

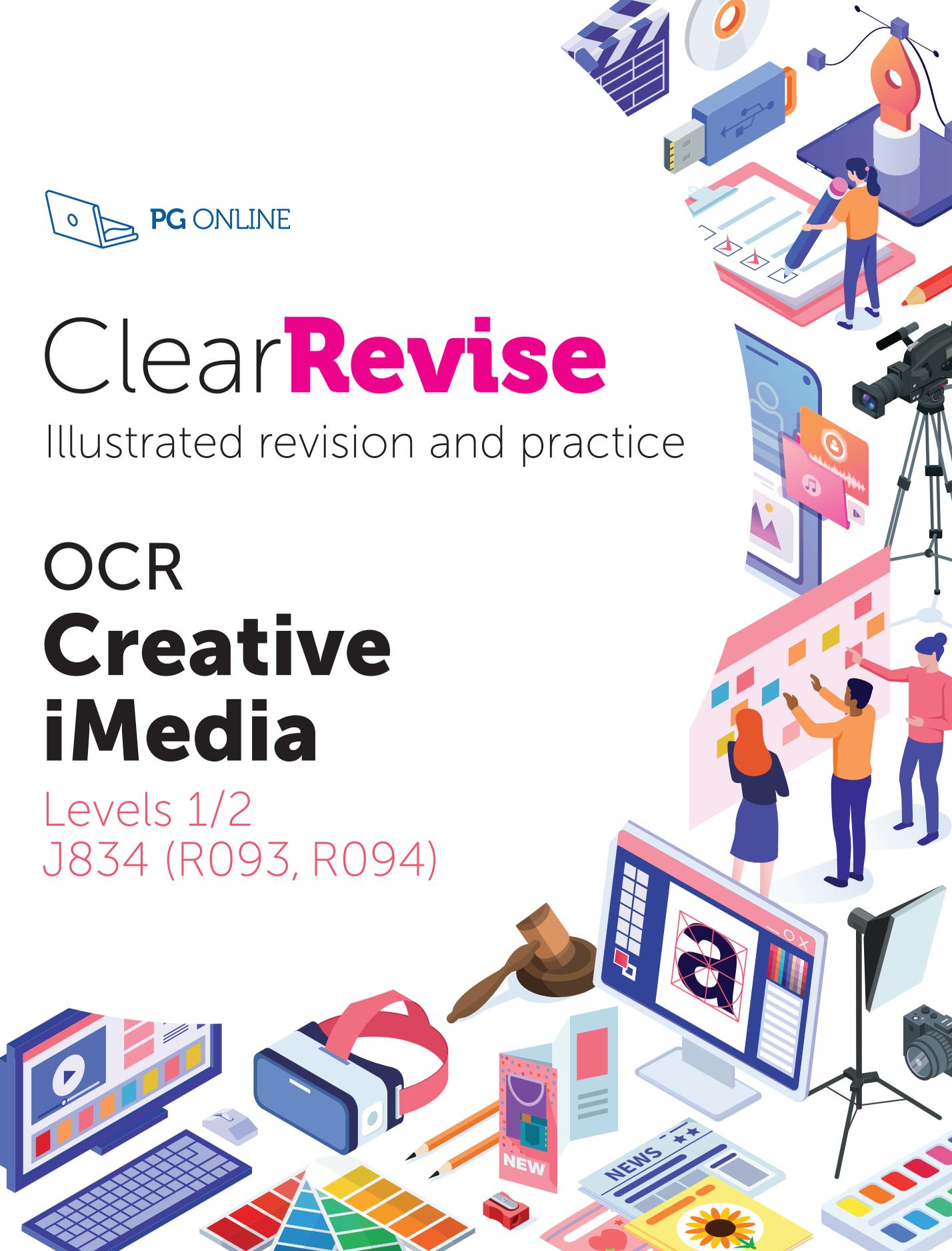
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Clear**Revise**

Illustrated revision and practice

OCR Creative iMedia

Levels 1/2
J834 (R093, R094)



Clear**Revise**TM

OCR

Creative iMedia

Illustrated revision and practice

Levels 1/2

J834 (R093, R094)

Covering:

R093: Creative iMedia in the media industry

R094: Visual identity and digital graphics

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PG ONLINE

PREFACE

Absolute clarity! That's the aim.

This is everything you need to ace your exam and beam with pride. Each topic is laid out in a beautifully illustrated format that is clear, approachable and as concise and simple as possible.

We have included worked examination-style questions with answers. This helps you understand where marks are coming from and to see the theory at work for yourself in an examination situation. There is also a set of exam-style questions at the end of each section for you to practise writing answers. You can check your answers against those given at the end of the book.

LEVELS OF LEARNING

Based on the degree to which you are able to truly understand a new topic, we recommend that you work in stages. Start by reading a short explanation of something, then try and recall what you've just read. This has limited effect if you stop there but it aids the next stage. Question everything. Write down your own summary and then complete and mark a related exam-style question. Cover up the answers if necessary but learn from them once you've seen them. Lastly, teach someone else. Explain the topic in a way that they can understand. Have a go at the different practice questions – they offer an insight into how and where marks are awarded.

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THE SCIENCE OF REVISION

Illustrations and words

Research has shown that revising with words and pictures doubles the quality of responses by students.¹ This is known as 'dual-coding' because it provides two ways of fetching the information from our brain. The improvement in responses is particularly apparent in students when they are asked to apply their knowledge to different problems. Recall, application and judgement are all specifically and carefully assessed in public examination questions.

Retrieval of information

Retrieval practice encourages students to come up with answers to questions.² The closer the question is to one you might see in a real examination, the better. Also, the closer the environment in which a student revises is to the 'examination environment', the better. Students who had a test 2-7 days away did 30% better using retrieval practice than students who simply read, or repeatedly reread material. Students who were expected to teach the content to someone else after their revision period did better still.³ What was found to be most interesting in other studies is that students using retrieval methods and testing for revision were also more resilient to the introduction of stress.⁴

Ebbinghaus' forgetting curve and spaced learning

Ebbinghaus' 140-year-old study examined the rate at which we forget things over time. The findings still hold true. However, the act of forgetting facts and techniques and relearning them is what cements them into the brain.⁵ Spacing out revision is more effective than cramming – we know that, but students should also know that the space between revisiting material should vary depending on how far away the examination is. A cyclical approach is required. An examination 12 months away necessitates revisiting covered material about once a month. A test in 30 days should have topics revisited every 3 days – intervals of roughly a tenth of the time available.⁶

Summary

Students: the more tests and past questions you do, in an environment as close to examination conditions as possible, the better you are likely to perform on the day. If you prefer to listen to music while you revise, tunes without lyrics will be far less detrimental to your memory and retention. Silence is most effective.⁵ If you choose to study with friends, choose carefully – effort is contagious.⁷

