Higher Nationals

The Animation Industry

UNIT DIRECTORY

For use with the Higher National Certificate and Higher National Diploma in The Animation Industry

First teaching from September 2023
First Certification from September 2024

Higher National Certificate Lvl 4

Higher National Diploma Lvl 5

Undergraduate Level Qualifications

Pearson
BTEC

Modules in the BTEC Higher Nationals in the Animation Industry

Module A: Process & Practice

Level: 4

Guided learning hours: 480

Introduction

The animation industry is undergoing significant change. Internationally, there are increasing opportunities to engage in major productions with a wider use of animation skills across products beyond cartoons and animated feature films. From online adverts to interfaces, games to how-to-videos, animation plays a significant role in our experience of visual culture.

Working in the animation industry requires a range of knowledge and skills that span planning, production, marketing and business. Understanding the social trends that drive interest in different forms of animation is essential in providing a business rationale for development and is the starting point for producing the concept, art and documentation that will convince others to support an animation idea.

Through this module, students will develop the underlying knowledge and skills that will enable them to begin their journey in the animation industry. Combining research, development and production, students will explore the knowledge, understanding and technical skills required to progress within the animation sector.

The learning and teaching for this module integrate Essential Content across two Assessment Units.

Learning Outcomes for Assessment Units

A1: Concept & Development (340 GLH – 85 credits)

Unit code: A/650/4797

A1.1 Explore the history, theories and developments related to the area of practice.
A1.2 Explore and develop ideas, based on an iterative approach to problem solving in creative practice.
A1.3 Explore technical knowledge and skills necessary to support creative practice.
A1.4 Explore professional knowledge, behaviours and practices within the sector.
A1.5 Explore techniques, media and formats to communicate ideas and concepts for diverse audiences.

A2: Creative Project (140 GLH – 35 credits)

Unit code: D/650/4798

A2.1 Apply relevant contextual knowledge to inform a creative project.
A2.2 Analyse a given brief to develop creative solutions, applying an iterative

development process.

A2.3 Apply technical knowledge and skill in the production of a project outcome.

A2.4 Demonstrate professional knowledge, behaviours and practices in response to a given brief.

A2.5 Present the development process and outcomes of a creative project for a specified audience.

Essential Content

Students must engage with the following content before they are assessed. The content is designed to allow students to develop the knowledge and skills associated with practical vocational contexts related to the subject area.

Content may be delivered through a variety of different teaching and learning approaches that combine to provide a holistic learning journey.

Some aspects of the content are provided as generalised topics that allow teaching teams to develop detailed delivery to meet localised needs. In other cases, there are indications of the types of information that may be delivered in detail; these are indicated by (e.g., …).

The content defined here is not intended to be exhaustive or exclusive and should be taught within the context of the focus that the centre has identified for their students within the subject area.

Contextual Knowledge

The knowledge and understanding of the underlying concepts and practices associated with the subject, based on historic and contemporary precedent.

Contextual influences

- Social:
  - demographic change
  - media and culture
  - traditions.
- Technological:
  - new technologies
  - obsolete technologies.
- Economic:
  - global/national/regional economies
  - impact of broader economies and globalisation.
- Political:
  - conflict
  - government and laws.
- Geographic:
  - place
  - environment.

Historical developments

- Creative subject areas.
- Creative subject relationships.
- Historical and contemporary precedents.
- Milestones, movements, styles and trends:
  - global and cross-cultural influences
  - pre-camera (e.g., Shahr-E Sukteh, magic lantern, Lumière brothers, zoopraxiscope)
  - early innovators (e.g., *Fantasmagorie*, Windsor McCay, Katsudō Shashin, Fleischer Brothers, *The Adventures of Prince Achmed*)
  - studios (e.g., Bosko, Merrie Melodies, Looney Tunes, Disney's Silly Symphonies plus feature projects Myslenka Hledajici Svetlo, *Momotaro: Sacred Sailors*)
  - optical years – matte painting
  - television (e.g., Crusader Rabbit, Hanna-Barbera, theatrical animation (50s, 60s), Fritz the Cat, anime, Saturday morning cartoons (e.g. Smurfs, He-Man, The Simpsons)
  - advent of digital and go-motion
  - 3D (e.g., *Toy Story*, *Jurassic Park, Avatar, Lord of the Rings*)
  - internet (e.g., 2D experimental, short films, advertising, music videos).

