

**PLC - Cambridge National iMedia – Examined unit R093**

**1.1: Media Industry Sectors and Products**

Checklist Statement	Red	Amber	Green
<b>1.1.1 Sectors of the Media Industry (Traditional and New Media)</b>			
<b>I know (a)</b> the different sectors that form the media industry.			
<b>I know (b)</b> how these sectors are evolving (i.e., the shift from traditional to new media).			
<b>1.1.2 Products in the Media Industry</b>			
<b>I know (a)</b> the types of products produced by, and used in, different sectors.			
<b>I know (b)</b> that the same product can be used by different sectors (e.g., a video could be used in film, gaming, online streaming).			

**1.2: Job Roles in the Media Industry**

Checklist Statement	Red	Amber	Green
<b>1.2 Creative, Technical, and Senior Job Roles</b>			
<b>I know (a)</b> the creative job roles (e.g., graphic designer, concept artist).			
<b>I know (b)</b> the technical job roles (e.g., camera operator, sound engineer).			
<b>I know (c)</b> the senior job roles (e.g., producer, director).			
<b>I know (d)</b> how each role contributes to the creation of media products (i, ii, iii: Pre-production, Production, Post-production).			
<b>I know (e)</b> that some job roles are specific to certain phases.			
<b>I know (f)</b> some job roles span multiple phases.			
<b>I can (g)</b> explain why the size and scale of projects/productions mean that individuals may perform more than one role.			

### 2.1: How Style, Content and Layout Are Linked to Purpose

Checklist Statement	Red	Amber	Green
<b>2.1 Purpose of Media Products</b> (Advertise/Promote, Educate, Entertain, Inform, Influence)			
<b>I know (a)</b> the different purposes of media products (i, ii, iii, iv, v).			
<b>I can (b)</b> describe how style, content, and layout are adapted to meet each purpose (using colour, formal/informal language, positioning, style of audio/visual representation, tone of language, conventions of genre).			

### 2.2: Client Requirements and How They Are Defined

Checklist Statement	Red	Amber	Green
<b>2.2 Client Requirements</b> (Type of Product, Purpose, Audience, Client Ethos, Content, Genre, Style, Theme, Timescales)			
<b>I know (a)</b> how to recognize keywords and information in client briefs.			
<b>I know (b)</b> the requirements in client briefs that inform planning (i.e., constraints, timescales).			
<b>I know (c)</b> why these requirements can constrain planning and production.			
<b>I can (d)</b> interpret requirements in client briefs to generate ideas and plan (i, ii, iii).			
<b>I know (e)</b> the different ways that client briefs are communicated (Commission, Formal, Informal, Meeting/discussion, Negotiated, Written).			

### 2.3: Audience Demographics and Segmentation

Checklist Statement	Red	Amber	Green
<b>2.3.1 Categories of Audience Segmentation</b> (Age, Gender, Occupation, Income, Education, Location, Interests, Lifestyle)			
<b>I know (a)</b> the different categories of audience segmentation (i, ii, iii, iv, etc.).			
<b>I know (b)</b> examples of ways audiences are grouped (e.g., by interests, by income).			
<b>I know (c)</b> the reasons for, and benefits of, audience segmentation.			
<b>I can (d)</b> explain how audience characteristics influence the design and production of media products.			

## 2.4: Research Methods, Sources and Types of Data

Checklist Statement	Red	Amber	Green
<b>2.4 Primary Research Methods and Secondary Research Methods</b>			
<b>I know (a)</b> the reasons for, and benefits of, conducting research.			
<b>I know (b)</b> the advantages and disadvantages of primary and secondary research.			
<b>I can (c)</b> describe how research is carried out using different methods/sources (i, ii, iii).			
<b>I know (d)</b> the advantages and disadvantages of each primary research method and secondary research source (questionnaires, interviews, online analytics, etc.).			
<b>I know (e)</b> the differences between qualitative and quantitative data/information.			