1. Mayer, R. E., & Anderson, R. B. (1991). Animations need narrations: An experimental test of dual-coding hypothesis. *Journal of Educational Psychology*, (83)4, 484–490.
2. Roediger III, H. L., & Karpicke, J.D. (2006). Test-enhanced learning: Taking memory tests improves long-term retention. *Psychological Science*, 17(3), 249–255.
3. Nestojko, J., Bui, D., Kornell, N. & Bjork, E. (2014). Expecting to teach enhances learning and organisation of knowledge in free recall of text passages. *Memory and Cognition*, 42(7), 1038–1048.
4. Smith, A. M., Floerke, V. A., & Thomas, A. K. (2016) Retrieval practice protects memory against acute stress. *Science*, 354(6315), 1046–1048.
5. Perham, N., & Currie, H. (2014). Does listening to preferred music improve comprehension performance? *Applied Cognitive Psychology*, 28(2), 279–284.
6. Cepeda, N. J., Vul, E., Rohrer, D., Wixted, J. T. & Pashler, H. (2008). Spacing effects in learning a temporal ridgeline of optimal retention. *Psychological Science*, 19(11), 1095–1102.
7. Busch, B. & Watson, E. (2019), *The Science of Learning*, 1st ed. Routledge.

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MARK ALLOCATIONS

Green mark allocations^[1] on answers to in-text questions through this guide help to indicate where marks are gained within the answers. A bracketed '1' e.g. ^[1] = one valid point worthy of a mark. There are often many more points to make than there are marks available so you have more opportunity to max out your answers than you may think.

TOPICS FOR THE EXAM

R093 Creative iMedia in the media industry

Information about the exam paper

Written exam: 1 hour and 30 minutes

70 marks

Section A: 10 marks

Section B: 60 marks

40% of the qualification

Specification coverage

Theoretical knowledge of creative iMedia in the media industry, topic areas 1–4.

Topic Area 1: The media industry

Topic Area 2: Factors influencing product design

Topic Area 3: Pre-production planning

Topic Area 4: Distribution considerations

Questions

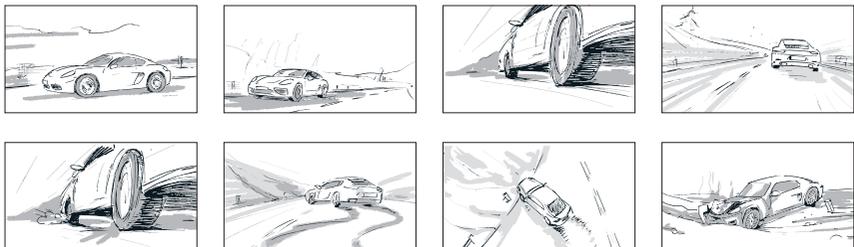
Section A: Between 7 and 10 closed response, multiple choice and short answer questions to assess knowledge and understanding.

Section B: Context-based questions based on a short scenario. Closed response, short answer questions and three extended response questions. Content will be from all topic areas with at least one question relating to each area.

STORYBOARDS

Purpose of a storyboard

A **storyboard** is a series of drawings, usually with brief directions, showing the sequence of shots needed in a film or television program. Some computer games may also make use of storyboards.



Use of a storyboard

A storyboard will be used by the production team to see what is happening scene by scene in a visual way. Technical details such as camerawork, sounds and lighting will be considered based on the instructions and feeling given by the script and storyboard.

They are a vital document for different people in the production team.

The **director** uses the storyboard as a visual blueprint for the whole film or video in sequence.

The **director of photography** and **camera operators** use the storyboard to understand the required camera angles and movement.

Members of the production team and actors may see the parts of the storyboard that are related to their role.

Content and conventions of a storyboard

A storyboard will contain a sketch for each shot or scene as well as technical details such as:

Timings and number of scenes

Scenes are rarely shot in order as each scene might have different locations and camera setup required. Scenes may be made up of more than one shot. Timings may be given for each scene.

Camera shots and movement

Details about camera angles and movement help the camera crew plan the equipment that is needed including whether a dolly and track or tripod are required to capture the shot.

Location

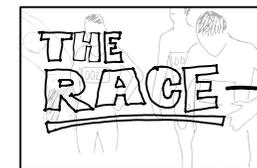
The storyboard provides information on where filming will take place, either in a studio or on location. The location department will use this to scout out appropriate places that may be used for filming, carry out a location recce and conduct risk assessments to check whether they are suitable.

Sound

The sound crew will use the storyboard to plan any dialogue that needs to be recorded during the production phase, as well as sound effects and background music that need to be added in during post-production.

The Race

Scene 1 – Shot 1



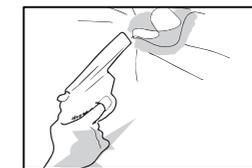
Establishing shot, title wipes in
Runners poised to start race
(not a sprint race)

Scene 2 – Shot 1



Runner X looking focused

Scene 2 – Shot 2



Three second pause on starting pistol.
Pistol fired – Cut to

Scene 2 – Shot 3



Race starts – Runners jostling
to inside lane – Cut to

Scene 2 – Shot 4



Runner falls – Dissolve to

Scene 2 – Shot 5



Race continues in background,
stricken runner is helped by
track officials – Cut to

1. The above storyboard is for a film called 'The Race'. It is about a runner that overcomes adversity before winning the final race.

Identify **two** members of the production crew who are likely to be interested in seeing the storyboard before filming scene 2, shot 4 in the above storyboard. [2]

2. (a) Explain why scene numbers are included on a storyboard. [2]

(b) Other than scene numbers and a sketch, identify **three** items of information that might be included in a storyboard. [3]

1. The director,^[1] the director of photography,^[1] the camera operator,^[1] the stunt man falling.^[1]

2. (a) Scene numbers are used because scenes are not always filmed in order^[1] so it makes it easier to put the scenes in the correct order^[1] during the post-production (editing) phase.^[1]

(b) Camera angles,^[1] camera shot types,^[1] camera movements,^[1] transitions,^[1] duration/timing,^[1] sound effects,^[1] location,^[1] voice over.^[1]

