learners aware of the legal and ethical issues applicable to film products when they are planning their new UK TV programme, so it may be helpful for learners to debate these issues through class discussions considering issues such as copyright, royalties, representation. Learners may find it beneficial to utilise online sources of information such as the British Board of Film Classification (BBFC). Work could be evidenced in written format, letters to relevant bodies or online requests applying for copyright permission. It is important that learners relate the relevant legal and ethical issue to the new UK TV programme they are planning. When considering casting for the production learners may find it useful to investigate the profiles and careers of their considered cast and they may also find the Broadcasting Entertainment Cinematograph and Theatre Union (BECTU) a useful source of current rates of pay for inclusion in the budget. Learners should where possible use industry standard formats for their treatment, production schedule and budget. Learners may find it helpful to refer to the guidance provided by Ofcom regarding the regulation of the watershed and its application for the new UK TV programme they are planning.

**P3/M2/D2:** When producing their sample pre-production material learners should, where possible, work to a deadline and follow safe working practices. Evidence could include sample scripts, storyboards, footage, audio etc. Learners may benefit from skills based workshops to develop and enhance their skills – these could be teacher-led or delivered by an external organisation as appropriate.

**P4/M3:** When presenting their plan for a new UK TV programme and sample pre-production materials to the producer or teacher in the role of the producer, learners should provide a verbal introduction to the presentation. Learners should consider the layout of the room, appropriate use of equipment, which should be tested to ensure that

it is functioning properly in advance of the presentation. Learners should ensure that their appropriate sample material is well presented and easily accessible to their client so that it enhances the presentation and illustrates the original proposal. It is particularly important that if working as a group, learners can demonstrate their contribution to this process, which could take the form of a witness statement from the teacher in the role of the producer. The presentation could take the form of a slide show, portfolio of evidence in conjunction with a verbal presentation. It is suggested some form of visual (i.e. photographs) or audio/visual recording of the presentation are produced by the learner or the centre.

Learners should endeavour to pose probing questions about their product when seeking feedback. When gaining feedback from the producer or teacher in role of the producer or focus group, learners could use a variety of methods such as questionnaires, interviews or question and answer sessions. It is important that the learner records the outcomes of the discussion, question and answer session, which could be in written format or an audio recording. If working as a group, learners should ensure that they have identified their contribution when conducting interviews, question and answer sessions for instance and so it is advisable that a witness statement provided by the producer or teacher in role or a member of the focus group could be included as evidence for the criteria.

**P5:** The evaluation could take the form of a written analysis or a recorded verbal presentation with supporting slide show containing images and diagrams which reflects the feedback gained from the producer or teacher in the role of the producer. Learners should consider what changes they would make to their original UK TV programme in the light of the feedback gained, for instance changes they could make to dialogue, visuals, music, titling etc.

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

|                                |   |
|--------------------------------|---|
| Millerson, G (1994)            | <i>Effective TV Production</i><br>Focal Press (3rd edition)                                 |
| Goldberg, L & Rabkin, W (2003) | <i>Successful Television Writing</i><br>Wiley   |
| Hart, C (1999)                 | <i>Television Program making: everything you need to know to get started</i><br>Focal Press |

### Websites

[www.ofcom.org.uk](http://www.ofcom.org.uk)

[www.bbc.co.uk](http://www.bbc.co.uk)

[www.itv.com](http://www.itv.com)

[www.channel4.com](http://www.channel4.com)

[www.five.tv](http://www.five.tv)

[www.sky.com](http://www.sky.com)

[www.uktv.co.uk](http://www.uktv.co.uk)

[www.virginmedia.com](http://www.virginmedia.com)

[www.guardian.co.uk/media/television](http://www.guardian.co.uk/media/television)



## LINKS TO NOS

Skillset - Production Film and TV (2005)

**P1** Contribute ideas for productions

**P3** Prepare a budget for the production

Skillset - Production Design (2003)

**PD5** Communicate the visualisation of the production



## 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.

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