Disciplines

- 2D animation.
- 3D animation.
- Cartoon versus realism.
- Freeform animation.
- Animation cycles.
- Scripted animation.
- In-game animation.
- Cut scene animations.
- Motion graphics.
- Kinetic typography.
- Visual effects.

Platforms and uses

- Cinema.
- Television.
- Online.
- Game.
- Installation.
- Virtual and augmented reality.
- Operating systems and interfaces.
- Device displays.

Cultural theories and principles for interpreting the subject

- Persistence of vision.
- Analysis (e.g., premise, context, characterisation, structure).
- Key theories (e.g., narrative structure, genre, audience theory).
- Audiences, stakeholders and users.
- Formal elements (e.g., narrative, movement, sound, mise en scène, montage, continuity, abstract, figurative).
- Purpose (e.g., commercial, educational, subversive, entertainment, political).
- Making connections (e.g., references, patterns, relationships, similarities, differences).

- Principles:
    - squash and stretch
    - anticipation
    - staging
    - straight ahead action/pose-to-post
    - slow in/slow out
    - secondary action
    - timing
    - exaggeration
    - solid drawing
    - appeal.

Ideas Generation and Development

The development of propositions based on research and analysis. The ability to evaluate solutions based on research and analysis.

Analysing the brief

- Aims and objectives.
- Competitors and the market.
- Demographics and audience needs.
- Client types and expectations.
- Constraints.
- Timeline.
- Budget.
- Deliverables.
- Context.
- Feasibility.
- Regulations.
- Proposal.

Research

- Research ethics.
- Research and analysis methodologies:
  - primary research
  - secondary research
  - market research
  - thematic research (e.g., visual and contextual references)
  - audience segmentation
  - data collection methods (e.g., focus groups, observation, interview).
- Validity and reliability.
- Research bias.
- Quantitative and qualitative data.
- Reputable sources.

Ideas generation

- Informing ideas with research.
- Techniques, e.g.:
  - reverse thinking
  - SCAMPER
  - brainstorming and mind mapping
  - simulation and role playing

- forced relationships
- 'Thinking Hats' (de Bono)
- lateral thinking.

Narrative and concept ideation

- Unique selling point.
- Proof of concept.
- Narrative (e.g., plot, arc, surprise, twist, emotion, core message).
- Logline (e.g., single line of short form concepts).
- Treatment (e.g., title, logline, story summary, and character descriptions).
- Script/screenplay (e.g., format, location, action, dialogue).

Storyboards

- Locations.
- Character actions.
- Camera angles and movements.
- Sound direction.
- Transitions.
- Edits.
- Layout conventions.

Solving problems through testing and reflection

- Concept.
- Techniques.
- Processes.
- Iterative design development (e.g., research, analyse, plan, ideate, explore, test, present, review, repeat).
- Stakeholder input:
  - user/audience
  - client
  - peer.
- Review:
  - evaluation
  - critique
  - making changes in response to feedback
  - the role of reflection for creative practitioners
  - reflective practice and lifelong learning.

Technical Knowledge and Skill

The use of existing skills, and development of new skills, that enable the production of creative outcomes. The ability to determine the appropriate skills to complete creative work.

Drawing and artwork

- Real and digital.

- Vector and raster.

- Realistic and stylised.

- Experimental media.

- 2D and 3D.

- Hand-eye coordination.

