Production Design Plan (PDP)

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What is it?
An organised document that is made up of all of the pre-production planning for your product.

What isn’t it?
It’s not a visual diary, such as one you might do in Studio Art or Art. Therefore, you don’t include pages and pages of ideas.

What is it worth?
Your SAT is worth 37% towards your Study Score and your PDP is a very important component of that. You have to have completed your PDP successfully by the end of Unit 3 to pass the unit.

SAT SCORE IS MADE UP FROM THE FOLLOWING:

• Production Exercises
• Folio
• Production

The Media Production Design Plan is developed in one of the following forms:

• A video or film sequence 3 – 10 minutes in length, including title and credit sequences
• A radio or audio production of a minimum of 8 minutes in length, including title and credit sequences
• An animated production of no more than 10 minutes in length, including title and credit sequences
• A photographic presentation, sequence or series of images that incorporates a minimum of 10 original source images that must be processed and printed by the student
• Print production of a minimum of 8 pages or layout printed by the student
• A digital and/or online production that demonstrates comparable complexity and provides user accessibility consistent with other media forms listed
• A convergent media production that incorporates aspects of a range of media forms and is consistent with product durations and/or descriptors listed.
What needs to be in it?

There are some bare minimum requirements that MUST be in your PDP in order to pass the unit, then there are requirements that I would expect of every student in this class. Finally, there are extra additions that individuals can make who are hoping to achieve in the top grades for this subject.

<table>
<thead>
<tr>
<th>Audio Visual</th>
<th>Radio</th>
<th>Photography and Print</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intention</td>
<td>Intention</td>
<td>Intention</td>
</tr>
<tr>
<td>Audience</td>
<td>Audience</td>
<td>Audience</td>
</tr>
<tr>
<td>Techniques for how you will engage your audience</td>
<td>Techniques for how you will engage your audience</td>
<td>Techniques for how you will engage your audience</td>
</tr>
<tr>
<td>Style and/or Genre</td>
<td>Style and/or Genre</td>
<td>Method of presentation and exhibition</td>
</tr>
<tr>
<td>Storyline or outline of content</td>
<td>Storyline or outline of content</td>
<td>Style/Genre</td>
</tr>
<tr>
<td>Script</td>
<td>Sound design</td>
<td>Subjects and or topic</td>
</tr>
<tr>
<td>Storyboard</td>
<td>Sound capture: microphones, position and movement</td>
<td>Location</td>
</tr>
<tr>
<td>Shot List</td>
<td>Script</td>
<td>Lighting</td>
</tr>
<tr>
<td>Location</td>
<td>Location</td>
<td>Mock ups of image composition and/or page layout designs</td>
</tr>
<tr>
<td>Edit details and transitions</td>
<td>Dialogue, narration and or interview questions</td>
<td>Typography (if relevant)</td>
</tr>
<tr>
<td>Lighting</td>
<td>Edit, layering and/or sequencing details</td>
<td>Paper stock and method for printing (*note you MUST print yourself and you MUST print at school)</td>
</tr>
<tr>
<td>Music and/or Sound Effects</td>
<td>Music/Sound Effects</td>
<td>Content eg. text, images, illustrations, graphics</td>
</tr>
<tr>
<td>Titles and credit sequences</td>
<td>Titles and credit sequences</td>
<td>Specialist Techniques eg. selective focus, manipulating contrast, toning etc., hand colouring etc.</td>
</tr>
<tr>
<td>Production Timeline</td>
<td>Production Timeline</td>
<td>Production Timeline</td>
</tr>
<tr>
<td>Export settings and details of reception</td>
<td>Export settings and details of reception</td>
<td>Any models used along with casting choices</td>
</tr>
<tr>
<td>Main character descriptions and casting choices</td>
<td>Main character descriptions and casting choices</td>
<td>Equipment that you’ll use and the stylistic reasons for your choice</td>
</tr>
<tr>
<td>Equipment that you’ll use and the stylistic reasons for your choice</td>
<td>Equipment that you’ll use and the stylistic reasons for your choice</td>
<td>Short interviews with members of your potential audience about your idea and any feedback they give you that you will incorporate</td>
</tr>
<tr>
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<td>Short interviews with members of your potential audience about your idea and any feedback they give you that you will incorporate</td>
<td>Any relevant costume design and or set design/prop sourcing</td>
</tr>
<tr>
<td>Costume and any relevant set design/prop sourcing</td>
<td></td>
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</tr>
</tbody>
</table>
Production Design Folio Sections

Research & Investigation

Investigation - research, exploration of ideas and options

This should be a collection of media products, images, ideas or themes that may inspire you or influence your work in some way. These may contain styles of narrative or lighting that you like, a certain visual style, symbolism or motif, etc. You can provide a series of annotated still images or page layouts, or simply write about your inspirations. You need to show that you have explored more than one idea and/or option. This area relates to the first two points under key knowledge.