VISUALISATION DIAGRAMS

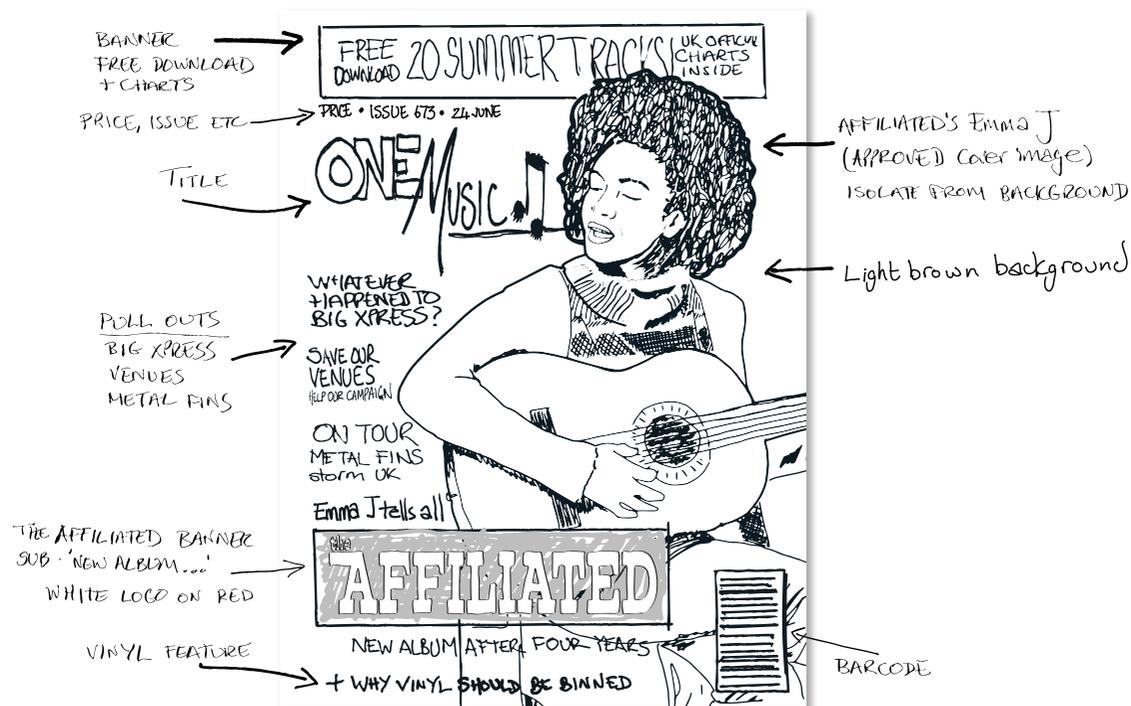
Purpose of a visualisation diagram

A **visualisation diagram** is a rough sketch of a media product. The purpose of a visualisation diagram is to indicate or give a representation of how the final product will look including the content, layout, font and colour.

Use of a visualisation diagram

A visualisation diagram is often used to show the design team what the product might look like. It could be discussed and changed if needed. It is also a useful method of sharing design ideas with the client. The client can then propose changes to the design if they are not happy with it.

It is best used for products that are static (non-moving) such as magazines, posters, DVD and Blu-ray covers, book covers, leaflets and brochures. They can also be used for a single screen in a computer game, such as a menu screen, and a web page design.

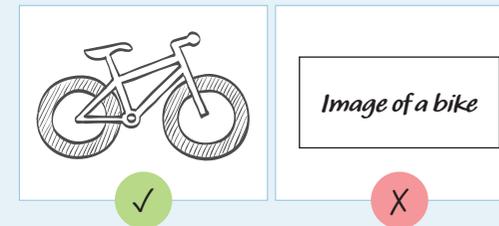


Content of a visualisation diagram

A good visualisation diagram should contain enough detail that a graphic designer could create the product using it. They can be digital, or hand drawn but should include the following features:

Sketches of the content

Key photos and graphics should have a detailed sketch rather than a labelled box.



Note

A quick sketch of the photo, graphic or logo gives the designer lots more information to work from than a labelled box.

Layout and positioning

The diagram should clearly show how photos, graphics and text are positioned. This includes areas that are intentionally left blank.

Annotation

These are labels around the visualisation diagram that provide further information about the design. These should include detail of the planned colours, typography and justifications for any design elements.

Specific features for the media product

A visualisation diagram should reflect what would be seen on the final product so will need to include typical features of that type of product. For example, a magazine front cover would contain a barcode and issue number whilst a computer game cover would contain a PEGI rating.

1. Explain the purpose of a visualisation diagram. [2]
2. A local café is opening in a month's time and is going to be running a marketing campaign for its launch. You have been asked to create the pre-production documents for the launch poster. Identify **three** items you would find on the visualisation diagram for the launch poster. [3]

1. The purpose of a visualisation diagram is to show the intended layout^[1] of the final product.^[1]
2. Images / graphics / photos,^[1] text,^[1] annotations,^[1] title,^[1] layout / positioning,^[1] colour scheme.^[1]



RECCES AND RISK ASSESSMENTS

Location recce

A **recce** is a visit to a location that might be used for photography, filming or recording. The purpose of the visit is:

- To check the safety of the site, that the site is accessible and that permission to use the site can be obtained.
- Check sound issues – for example, is there any background noise such as heavy traffic.
- Check lighting issues – for example, a large building may block the sun from reaching the location, additional lighting will be required.
- Check facilities, such as toilets and parking areas.
- Decide which shots and camera movement will work with the location.

Detailed notes will be made and a series of photographs will be taken to show the potential location from all angles and times of day for reference. This provides information on the suitability of the location and helps to establish if there are any issues with safety and access that need to be incorporated into a risk assessment.



A scene for a television comedy is going to be filmed on location at the front of a house.

- (a) Explain how a recce may be used in planning the lighting of the location. [2]
- (b) Explain the purpose of a risk assessment before filming takes place. [2]

(a) It will be possible to see the direction of the sun / where shadows are cast / obstructions such as trees^[1] so that the crew know what additional lighting will be required.^[1]

(b) A risk assessment identifies potential risks and harm^[1] and suggests steps to reduce them.^[1]

Risk assessment

Anywhere where media people work, including where crew, actors or the public will be affected, must have a **risk assessment**. This is a document that identifies potential risks, their likelihood, the harm associated with the risk and how each risk will be reduced.

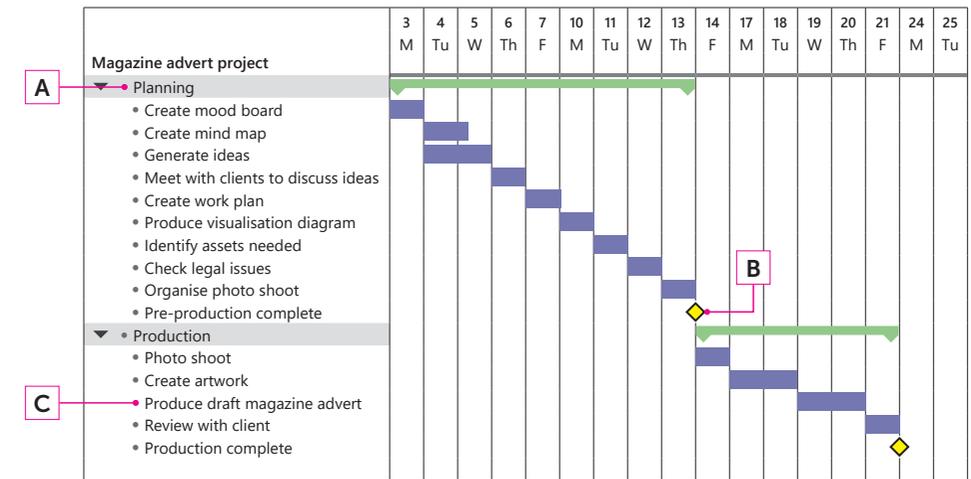
Example Risk Assessment form

Activity <i>What are you doing?</i>	Hazard <i>What might cause danger or injury?</i>	Risk <i>What risks are there from the hazard? Who is at risk?</i>	Controls <i>What measures will be in place to reduce the risk?</i>	Probability (P) 1–5	Severity (S) 1–5	Risk rating (P x S)
Transporting equipment to a park.	Equipment could be dropped, create a trip hazard or physical injury.	Broken bones, bruises, concussion, fatality if equipment falls from a height.	Use flight cases and trolleys. Multiple people used to lift heavy items.	2	3	6

EXAMINATION PRACTICE

A new magazine is being launched called 'Mountain Biking'. The magazine will be aimed at an adventurous and active audience of teenagers and young adults that enjoy cycling off-road and don't have a problem getting muddy.

