**Assignment Brief – BTEC**

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| **Programme** | | Level 3 Extended Diploma in Creative Media Production (Games Development) | | | |
| **Unit number(s) and title covered** | | Unit 4: Creative Media Production Management Project | | | |
| **Assignment number & title** | | Assignment One: Product Concept | | | |
| **Student name** | | *Lewis Hawkins* | | | |
| **Assessor** | | James Shaun | **Internal Verifier** | *David Matravers* | |
| **Date issued** | | *04/03/2019* | **Submission deadline** | *15/03/2019 at* ***4.30pm*** | |
| **Assessment Criteria** | **To achieve the criteria, the evidence must show that the student is able to:** | | | | **Assessor confirm met** |
| P1 | Originate, develop and research an idea for a media product working within appropriate conventions and with some assistance | | | |  |
| M1 | Originate, develop and research an idea for a media product showing some imagination and with only occasional assistance | | | |  |
| D1 | Originate, develop and research an idea for a media product showing creativity and flair and working independently to professional expectations | | | |  |

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| **Assessor feedback - 1st submission** | | | | | | | | | |
| *Task No* | *Targeted Criteria* | *Met* | *Comment* | | | | | | |
| 1 | P1 |  |  | | | | | | |
| 1 | M1 |  |
| 1 | D1 |  |
| **Did the learner meet the original deadline or agreed extension?** | | | | Yes ☐ No ☐ | | | | | |
| **Assessor signature** | | |  | | | | **Date** | |  |
| **Resubmission authorised?** | | | | Yes ☐ No ☐ | | | | | |
| **New agreed deadline date for submission** *\* must be within 10 days of receiving original assignment back* | | | |  | | | | | |
| **Lead Internal Verifier signature** | | |  | | | **Date** | |  | |
| **Assessor feedback - Resubmission** | | | | | | | | | |
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| **Assessor signature** (resubmission only) | | |  | | **Date** | | | |  |

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| **Scenario** | | | | |
| After months of developing projects, interning, and working for an array of small time developers including “Onslaught Games”, “PCPlayer” and “Insane EnterThainment” you have decided to branch out and start your own developer house.  You will have to navigate the difficulties in having creative freedom, working as a team and deciding on the scope of a new creative digital product of your own design. You must conceptualise, pitch for investment and then develop this new product right here in the sunny south west.  Your first steps should be documenting who you will be working with and the conceptualisation of a new original media product. It must be a media product, but it can be from any media section including film, television, audio, games development, animation and website development. | | | | |
| **Tasks and criteria covered** | | | | |
| **Task 1**  You must conceptualise and plan an original creative media product. This must be an original product that could be potentially marketed and is either a computer game, film short, TV pilot (short), website, music, or magazine.  Your plans for this product must take the form of a proposal document or portfolio which fully outlines a clear idea for a project with a clearly defined target audience.  You should document any team meetings that take place, and the outcomes/agreements set from those meetings. You must research effectively the audience and the concept to ensure it is fit for purpose, and that you can successfully navigate any possible potential legal or ethical issues. This planning process must also include visual mock ups and concepts including, moodboards, mind maps, storyboards, concept art and any other issues such as constraints.  You must take care to ensure every member of the group contributes to the overall final plans, and may wish to include the following in the final submission:   * Project Concept and Audience * Mindmaps/Moodboards/concepts * Justification of idea * Legal/Ethical and Moral issues * Constraints * Research evidence (Audience and Market) * Review of research and how it fits your audience.   [Task Covers P1, M1, D1] | | | | |
| **Evidence you must produce for this task** | | | | |
| Report  Supporting Images | | | | |
| **Sources of information** | | | | |
| **Sources of information**  **Textbooks**  Baylis P, Freedman A, Procter N et al – BTEC Level 3 National Creative Media Production, Student Book  (Pearson, 2010) ISBN 978-1846906725  Baylis P, Freedman A, Procter N et al – BTEC Level 3 National Creative Media Production, Teaching Resource  Pack (Pearson, 2010) ISBN 978-1846907371  Chandler H – The Game Production Handbook (Charles River Media, 2006) ISBN 978-1934015407  DiZazzo R – Corporate Media Production, 2nd Edition (Focal Press, 2003) ISBN 978-0240805146  England E and Finney A – Managing Multimedia: Project Management for Web and Convergent Media, Book 1:  People and Processes, 3rd Edition (Addison Wesley, 2001) ISBN 978-0201728989  England E and Finney A – Managing Multimedia: Project Management for Web and Convergent Media, Book 2:  Technical Issues, 3rd Edition (Addison Wesley, 2001) ISBN 978-0321436931  Fraser P and Oram B – Teaching Digital Video Production (BFI Education, 2005) ISBN 978-0851709772  Hardy P – Filming on a Microbudget (Pocket Essentials, 2004) ISBN 978-1842433010  Kindem G and Musburger R – Introduction to Media Production: From Analog to Digital, 2nd Edition (Focal  Press, 2001) ISBN 978-0240804088  Laycock R – Audio Techniques for Television Production (Focal Press, 2006) ISBN 978-0240516462  Maciuba-Koppel D – The Web Writer’s Guide (Focal Press, 2002) ISBN 978-0240804811  Nisbett A – The Sound Studio: Audio Techniques for Radio, Television, Film and Recording, 7th Edition (Focal  Press, 2003) ISBN 978-0240519111  Oriebar J – Digital Television Production: A Handbook (Hodder Arnold, 2001) ISBN 978-0340763230  Roberts-Breslin J – Making Media: Foundations of Sound and Image Production (Focal Press, 2003)  ISBN 978-0240805023  Rudin R and Ibbotson T – An Introduction to Journalism: Essential Techniques and Background Knowledge (Focal  Press, 2003) ISBN 978-0240516349  **Websites**  https://trello.com/en **-** A Project Management and Workflow assistant  www.gamasutra.com – A sister publication to the print magazine Game Developer  www.skillset.org/interactive/careers/article\_4754\_1.asp – Skillset’s pages on the role of a project manager | | | | |
| **Student checklist** | | | | **Complete?** |
| Proofread work | | | |  |
| Reference / Bibliography (if applicable) | | | |  |
| All pages attached and numbered – including introduction/conclusion/front sheet | | | |  |
| **Authenticity of Evidence Student declaration** | | | | |
| I certify that the evidence submitted for this assignment is my own.  I have clearly referenced any sources used in the work.  I understand that false declaration of authenticity (i.e. plagiarised work) is a form of academic misconduct and the relevant College procedures will be instigated if I am found to be in contravention of these. | | | | |
| **Student signature** |  | **Date of submission** | 15/03/19 | |
| **Re-authentication of Evidence Student declaration (for resubmission only)** | | | | |
| **Student signature** |  | **Date of resubmission** |  | |