This area should be minimum of 3 x A3 pages of images that have been annotated – your thoughts about the images or text. The examiner needs to understand your design ideas and processes. If you are looking for a stronger grade you will have more than 3.

Concept - brainstorming, mapping, feedback, experimentation, reflection, evaluation

Here you need to track, explore and express how your idea developed into a concept. You need to show some level of brainstorming, mind mapping, feedback and experimentation, as well as reflection and evaluation of your own idea as you polish it off to the one refined concept you decide to go with. You will need to express this final concept well to explain what your production will be.

Media Choice

You need to actually explain WHY you have chosen to work with the medium you have chosen, what does it allow you to do? What are the conventions you will use and why? Explain the practicality and creativity of it, what it allows you to do, why it is better than others, how you will use it to achieve certain effects, discuss the qualities of the medium.
**Intention Statement**

**What it is:**

This is a 300-500 word statement that articulates the purpose, concept and impact for your media product. In your intention statement you may address the following dot points:

- What ideas, concepts, themes or issues do you want your product to explore?
- What do you want people to think about or consider when they engage with your product?
- Why are you making this product? What purpose does it serve? (aside from being a school assignment!)
- What other work has inspired this product?
- What conventions would people need to be familiar with to appreciate this product?
- What symbolism and/or motifs are you using in your work and for what intended purpose?

**What isn’t it:**

This isn’t a place to document the entire storyline of your video or to describe in detail each and every one of your photographs (there will be plenty of time for that later!)

**Audience Statement**

**What it is:**

This is one of the most important aspects of your PDP, in fact criteria 2 which you are assessed against states ‘Development and preparation of a media production design plan in a selected media form for a specified audience’. So if you don’t nail your ‘specified audience’ it’s hard to be successful here.

This is a 300-500 word statement articulating your target audience/s. It should include a description of who they are, what their expectations and knowledge might be and why they would be engaging with your media product. In your audience statement you might address the following dot points:

- Some key demographic information (eg. age, gender, where they live, income levels etc.) *note. sometimes not all of these are relevant but most of the time they are so be specific, it’s ok if you feel like you’re stereotyping because in a way that’s what you are doing.
- What other media forms and texts does your audience engage with?
- What knowledge does your audience bring with them? What conventions etc. are they aware of and expecting from your product?
- What aspects of your media product will they engage with and why?

**What it isn’t**

This isn’t a brief generalisation eg. ‘my target audience is anyone who loves to experience love and passion’.
Example

INTENTION

I intend to create a documentary-style magazine, which explores the concerns of identity and belonging through the stories of Melbourne’s migrants. Over 700,000 people in Melbourne were born overseas and this production will give a snapshot of their experience building a new life. The product will be the result of 10 interviews with 10 different migrants, living in Melbourne. They will be of various age, gender, wealth, occupation and migrating experience. This wider range of demographics will lead to a more interesting collection of stories and, thus, be more engaging for the audience.

Most Melbournians are either migrants or, like myself, have living relatives who are. It is a city that was built upon the knowledge and skills brought here from elsewhere. Too often though, their stories can be overlooked and their influence underappreciated. Elsewhere, where there are language barriers, their stories remain unheard or are told for them by others. This is why I intend to, as much as possible, allow my interviewees to tell of their experience in their own words.

In terms of content, I intend to focus primarily, through my questioning, on three points:

- Leaving (Why did you leave? Was it forced? Why choose Australia?)
- Settling (What were your first impressions? Did you encounter any hardships?)
- Establishing a new life (What’s happened since? Has the experience of migration offered you opportunities you otherwise wouldn’t have had? With whom do you identify strongest? What do you miss?)

By guiding my interviewees through these questions, I can create a sense of narrative with a beginning, middle and a very open end which will engage the audience like a novel or film would. I will have a set of questions but will not adhere to them rigidly if I believe the interview can be taken into more interesting areas. After the interview I will arrange a photo shoot with my subject and hopefully capture some of the identity that would have become apparent throughout the interview.