## 2.5: Media Data Representation

Checklist Statement	Red	Amber	Green
<b>2.5.1 Media Codes (Technical, Symbolic, Written)</b>			
<b>I know (a)</b> the different technical, symbolic, and written codes used to convey meaning, create impact, and/or engage audiences.			
<b>I can (b)</b> identify how codes (i, ii, iii) are used to relate audience, purpose, and content.			
<b>2.5.2 Ways Meaning, Impact and/or Engagement Are Created</b> (Animation, Audio, Camera Technique, Colour, Graphics, Interactivity, Lighting, Mise-en-Scene, Movement, Transitions, Typography)			
<b>I know (c)</b> how codes and content work together to convey meaning, create impact, and engagement (i, ii, iii, iv).			

## 3.1: Work Planning

Checklist Statement	Red	Amber	Green
<b>3.1.1 Components of Work Plans</b> (Phases, Tasks, Activities, Workflow, Timescales, Milestones, Contingencies, Resources)			
<b>I know (a)</b> the purpose of a work plan (i.e., to manage time, tasks, and resources).			
<b>I know (b)</b> the components of a work plan (phases, tasks, activities, etc.).			
<b>I can (c)</b> explain the advantages of using a work plan for individuals and large teams.			
<b>I can (d)</b> illustrate how work plans are used to manage time, tasks, activities, and resources (i, ii, iii).			

### 3.2: Documents Used to Support Ideas Generation

Checklist Statement	Red	Amber	Green
<b>3.2 Mind Map (Digital/Hand Drawn), Mood Board (Digital/Physical)</b>			
<b>I know (a)</b> the purpose of each document (i.e., to develop initial ideas, themes, or styles).			
<b>I know (b)</b> the components/conventions of each document (images, colour schemes, keywords, branches in mind maps).			
<b>I can (c)</b> identify the hardware (HW) and software (SW) used to create each document.			
<b>I know (d)</b> the users of each document (designers, directors, clients).			
<b>I can (e)</b> determine when each document is most appropriate.			
<b>I can (f)</b> evaluate what makes these documents effective and how to improve them.			

### 3.3: Documents Used to Design/Plan Media Products

Checklist Statement	Red	Amber	Green
<b>3.3.1 Asset Log, Flow Chart, Script, Storyboard, Visualisation Diagram, Wireframe Layout</b>			
<b>I know (a)</b> the purpose of each document (e.g., scripts guide dialogue and actions, wireframes define layout).			
<b>I know (b)</b> the components and conventions of each document (i.e., for a storyboard: frames, camera angles, timings, transitions).			
<b>I can (c)</b> identify the HW and SW used to create each document.			
<b>I know (d)</b> the users of each document (editors, directors, developers).			
<b>I can (e)</b> select the appropriate document for specific scenarios.			
<b>I can (f)</b> assess what makes each document effective and suggest improvements.			

### 3.4: The Legal Issues That Affect Media

Checklist Statement	Red	Amber	Green
<b>3.4.1 Legal Considerations to Protect Individuals</b> (Privacy/permissions, Defamation, Data Protection)			
<b>I know (a)</b> the purpose of (i) privacy/permissions, (ii) defamation laws, (iii) data protection.			
<b>I know (b)</b> what is required of media producers to comply with each legal consideration (permissions, disclaimers, accuracy).			
<b>I can (c)</b> explain the impact on individuals and media producers when using/publishing inaccurate personal information (defamation, privacy breaches).			
<b>3.4.2 Intellectual Property Rights</b> (Copyright, Ideas, Patent, Trademarks, Creative Commons, Fair Dealing, Permissions, Fees/Licenses, Watermarks, Symbols)			
<b>I know (d)</b> what is meant by intellectual property (IP).			
<b>I know (e)</b> the purpose of, and reasons for, legislation to protect IP (i, ii, iii, iv).			
<b>I know (f)</b> how and when IP can be protected (patents, trademarks, copyright).			
<b>I can (g)</b> explain implications for media producers of using copyrighted materials without permission.			
<b>3.4.3 Regulation, Certification and Classification</b> (ASA, OFCOM, BBFC, PEGI)			
<b>I know (h)</b> the types of products covered by regulation, certification and classification (e.g., advertising, broadcasting, film, video games).			
<b>I know (i)</b> the purpose of, and reasons for, regulation, certification and classification.			
<b>I know (j)</b> the roles and areas of responsibility of regulatory bodies (ASA, OFCOM) and classification boards (BBFC, PEGI).			
<b>I can (k)</b> provide examples of how media products are classified and the impact on media production.			
<b>3.4.4 Health and Safety</b> (Risks and Hazards, Mitigation, Risk Assessments, Location Recces)			
<b>I know (l)</b> common risks/hazards in media production (lighting, trip hazards, sound levels).			
<b>I know (m)</b> what is required of producers to mitigate health/safety risks and hazards (risk assessments, safety training).			
<b>I can (n)</b> explain the purpose of risk assessments and location recces (i, ii).			