- (a) A workplan has been created for the creation of the front cover of the magazine. Using the work plan below, identify the parts of a work plan that are represented by labels A, B and C. [3]



- (b) Outline how a graphic designer could use a work plan to help manage a project. [3]
- (c) One activity that needs to be carried out is checking any legal issues with the assets that are needed for the cover. Explain **two** legal issues that may need to be considered. [4]
- (d) When sourcing images for the final magazine advert, four different symbols were given next to various image. Identify the meaning of each symbol by completing the table. The first symbol has been identified for you. [3]

Symbol found	Meaning
©	Copyright
TM	
®	
cc	

TOPICS FOR THE ASSESSMENT

R094 Visual identity and digital graphics

Information about this mandatory unit

Non examined assessment (NEA)

Duration 10–12 hours

50 marks

25% of the qualification

Specification coverage

Knowledge of visual identity and digital graphics, topic areas 1–3.

Topic Area 1: Develop visual identity

Topic Area 2: Plan digital graphics for products

Topic Area 3: Create visual identity and digital graphics

Tasks

Task 1: Design a visual identity, including a logo, appropriate for the audience and intended purpose. Justify how and why the visual identity meets the client's needs. Record details of any assets that will be used in an assets table. Create appropriate planning documents such as a workplan, mind map, mood board and visualisation diagram.

Task 2: Create graphical assets and save them with a suitable format, dimensions and resolution. Create the digital graphic using image editing software. Make effective use of tools, techniques and design concepts demonstrating how the graphic meets the client's needs. Export the graphic in two appropriate formats.

VISUAL IDENTITY DESIGN STYLE

Business type and brand values

A visual identity design style should reflect the type of business or organisation that it represents. It should help to **communicate the values** and core principles of the brand.

For instance, Kids Zone offer holiday clubs to young children. They wanted to create a visual identity that communicated feelings of fun, activity and creativity. They made use of bright colours as these would be attractive and appealing to children. The typeface chosen uses a playful decorative font. By using pencil sketches behind the logo they helped to create a playful and active perception.

By contrast, Royal Swan wanted a visual identity that showed an elegant and refined hotel.

They made use of a gold colour on the swan to suggest luxury. A contrasting dark blue colour was chosen to help give reassurance and trust in the brand. The chosen logo uses simple lines to help give a feeling of a clean, elegant design that is memorable. The choice of a serif typeface for the title helps to communicate a traditional atmosphere, whilst the use of a sans-serif typeface for the strap line 'Boutique Hotel' suggests a modern twist.



Brand positioning

The **brand's position** in the marketplace can also be reflected in the visual identity design style.

The style will change depending on whether a brand positions itself as an **economy**, **mid-range** or **luxury brand**.

Notice the visual identity of a brand of baked beans in a supermarket. A standard font, simple graphics and white background all help to give the feeling of an economy brand.

By contrast, a luxury brand of beans may have a stylish label that has been beautifully designed along with a highly crafted image of the beans.



COMPONENTS OF VISUAL IDENTITY

Branding

The following are the components that you need to consider when creating a visual identity:

- **Logo** – word(s) and/or images to represent the brand
- **Brand name**
- **Slogan** or **Strapline** – a short memorable phrase



Note

When creating your visual identity, you will just be asked to 'Design a visual identity'.

You need to decide which parts of visual identity are required for the product you have been asked to make.

Areas you should consider include:

- Logo
- Name
- Slogan/strap line
- Graphical style
- Typography
- Colour palette
- Layout

You will need to show evidence for this in your planning documents such as mood boards, concept sketches, mind maps and visualisation diagrams.

Your report will also allow you to record any justifications or decisions.

Before developing your visual identity, you may like to create a mind map. See **page 86 & 87** for more details and examples.



You will need to produce a logo to obtain marks for your visual identity in Task 1.

Elements of visual identity

The following elements help to create a visual identity:

Typography

The style of the text used.

Graphics

This includes photos, images, illustrations, **shapes** and **symbols**.

Colour palette

The particular group of colours or colour scheme that is to be used across all products.

Layout and complexity

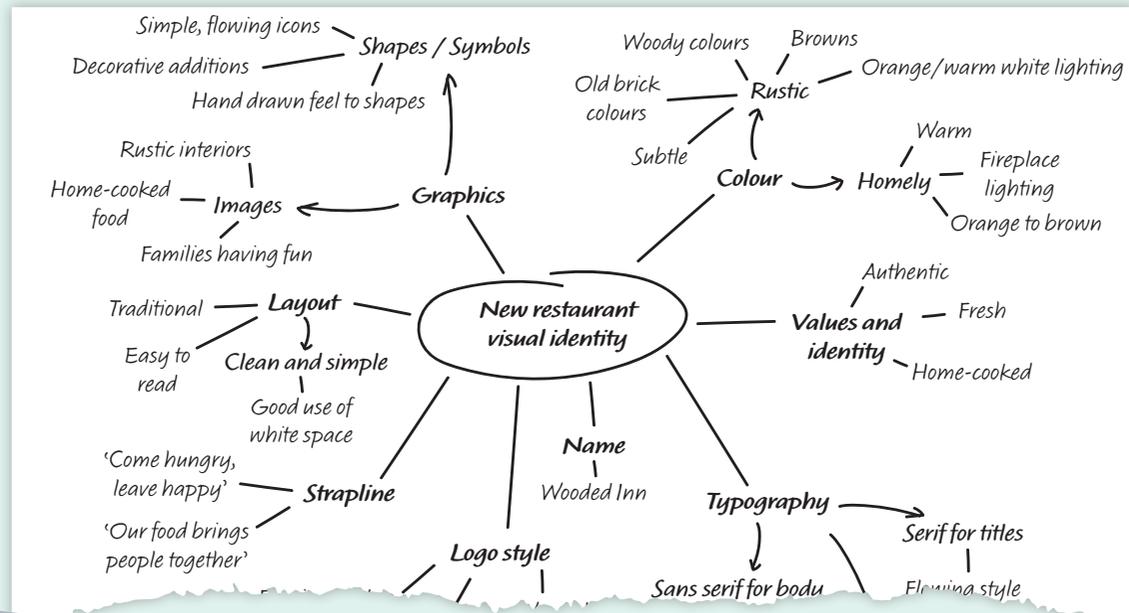
Layouts may be simple or complex. You will need to consider the audience and purpose of the product to decide which is appropriate.