Each page will tell a different story, and will be accompanied by a studio photograph of each interview, holding an item of significance, which will stand as a symbol of the concepts and ideas that person has brought with them, not just physical possessions. My writing will tell a story, but not editorialise or psychoanalyse my subjects. Instead I will litter the writing with my subjects’ quotations so that their own views and opinions are most prominent.

Statement by Mike Matters, NHS Media
Example

My short film is aimed primarily at people who agree with the premise that extreme climate change scepticism is absurd and will share the movie with their friends over the internet. These people are young, from teenagers to early thirties. They use the internet for many hours a week, and share objects with their friends via Facebook, Twitter and Tumblr. They may well have their own blogs. They are the type of people who told all their friends to ‘like’ the Kony 2012 facebook page and retweeted the Youtube link to Kony 2012 video not because of any intrinsic value, but because everyone else was. They would do little further research on the issues involved. They are, essentially ‘slacktivists’. By sharing a video on an issue they feel as though they are raising awareness of an issue, and that is all they need to do. That is a feeling my short film will exploit as it is a satire of a political viewpoint on an important global issue.

Politically these people are at least left of centre, probably Greens supporters. They are definitely environmentalists and probably try to ride their bike, or take public transport, rather than drive, although this is probably due in part to them being unable to afford a car. They spend their spare time drinking coffee in cafes, complaining about Liberals and Tony Abbot, or discussing what happened on Q&A last night. If you ask them what they do or what they’re studying, they’ll reply ‘I’m in the arts’, but getting anything more specific out of them is difficult.

This audience will be interested in my short film as it requires only a basic knowledge of the climate change debate (ie climate change is happening, sceptics think it isn’t), therefore they can all understand it without needing an atmospheric chemistry degree. As it will be humorous it is something they can share with their friends and complain about how idiotic all those climate change sceptics are, and make them feel better about themselves by how superior their own opinions are.

As my short film is a criticism of a political viewpoint, it would be great if people who actually are climate sceptics would watch the video and be provoked into thought, however they are not the primary audience, and this is unlikely.

Statement by Lucy Foskey, NHS Media
Style and Genre

What it is

This one is tricky and some people have a great deal of trouble with it so hopefully this makes it clear to everyone. Style refers to a particular appearance or procedure for how something is done. It refers to the manner in which it is done as separate from its content.

In media, there are visual styles which share common conventions and therefore look as though they belong together.

So, what is Genre? Well, genre is a category of a media form that shares common conventions. These are categories that don’t just share a style but also might share content.

Some ways to talk about style

<table>
<thead>
<tr>
<th>Type of style</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stylistic technique</td>
<td>Handheld camera, chiaroscuro lighting, long takes, desaturation, black and white, panoramic, naturalistic, lomography</td>
</tr>
<tr>
<td>Stylistic movement</td>
<td>Film noir, Surrealism, German Expressionism, French New Wave</td>
</tr>
<tr>
<td>Noted media practitioners who have established styles</td>
<td>Hitchcock, Burton, Tarantino, Gilliam</td>
</tr>
<tr>
<td>Other words to describe style</td>
<td>Bohemian, romantic, industrial, eclectic, cold, warm, grungy, chic</td>
</tr>
</tbody>
</table>

Some ways to talk about genre

<table>
<thead>
<tr>
<th>Media form</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film</td>
<td>Sci-fi, rom-com, western, indie, comedy, dramedy, thriller, horror</td>
</tr>
<tr>
<td>Print</td>
<td>Fashion, music, bridal, fitness, travel, cooking</td>
</tr>
<tr>
<td>Photography</td>
<td>Photo essay, documentary, travel, nature, underwater, artistic, glamour, landscape, portrait</td>
</tr>
</tbody>
</table>

To note

The difference between style and genre can be tricky and media commentators themselves argue about it. In the end don’t get too caught up about it, check with me if you are unsure and for some of the tricky ones I might be unsure to (as are the experts!).
There’s a few different ways you can do this. Some people describe the genre like the example below.

By Jack Wynne: Season of Excellence

Others, use a combination of text and imagery

If you do this it is essential that you annotate the images that you have included and describe how they relate to the genre and/or style of your product.
If you’re doing film, one handy method is to screen cap the work of a director who is using a similar style to your film.

Then you annotate the screen caps, describing how the work is similar to yours.