#### 4.1: Distribution Platforms and Media to Reach Audiences

Checklist Statement	Red	Amber	Green
<b>4.1 Online (Apps, Multimedia, Web), Physical Platforms (Computer, Interactive TV, Kiosk, Mobile), Physical Media (CD/DVD, Memory Stick, Paper)</b>			
<b>I know (a)</b> the characteristics of each platform/media used to deliver products (online vs. physical).			
<b>I can (b)</b> explain advantages and disadvantages of each platform (i, ii, iii, iv).			
<b>I know (c)</b> how characteristics affect final product file format in a given scenario.			

#### 4.2: Properties and File Formats

##### 4.2.1 Image Files

Checklist Statement	Red	Amber	Green
<b>I know (a)</b> what is meant by DPI/PPI (dots per inch/pixels per inch).			
<b>I can (b)</b> explain how DPI/PPI relates to resolution and image quality.			
<b>I know (c)</b> the relationship between pixel dimensions and quality for different image uses.			
<b>I know (d)</b> examples of raster/bitmap and vector image files (e.g., JPG, PNG vs. AI, SVG).			
<b>I know (e)</b> the properties and limitations of uncompressed and compressed (lossy, lossless) image file formats.			
<b>I know (f)</b> the properties and limitations of raster/bitmap and vector static image file formats.			
<b>I can (g)</b> choose the correct file format based on use and context (i, ii).			

##### 4.2.2 Audio Files

Checklist Statement	Red	Amber	Green
<b>I know (a)</b> what is meant by sample rate and bit depth.			
<b>I can (b)</b> explain how sample rate and bit depth relate to sound quality.			
<b>I know (c)</b> what audio compression is and how it affects quality.			
<b>I know (d)</b> the properties and limitations of uncompressed and compressed file formats (WAV, MP3, etc.).			
<b>I can (e)</b> select an appropriate audio file format for a given context.			

### 4.2.3 Moving Image Files

Checklist Statement	Red	Amber	Green
<b>I know (a)</b> what is meant by frame rate.			
<b>I know (b)</b> the definitions of SD, HD, UHD, 4K, 8K.			
<b>I can (c)</b> explain how frame rate affects the quality of a product (i.e., smoothness, realism).			
<b>I know (d)</b> examples of digital video and animation file formats (e.g., MP4, MOV, GIF, SWF).			
<b>I know (e)</b> properties and limitations of video/animation formats (uncompressed vs. compressed).			
<b>I can (f)</b> justify file format choice based on use and context (i, ii).			

### 4.2.4 File Compression

Checklist Statement	Red	Amber	Green
<b>I know (a)</b> what is meant by lossy compression (i.e., data is lost for smaller file sizes).			
<b>I know (b)</b> what is meant by lossless compression (i.e., no data is lost, but file size reduction is more limited).			
<b>I can (c)</b> explain why both types of compression are used in different scenarios (e.g., streaming vs. archival).			