MIND MAP

A mind map is a document that is used to help generate ideas.

Be creative in the ideas you come up with. Remember, your ideas will evolve as you plan, design and create your final product. You certainly aren't fixed to the ideas you give on an early mind map.

A mind map created at the start of developing a visual identity for a new restaurant



It is up to you when you need to use a mind map. The following are times when you may choose to create a mind map:

- At the start of the project when working out what you need to do from the brief.
- To spark ideas for the visual identity, such as colours, logo ideas, and types of emotion you are trying to create.
- To plan all the components that may be required in a visualisation diagram.

Mind maps should be produced quickly. Don't worry about mistakes – the purpose is to spark ideas. You may find that a good hand-drawn mind map is possible to make in just 10 minutes. Photograph it and add it to your report.

Whilst you are allowed to make a digital mind map on a computer, you may find that this restricts your creativity and wastes time.

For more information about mind maps, see **page 36**.

CRITTER ADVENTURES

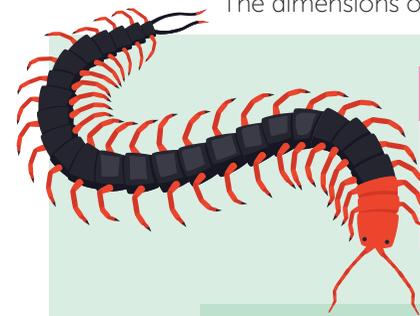
Example client brief



Critter Adventures offers hands on animal experiences at schools and children's birthday parties in the local area. During their animal handling sessions, children aged 5–11 can get up close to creatures such as insects, lizards, snakes and even a tarantula! It is both entertaining and educational, with information about how to care for these animals playing a key part of the sessions.

Critter Adventures are looking to increase their birthday party bookings. They have asked you to design a half page magazine advert that will appear in a local magazine aimed at families. It should include key information about the parties, as well as how to get in touch for booking.

The dimensions of the advert will be 210 mm x 148 mm.



Note

Assume at this point that a visual identity including logo, name and slogan have already been created.



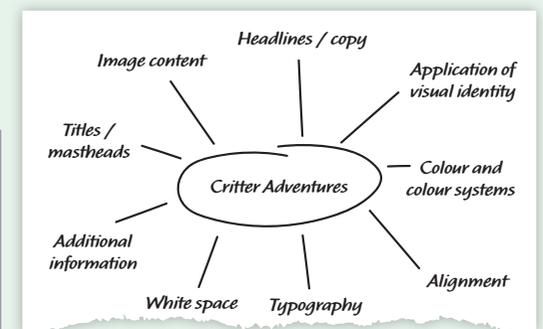
Designing the product

Mind map

First a mind map was created to plan what is required on the visualisation diagram.



This book shows examples of mind maps made for the visual identity and graphical product. It is up to you to decide when a mind map would be an appropriate planning tool to use in your assessment. You may make more than one if this helps you.



TECHNICAL PROPERTIES OF GRAPHICS

Bitmap images

Bitmap images are made up of small blocks called pixels, from the words 'picture elements'. There are a number of technical properties that you need to be aware of before you source or create any assets for your final graphical product.

Colour depth

Colour depth is the number of colours that are available to represent each channel (red, green or blue) for each pixel. For most images, 8-bit colour is a good choice.



Colour depth: 8-bit
Available colours: 16.8 million colours



Colour depth: 4-bit
Available colours: 4096 colours



Colour depth: 2-bit
Available colours: 64 colours

Colour mode

When editing images, you need to choose a **colour mode**, either RGB or CMYK.

For digital products, the RGB (red, green, blue) colour mode should be selected. This corresponds with the red, green and blue light that makes up each pixel.

Cyan, magenta, yellow and black (CMYK) are the colours used in the printing process. Each dot of ink or toner in an image is made from these four colours.



Compression settings and overall quality

Certain formats such as JPG allow you to change the **quality settings**. Lower quality leads to a lower image size, but a poorer image. Typically, you should select a good quality or higher. PNG images aren't compressed, so there is no loss of quality when saving or exporting.

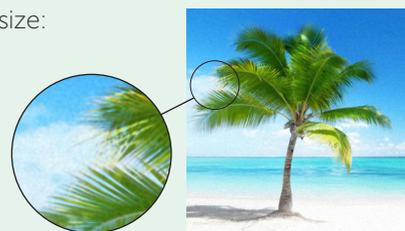
Good compression quality

File format and size:
JPG, 151 kB



Very poor compression quality

File format and size:
JPG, 5.3 kB



Transparency

Areas of bitmap images may be made transparent. This is usually shown as a grey and white checkerboard. Any areas that are transparent will allow a background lower layer to be seen.



Image placed over
green background
or layer



If you need your assets to have **transparency**, PNG should be used as it supports a transparency layer known as an alpha channel.

Vector graphics

Vector graphics are built using shapes, lines, strokes and fills. They have **scalability**, which means that increasing the image size doesn't affect the quality of the image. Most logos and illustrations are usually best created using vector graphics.

The **file size** of vector graphics is usually smaller than the equivalent bitmap image. However, most vector image formats require specialist **software support** to open, edit or view them. Vector graphics may be suitable formats for assets, however, a final digital graphic will need to be in an appropriate **compatible** format for users to view or print.

Software that is suitable for creating vector graphics includes Adobe® Illustrator, Affinity® Designer and Inkscape. If you are making images for a website, most web browsers support SVG. For print products, EPS (Encapsulated PostScript) is generally used. For most digital products, if a vector graphic is used as an asset, it will need to be exported as a PNG before it is printed or shown on a display.

The designers of Hawthorn Dental Care's logo made use of a vector graphic. Whatever size the logo is, it will always appear sharp and of high quality.

They have provided the dental practice with both a PNG and SVG version of the graphic which can be used in stationery, appointment cards, posters and their website.



For more information on bitmap and vector graphics, see page 59.



LAYOUT TOOLS

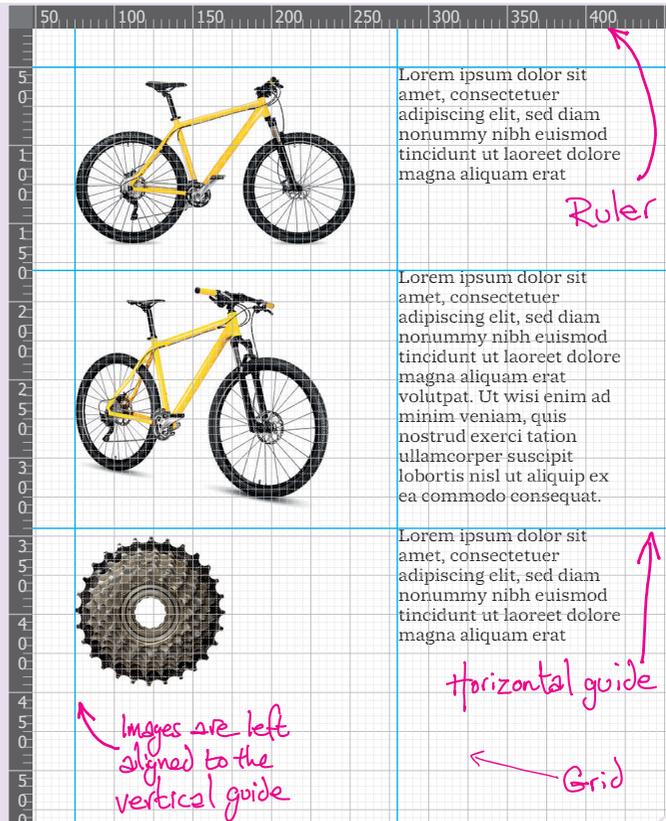
Before placing objects onto the canvas, it is a good idea to make use of **grids**, **guides** and **rulers**.