It’s a bit like analysing mise en scene!
Techniques of Engagement

This area requires you to make it very clear and explain explicitly how you intend to engage your audience, so what you will actually do, with the audience in mind. This area can be a feature of other specification areas, or it can be presented separately, as long as it is in there and clearly labelled.

Location / Setting

This should list and explain all the locations where your scenes/photo shoots, etc. will take place. Discuss:

1. What and where the location is.
2. Which scenes the location will be used for and why it is appropriate.
3. If permits or permission will need to be/have been obtained for the use of these locations.

Each location or setting you wish to use in your production needs to be introduced in at least one paragraph here. Images, photos, diagrams, or sketches of locations are appropriate, but most important is the discussion of the purpose behind the selection of each location.

Character Profiles (if relevant)

Even if the information will not necessarily be expressed in your final product, you are to write one paragraph on each of your main characters. What kind of person are they? What is their social and cultural background? What are their interests, desires and motives?

Actors / Models

Note the actors/models you plan to use, then when you have confirmation that they will be involved, introduce them. For major actors, including yourself if you are acting in your own film, comment on the suitability on each performer and what you hope they will bring to your product. If you are acting within your own film, discuss how you will manage the logistics of the production process. Explain why each actor/model was chosen.

Camera: Framing, position and movement

You don’t need to explain how you will shoot each and every shot, just the interesting things you want to do with the camera should be detailed here. This discussion should explain:

4. How you intend to use the camera (for what purpose? E.g. to give a point of view, to create empathy, a feeling of disorientation, etc.)
5. What shot sizes, angles and movement you will use.
6. What camera you will use and a description of its limitations or capabilities.
**Edit details and transitions (if relevant)**

Consider any interesting and specific editing and sequencing techniques that you intend to use. Incorporate ideas such as transitions, cross-cutting, or parallel action where appropriate. Include:

- The style of editing that you will use.
- Which editing/post production programs you will use.
- Which specific editing/post production program capabilities you will make use of and why (e.g. slow motion, voiceover, sound mixing, etc.).
- How your shots will be linked and the styles of transitions you intend to use.
- Where transitions will be obtained from (e.g. in camera, from editing programs).

**Titles and credits**: What will be written? In what style/font, movement, etc?

**Lighting**

This should explain:

- The ‘look’ you want your production to have (this could vary for each scene) e.g. expressive, naturalistic, high-key, low-key, etc.
- The types of lighting required to create this look – describe the set-ups you would need to create.
- A description of the lighting equipment which will be required to create such effects.

**Sound / Music / Sound Effects (if relevant)**

This should explain:

- The type of music you want your production to include and why.
- The actual songs you intend to use (listing: song/track, artist, album and recording label).
- If permission will need to be/have been obtained for the use of this music.
- If you intend to use any sound effects in your production.
- Which sound effects you will need and for which scenes.
- Where these sound effects can/will be obtained from.

Discuss the atmosphere you hope to be created by the incorporation of specific music and sound effects within your production. For music, you should have at least one paragraph per piece, focusing on both tone and lyrics where appropriate.

**Dialogue / Narration / Interview Questions / Script (if relevant)**

This discussion should explain if you’re your production includes any dialogue, narration or interview questions in any form – if so, this should be written up (in correct format) and included here as part of your plan.

- Ensure your script contains all actions and directions for your cast along with dialogue, as well as camera information.
- If you are creating a documentary, ensure you have created appropriate interview questions to incorporate into your script.
If your production is dialogue-free, you must include a Treatment: a detailed summary of the action in your film.

**LAYOUT is extremely important!** It must be presented correctly and formally set out in order to be clearly understood by your assessors.

**Treatment – Shooting Schedule**

This will outline when each stage of your practical work will be completed. **Remember to leave time at the end for contingencies** and be sure that your actors, crew members or anyone else you are relying on, are well-informed and are available at the appropriate times.

**Ask me for a layout grid to make this section easier.**

**Storyboards / Page Layout**

Storyboard your product, including detailed annotations with your images. Ensure you include drawings/mock-ups and detailed information about shot duration, camera movement, lighting and sound. It is important to remember that your storyboard should also be a place in which you discuss your transitions between shots where appropriate.
For the Film Makers

Script

This needs to be correctly formatted using standard conventions.

Most professionals say that 1 page of correctly formatted script should equal 1 page of action in a film. So that gives you an idea of how long it should be.