NB. Students – the assignment starts on the first page **after** these front sheets, i.e. Page 1.

* For your convenience, page numbers have been inserted into the footer. **Please keep them**.
* You may choose to add a contents table (ToC) in this section.
* Please **do** **not use text boxes** for the main body of your written answers.
* Please make sure that images/screenshots are correctly formatted, laid out and labelled. A table of Figures (ToF) may also be added if you wish.
* Make sure you use Page (or Section) Breaks whenever a new page is required. (Rather than adding large numbers of Return/Paragraph characters.) Ensure that new Section breaks continue with correct orientation and correct page numbers.
* Ensure that you have referenced your work throughout, using references in text and that you also have a reference list and full bibliography at the end of the work according to the current **Harvard Referencing** conventions. **Failure to do so will make your work more difficult to authenticate.**

**Task One:**

**Project Concept:**

This game is an RPG – FPS which aims to engage the player into a mindset of exploration and immersion. The games story will be told through a standard campaign which will give context to the events of the game, while also progressing deeper into the lore.

Throughout the campaign the player will be interacting with three major individuals, Marcus Cortsmith, Sargent Kavac, and themselves, each with their own ideas on how to deal with the current situation.

**Marcus Cortsmith:**

Marcus Cortsmith is obsessed with a mysterious Crystal he found on Pluto. These crystals were recently found underground and seem to hold vast amounts of an unknown energy. They were used to power the seven exo-suits split between the player and other special forces soldiers, however Marcus’ is a bit different, this one is way more powerful.

Marcus found it in a pit full of others which were all just as weak as the one the player uses, which lead him to research it. After discovering ancient underground buildings on Earth, Mars, Venus, and Pluto he concludes that Humans were once a powerful species but were wiped out by an unknown war with another race. This is backed up by a discovery that suggests the crystals are biological in nature and are around 400,000 years old, the same as the buildings.

At first, he thinks the crystals were created by some kind of weapon, but as the story progresses the crust of Venus is opened in search of an unknown energy source. This turns out to be due to a hibernating robotic army. These robots are also carbon dated to around 400,000 years old and despite being hostile to the player, evidence of them being created by humans to fight an unknown alien race is found within the bunkers they’re hiding in.

**The Player:**

The player is a British special forces soldier, who has been chosen along with 6 others to test a prototype exo-suit. Although the player does his job, there’s always an itch to understand what’s going on. He meets Marcus through a mysterious message after passing the first mission, although strange the players urge to understand leads him to trust Marcus.

Together they find more and more evidence to suggest that humans were once a powerful species but were wiped out by another race. The discovery of the Chosen (another alien race on mars) confirms some of their most dreaded theories.

At first Marcus believed the invasion was part of a joint attack by the Akktanes and Chosen in an effort to steal some crystals, however that becomes less and less likely as the conflict between the two becomes more apparent.

The Chosen are spotted trying to communicate with an unknown entity, which are cause for worry between Marcus and Kavac. Despite their difference in opinion, Kavac and Marcus work together to decipher the message, what is discovered forever changed Kavacs approach to this war.

The chosen were communicating with a ship somewhere outside of this galaxy using a wormhole just past Pluto. They called whoever owned this ship a Creator, but this wasn’t a simple conversation, it was a negotiation. They were asking if they could leave the system, saying they’ve done their part.

This confirmed Marcus’ final theory in which he hypothesised something, perhaps whatever destroyed humanity 400,000 years ago, was herding them towards this system to start a war, which they would finish.

Now the player no longer needs to play both sides and can work towards a solution to a problem that could be the final extinction event.

**Sargent Kavac:**

Sargent Kavac is close to the player despite being in charge of his unit. He thinks the best way to fight this war is to gain territory and reach out to any other community of survivors that are discovered. In short, he wants to play it safe. His plan is going well until the danger seems to be larger that first anticipated, which is only amplified to pure fear once the Chosen’s message is decrypted.

Despite never having an interest in the conspiracy theories Marcus presents, he does understand that a few extra outposts, walls, and soldiers isn’t going to solve this issue, and that terrifies him.