Rulers, guides and grids

Depending on the software you use, you may need to turn on the viewing of rulers and gridlines. In Photoshop, this is found on the View menu.

Rulers display a ruler above and to the left of the image. They are useful for giving a idea of measurements on the screen. **Grids** help when visually lining up objects and checking the spacing between them. The graphics editing software may also try to snap objects to the grid.

Guides are very useful when trying to align images or text. You should be able to set up guides to an exact position in pixels. It is easier to drag guides where you want them. To do this in Photoshop, first make sure the ruler is being shown. Then click and hold in the ruler bar which enables you to drag the guideline into the image. Use the horizontal and vertical rulers to create horizontal and vertical guides.



In Photoshop, double clicking the ruler will bring up preferences. Here you are able to change the ruler units to be pixels, centimetres or millimetres.

In Photoshop, the shortcut to show and hide the grid is CTRL+ ' (Windows) or CMD + ' (Mac). The ' symbol is the key next to the # symbol.

DRAWING TOOLS

Shapes

Image editing packages include a range of shape **drawing tools** to enable you to add rectangles, ellipses, triangles, polygons, lines, and custom shapes to your graphic.



Rectangle



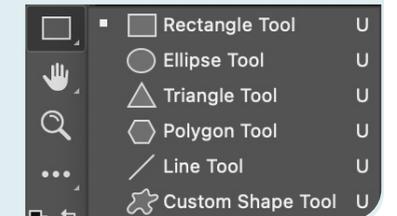
Rectangle with curved edges



Polygon



Triangle



Think carefully about how shapes may be used to enhance your graphic in subtle ways. For instance, a triangle may be rotated to create a bullet point; a line may be used to separate sections of text.

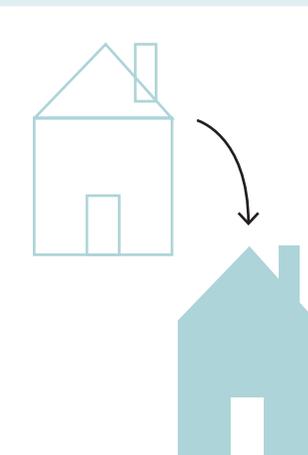
▶ This is the first bullet point

▶ This is the second bullet point



Many icons in the menu may have sub-menus. Depending on your software, you may need to hover or click and hold to see the sub-menu.

Shapes may even be used to make icons. These would be made as new documents and exported as individual assets to put in your final digital graphic.



RETOUCHING

Retouching images allows you to make improvements and finishing touches to images.

Healing brush

The **healing brush** performs a similar function as the spot healing brush, however, you first need to select an area of the image to sample. In Photoshop, hold down CTRL to select the sample area. In this example, an area of smooth skin would be sampled and then brushed over a spot.



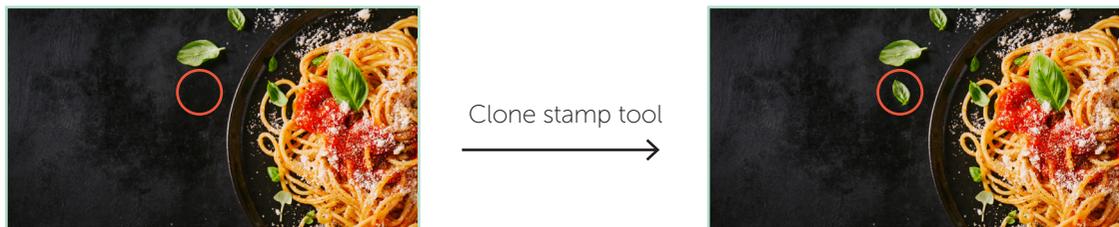
Spot healing brush

The **spot healing brush** allows you to brush over parts of an image that are not required or to remove any imperfections. The software will then determine which pixels to replace the section with.



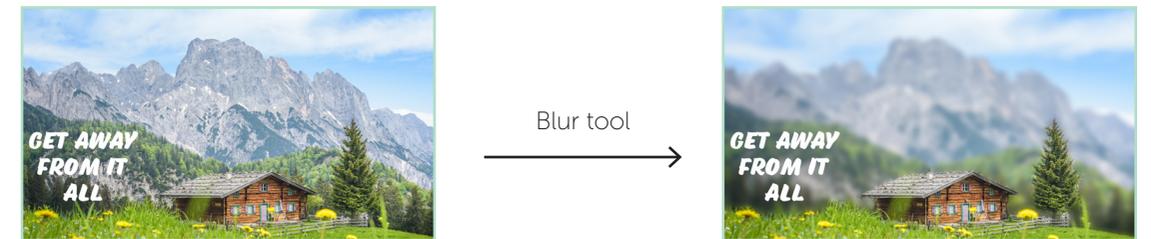
Clone stamp tool

The **clone stamp tool** allows you to take parts of an image and clone them somewhere else. This may be used for small amounts of retouching, or for cloning whole objects as shown here.



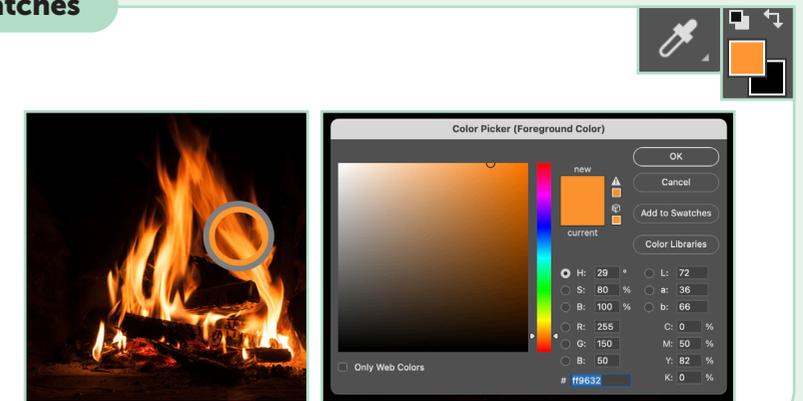
Blur tool

The **blur tool** allows you to brush over an area to make it more blurred. This may be used to make a particular object stand out. It also may make a text area easier to read above the blurred area as shown below.