Storyboard

So storyboards often get a bad rep from naïve directors. Below is a great rationale for why you need a storyboard (along with the obvious, you can’t pass without one!)

<table>
<thead>
<tr>
<th>The easiest way to design a storyboard is the old pen and paper, it looks like the picture below</th>
<th>You can always step it through with a camera if you are really opposed to drawing, however the downside of this is you need to organise yourself and mock actors for a ‘mini’ shoot.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>![Storyboard Image]</th>
<th>![Storyboard Image]</th>
</tr>
</thead>
</table>

You can always step it through with a camera if you are really opposed to drawing, however the downside of this is you need to organise yourself and mock actors for a ‘mini’ shoot.
Some drawing tips

Stick figures are not acceptable but you don’t need to be a fantastic artist to draw a storyboard. What you want to convey is the shot size and angle along with the composition in the shot.

I have included examples of different storyboards that have been constructed by students.

You can use a computer software program or App to create the storyboards.

<table>
<thead>
<tr>
<th>Use circles and shapes to help build a figure</th>
<th>Remember year 8 VCD? Good ole 2 point perspective? Very handy for drawing houses and buildings.</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Diagram of a figure" /></td>
<td>Just google ‘how to draw in 2 point perspective’ for a refresher</td>
</tr>
</tbody>
</table>
Students often ask “how detailed does my storyboard need to be?” and “do I have to draw every single shot?” The answer to these are, the more detailed the better and the closer you come to every single shot the better. Of course things will happen spontaneously while shooting which may change your storyboard, this is a natural part of the process and you just jot these genius ideas down on a post it and stick it in as you go.

Detail in your storyboard is a great way to distinguish yourself from other students. Those that do a simple job are demonstrating basic skills and this can impact on the effect of their overall PDP. Those that do a thorough and detailed job are demonstrating stronger skills and this has a very positive impact on the overall PDP.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Low</td>
<td>Approximately 5 pages</td>
</tr>
<tr>
<td>Average</td>
<td>Approximately 10-15 pages</td>
</tr>
<tr>
<td>Superstar</td>
<td>30+</td>
</tr>
</tbody>
</table>

**Shot list**

You’ll probably find that your shot list is a real life saver and for many students it’s the document that they refer to the most during the production of their film. A shot list is basically a long list of all the shots in your film. You can use this great excel spreadsheet found at www.lessonbucket it’s really useful because it’s pre-formatted and you can sort your shots by location etc. for ease of shooting.

**The Shot list table should include the following:**

<table>
<thead>
<tr>
<th>SCENE</th>
<th>SHOT #</th>
<th>SHOT SIZE</th>
<th>DURATION</th>
<th>LOCATION</th>
<th>DESCRIPTION</th>
</tr>
</thead>
</table>

...
**For the print and photography people**

**Method of Presentation and Exhibition**

Let’s take photography people for a minute. This section is where you need to visualise and plan how you will present your images and where they would be exhibited. Some things to consider:

- Location of exhibition (eg. inner city gallery, café etc.)
- Size of paper (A4, A5, A3, A1*)
- Border colour or borderless
- Mounting (mount card, foam core etc)
- Order of images
- Presentation style (all in a row, a grid, 3 by 3 square etc.)

Keep in mind that you have to do all of the mounting yourself. Most students do this by purchasing foam core (you can get it in black or white and variety of sizes) and using double sided sticky tape to mount their photographs on top.

For print people

The main methods that students use for print production are to create magazines that are bound or to present their finished pages as layouts. In my experience, students who bind their magazines come across a lot of issues. You have to bind it yourself and amateur binding is time consuming and often looks, well, amateurish. I would encourage you to present your finished pages as layouts, meaning you would present the pages just like the photography people above (perhaps mounting them onto foam core).
Paper stock and Methods of Printing

You’ll need to make decisions about what kind of paper stock you are going to use and purchase the paper. When considering paper stock you want to think about the weight of the paper which is how thick it is (measured in GSM) and the finish of the paper (gloss, matte, pearl). Different papers are associated with different styles and genres so you should ensure that your choice matches your chosen style.

Options for Printing

1. The printer that we have in the Media room
2. You can save your work on a USB and print at the Villa. They have a colour A3 printer

<table>
<thead>
<tr>
<th>Example of what you might write about your paper stock</th>
<th>Example of the front cover of a student magazine shot on the colour laser printer</th>
</tr>
</thead>
</table>

**Paper Stock**

The shots will be Lambda prints, which are printed on a 32" roll as it can be printed as large as possible but will be printing to A3 size. The shots will be printed on Luster paper. Luster paper is very much like silk which has a texture of small bubbles as fingerprints are not able to be seen as easily as it is on glossy paper.