Colour picker and swatches

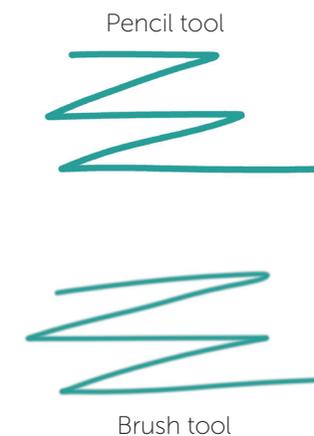
Colour pickers allow you to select colours from all available colours. The **eye dropper tool** is useful for selecting the colour of a specific pixel in an image. This may be added to a **swatch** for use later.



Pencil tool and brush tool

The retouching tools in graphics editing software are often very sophisticated. However, they may not be accurate enough. You may still need to use tools such as the **pencil tool** to alter individual pixels or the **brush tool** to paint and erase.

The pencil tool has a hard edge, whilst the brush tool behaves more like a paint brush would.



TASK 2 COMPLETION CHECKLIST

Creating the visual identity and digital graphic product

In Task 2 you will be asked to create the visual identity and other assets needed for your final product. You will also need to repurpose your final product for another use and export it. Use these pages to make sure you have completed everything you need to do for Task 2.

Remember that the assets you need to make will depend on what you have added to your visualisation diagram. Remember to use suitable file formats and settings for the final products that you save or export.

Stage	Task	Completed
Create folders	Create folders to store your original assets, edited assets and final graphical products.	<input type="checkbox"/>
Create the visual identity and other assets	Create each of the elements that make up the visual identity. Save the elements of the visual identity.	<input type="checkbox"/>
	Create/source the other assets for your digital graphic product. Prepare and save the assets.	<input type="checkbox"/>
	Give explicit evidence showing all assets have the correct file format, correct dimensions and correct resolution.	<input type="checkbox"/>
Create the digital graphic products	Create your digital graphic product with image editing software.	<input type="checkbox"/>
	Repurpose the digital graphic for another use.	<input type="checkbox"/>
	Check that your digital graphic products match the requirements given in the client brief.	<input type="checkbox"/>
Export the digital graphic products	Save/Export the digital graphic products with the: <ul style="list-style-type: none"> • Correct file formats • Correct dimensions • Correct resolution (DPI / PPI) 	<input type="checkbox"/>
Report	Add evidence of how you have used and applied the concepts of graphic design and layout conventions in your work.	<input type="checkbox"/>
	Show how your digital graphics were made including annotated screenshots of the tools that were used.	<input type="checkbox"/>



Evidence you should have in files or your report:

- Evidence of concepts of graphic design.
- Evidence of the tools and techniques you used in image editing software, including screenshots.
- Visual identity assets including the logo in electronic format.
- The final graphic products in electronic format.

EXAMINATION PRACTICE ANSWERS

R093 Exam Section 1

- (a) Radio [1], print publishing [1], interactive media [1], internet [1], digital publishing [1]. Film and television are not appropriate sectors here as FastFit don't want any video. Computer games are unlikely to be appropriate for promoting a local sports centre. [2]
- (b) Radio advertisement [1], social media graphic/post [1], leaflet [1], poster [1], billboard [1], podcast [1] or other suitable product. [1] [3]
- (c) A campaign manager would be responsible for overseeing the whole campaign [1] including how it works in conjunction with the website [1] and making sure everyone in the team meets their deadlines [1]. The campaign manager will set objectives for the director to meet [1]. By contrast, a camera operator is one team member/crew [1] who works under the director [1] and is responsible for framing shots to achieve the emotion and messages that need to be captured in the video. [1] [4]
- (d) Copy writer [1], script writer [1], sound editor [1], audio technician [1], creative director [1], director [1], production manager [1]. Accept other appropriate roles. [2]
- (e) C. Pre-production. [1]
- (f) A video editor will select the most appropriate shots and scenes [1] that capture the mood and vision of the director/campaign manager [1]. They will combine components such as sound that has been recorded by an audio technician [1] and video footage from the camera operator [1]. They will make sure that all clips fit into the 30 second target time[1]. They will trim clips [1] so that only the best content is used / poor footage is rejected. [1] [3]
- (g) Web designer [1], web developer [1], graphic designer [1], photographer [1], copy writer. [1] [3]
- (h) They could add the video to a post [1] which they share on a social media platform [1]. They could write a blog post / article [1] that includes the video [1] highlighting key features of the new gym [1]. Accept other examples of how the video could be shared on the Internet, websites or social media. [4]
- (i) Production manager. [1]

R093 Exam Section 2

- (a) To promote [1] the book and make the reader want to pick it up and read it, [1] to inform [1] the reader about the title, author and content [1]. [2]
- (b) Gender [1], location[1], interests[1], lifestyle[1], ethnicity/religion/culture[1]. Note that income level and occupation are ways to segment audiences, however, they would not be appropriate methods for a audience of young children. [2]
- (c) The colour scheme chosen could be dark and mysterious [1] helping the audience understand that a mystery will develop. [1] Characters could be shown from a scene in the book [1] so that the audience is able to imagine themselves in the scenario. [1] The graphics would make use of either detailed illustration or photographs[1] as these would be more appealing to the age group[1]. Accept other descriptions that are appropriate for the target age group. [2]
- (d) Focus group [1], questionnaire [1], online survey[1], interview [1]. [1]
- (e) Focus groups: A set of ideas could be shown [1] to a group from the target audience. [1]. They then could give feedback in a discussion. [1]. Ideas that are very similar could be shown [1] so that the group is able to feedback on which one they prefer [1]. Questionnaire/survey: People who form the target audience [1] could be shown the book cover and asked a series of questions about it [1] via a form. [1] Interview: People who form the target audience [1] could be shown the book cover and asked about their views [1] then asked follow-up questions. [1] [3]
- (f) By referring to the results from the market research, the graphic designer will understand what appeals to the reader [1] and what design styles are less effective. [1] It will give them ideas that will stand out from other books in the genre [1] and help to tempt readers to choose the book[1]. Accept other reasonable design decisions that could be based on market research. [2]
- (g) A close up of a child's face [1] would show their eyes / mouth / face [1] allowing the viewer to see happiness / pleasure. [1] A mid shot of the child reading the book under a duvet lit by a torch [1] would help to suggest that they can't wait to find out what happens. [1] Accept other shot types with a suitable explanation. [2]

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EXAMINATION TIPS

With your examination practice, use a boundary approximation for the examined unit using the following table. Be aware that boundaries are usually a few percentage points either side of this.

Level	Level 2				Level 1		
Grade	Distinction*	Distinction	Merit	Pass	Distinction	Merit	Pass
Code	2*	D2	M2	P2	D1	M1	P1
Boundary	90%	80%	70%	60%	50%	40%	30%

- In design-based questions, the examiner can only mark what they can see. Make sure you use either black pen or an HB pencil only.
- Use the space wisely in design tasks and ensure that you take up the whole of the available space for your design. You may use a ruler if you need to draw straight lines.
- Read the questions carefully. For instance, if a question refers to the advantages of a physical mood board, you won't get any marks for mentioning video and audio.
- In explain questions, marks are usually given as 1 mark for a point and 1 mark for the explanation. Make sure you expand your answer using connective words such as 'because' or 'so'.
- Make sure your answers apply to the context you are given. For instance, if you are asked for assets that could be included in a book cover, you wouldn't get a mark for saying 'a BBFC certificate' as this would only fit the context of a DVD or film poster.
- Always try to refer back to the brief or scenario that has been given. Use the information you have been given in the question and make sure you reference it in your answer.
- Vague answers won't get marks. For instance, if you were asked to give an item that would be included on a visualisation diagram, 'text' would gain no marks as it is ambiguous. More specific answers would include 'banner text', 'annotation of the text size', 'font style'.
- If a question has a * beside it, it means that the quality of your written communication will be assessed. In your answer to these questions, you will need to write in full sentences to obtain the higher marks.
- When creating planning documents, such as a visualisation diagram, you should include annotations unless the question says otherwise. Annotation is used to show points such as fonts, colours, sizes and justification for your choices of layout and content.
- If you are asked to create a storyboard, to get higher marks you need to include technical details such as scene numbers, camera angles, shot type, camera movement and timings. You should aim to use at least three technical details for each scene number.
- If you are asked to recommend software, your recommendation should be the type of software used in industry. For instance, if you are asked to recommend software for producing a storyboard, desktop publishing, illustration software and graphics software would all get a mark. Word and PowerPoint would not get a mark.
- When recommending software, brand names of well-known software products are also acceptable (e.g. Desktop Publishing – Adobe Indesign; Graphics software – Adobe Photoshop; Illustration software – Adobe Illustrator).

Good luck!

New titles
coming
soon!

Revision, re-imagined

These guides are everything you need to ace your exams and beam with pride. Each topic is laid out in a beautifully illustrated format that is clear, approachable and as concise and simple as possible.

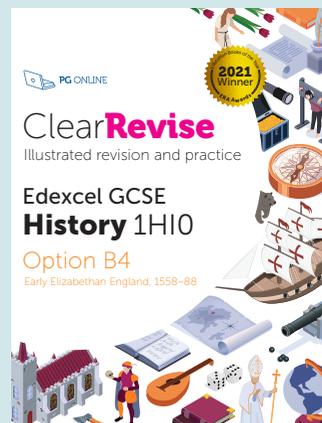
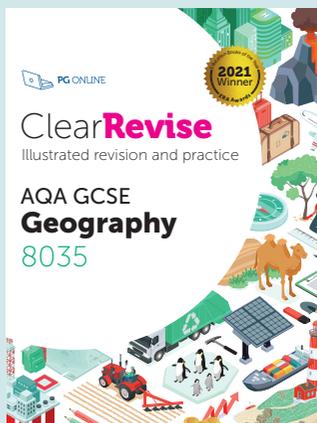
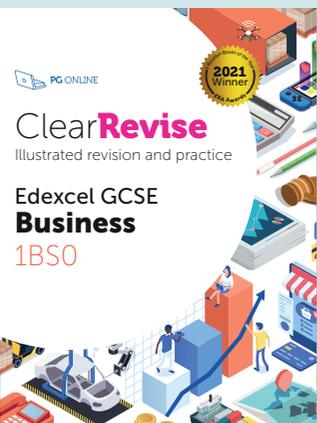
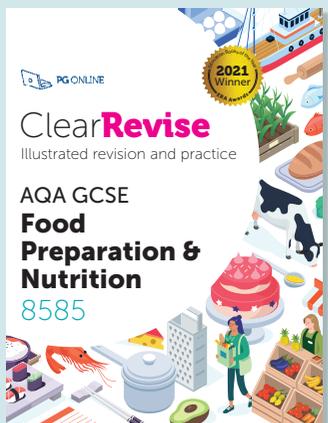
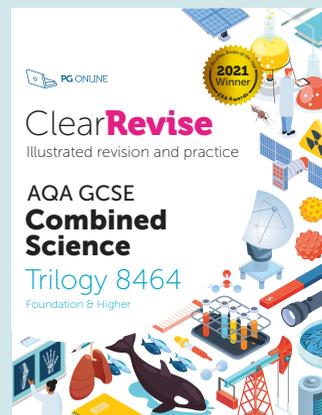
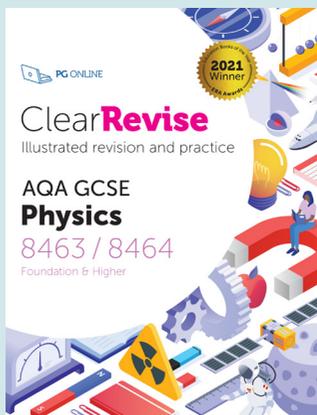
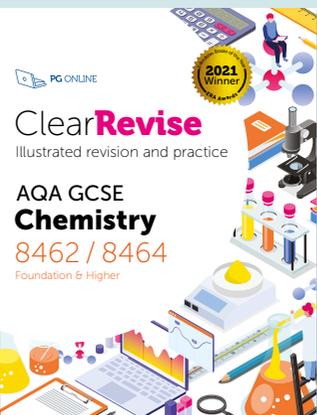
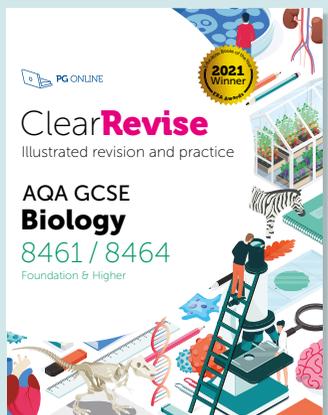
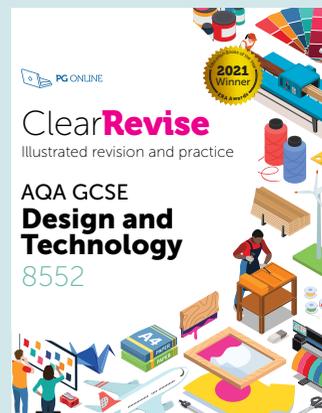
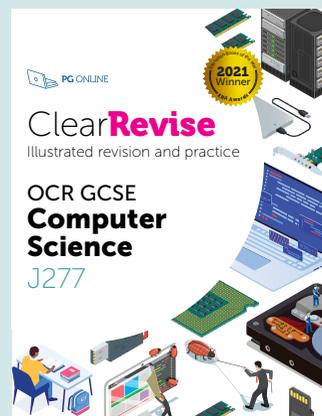
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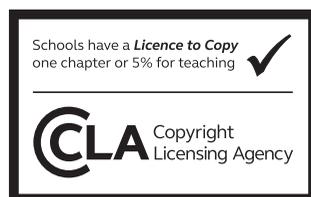
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