As the prints will be handled by a variety of people and will be touched the Luster paper will benefit the quality of the prints and will remain looking more professional and not dirty and unprofessional. Printing the shots in this way will enhance the colours and the clarity of each shot which will make the shots more engaging to the audience and will bring a professional feel to each shot in the collection.

Printing my shots on this type of paper will allow me print out my shots as large as 11"x14" without losing too much quality. To enhance the professional look of each shot they will have a small black border around each as this will be engaging and have a professional feel when looking at them.
Mock ups of Image Compositions or Page Layouts

This is like your version of a storyboard. You need to draw a design for what each photograph or each page of your magazine will look like. Here are some examples:

The student above has also included descriptions of ‘lighting’ ‘colour’ ‘model’ and ‘editing’ on the same page as the mock up. This makes it really easy to articulate everything you need for each of your images.

For print, you need to show how the text, graphics, images etc. are all going to ‘look’ on the page. You need to annotate these also to explain the choices you have made.
Typography

If you have text in your product then you need to decide what typography you are going to use and why. This isn’t a VCD folio so you DO NOT need to do pages and pages of typography designs and trials and errors. You simply include the typography choices you have made for your product with a description as to why.

Check out [www.dafonts.com](http://www.dafonts.com) to download fonts for your print production. Most of these are free.

**Here are some terms you can use to describe typography:**

**Characteristics of Type:**

**Point Size:** How large or small your type is

**Line Length:** How long will your line go for before you start a new one

**Leading:** The distance between two lines

**Kerning:** The distance between two letters
Assessment of your SAT

It’s worth a huge chunk of your grade so you need to be clear around how it’s assessed.

There are two parts to your assessment:

**Part 1:** Unit 3, at the end of Unit 3 you need to have submitted your PDP and your two finished skill exercises when you do that you are awarded an ‘S’ for Unit 3 and you are given back your PDP so you can make your product.

**Part 2:** Unit 4, early in term 3 your product is due and you’ll need to hand in your finished product AND hand back your PDP with any notations that you have made. I then fill in the following criteria sheet and award you marks accordingly.

You are assigned a mark on a 10 point scale

<table>
<thead>
<tr>
<th>1-2 Very Low</th>
<th>3-4 Low</th>
<th>5-6 Medium</th>
<th>7-8 High</th>
<th>9-10 Very High</th>
</tr>
</thead>
</table>

If you get stuck for ideas on a particular section and want to see what past students have done to receive a high score visit:

There are seven criteria

<table>
<thead>
<tr>
<th></th>
<th>Use of Media equipment, applications and/or processes to present ideas and/or achieve particular effects in a Media form</th>
<th>These are the 2x skill exercises and the written documentation that you do with them.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Development and preparation of a media production design plan in a selected media form for a specified audience</td>
<td>This is your entire PDP</td>
</tr>
<tr>
<td>3</td>
<td>Application and understanding of styles, codes and conventions appropriate to the selected media form</td>
<td>This refers to your 'style/genre' page /s in your PDP along with the way in which you apply those conventions in your finished piece</td>
</tr>
<tr>
<td>4</td>
<td>Realisation of an individual or a distinctive media product appropriate to the intention for the selected audience/s that demonstrates appropriate style</td>
<td>This means your finished product is well structured, coherent, consistent in quality throughout. It refers to how well the ideas and concepts are communicated in the finished product</td>
</tr>
<tr>
<td>5</td>
<td>Skill in the operation of equipment and use of materials and processes appropriate to the selected media form</td>
<td>This means that you understand the limitations and possibilities of the equipment you are using and that you have skilfully completed your product with this in mind.</td>
</tr>
<tr>
<td>6</td>
<td>Management of the production of a media product</td>
<td>This is evident in a polished and refined finished product.</td>
</tr>
<tr>
<td>7</td>
<td>Realisation of the production design plan in the media product</td>
<td>This means that you have developed a highly detailed plan and that your finished product matches that plan. There should be evidence that you have used the plan during the process (through annotations and notes) and these should demonstrate that you developed strong skills and knowledge.</td>
</tr>
</tbody>
</table>