- Anatomy (e.g., proportion, ergonomics, anthropometrics, poses, settings, body language).

- Spatial (e.g., weight, mass, movement, perspective).

- Techniques (e.g., sketching, outline, contour, silhouette, shape, gesture).

Models

- Real and digital.

- People, objects, spaces.

- Experimental media.

Software

- 2D and 3D software.

- Game engines.

Camera

- Real and virtual.

- Aperture, focal length, shutter speed, ISO.

- Management (e.g., framing, stabilisation, rigging, movement).

Light

- Real and digital.

- Colour temperature.

- One-point, two-point, three-point, high key, low key, skydome, area, directional, global, area, fill, backlight, ambient, key, diffusion, specular.

Sound

- Capture and creation.

- Effects, dialogue, music, ambient sound.

- Levels and layers, (e.g., mix down, multilayer sound).

- Synch.
- Db, compression, channels, KhZ, Db, clipping.

Animating

- Tweening, key frame and motion graphs.
- Body mechanics.
- Layers.
- Type and graphics.
- Filters and effects.

3D production

- Modelling:
  - NURBS-based and polygon-based
  - solid modelling
  - surface modelling
  - Boolean operations
  - detail
  - polygon count
  - affordance
  - edge-loops
  - topology/retopology
  - sculpting.
- Technical:
  - viewports
  - navigation
  - reference
  - scale
  - software
  - materials.
- Materials and shaders:
  - limitations
  - poly limit
  - UV maps
  - texture mapping
  - displacement mapping
  - bump mapping
  - normal maps
  - shader types
  - PBR materials (physical based rendering)
  - baking
  - tile textures
  - procedural textures.

Rigging

- Forward kinematics (FK) and inverse kinematics (IK).
- Rig type and limitations.

Editing

- Visuals.
- Sound.
- Compositing.
- Synthesis of software.
- Titles and credits.

Rendering

- Pre-visualisation.
- Pre-rendered.
- Real-time rendering.
- Type (e.g., wireframe, hidden line, shaded, photorealistic).

Work management

- Video (e.g., format, safe area, resolution, frame rate, aspect ratio, colour mode).
- File types (e.g., compression, import and export).
- Asset management.
- Standards and protocols.
- Back-up facilities.
- File name conventions.

Quality assurance

- Documentation.
- Technical.
- Aesthetic.
- Version control.
- Testing and inspection.

Professional Practice

Awareness of contemporary professional practice in the subject and the behaviours appropriate for employment in the sector.

Roles

- Creative roles (e.g., concept artist, layout artist, creative director, artist, designer, script writer).
- Production roles (e.g., director, creative director, roto artist, artist, animator, match move artist, matte painter, editor, programmer, engineer).
- Management roles (e.g., coordinator, producer, project manager, distributor).
- Technical roles (e.g., VFX supervisor, compositor, programmer, engineer, developer).
- Support roles (e.g., paint prep, runner, tester, community manager, researcher, health and safety).

Relationships

- Management/hierarchies.
- Workflow relationships.
- Creative relationships.
- Support relationships.
- Collaboration (e.g., online, in person).

Ethics

- Regulators (e.g., professional bodies, media regulators, censorship).
- Protecting vulnerable audiences/stakeholders.
- Professional ethics (e.g., codes of conduct).
- Ownership (e.g., copyright, intellectual property).
- Accessibility and protected characteristics.
- Equality, diversity and representation.
- Privacy and security.
- Sustainability:
  - energy consumption and carbon footprint
  - sustainable sources
  - product lifecycle and disposal/recyclability.

Project management

- Process (e.g., pre-production, production, post-production).
- Time management (e.g., schedule, milestones, deadlines).
- Asset management.
- Resource management (e.g., financial, equipment, human).
- Contingency.

Health, safety and wellbeing

- Workspace (e.g., screen, equipment, studio, workshop, location).
- Posture and repetitive strain injury (RSI).
- Desk and chair set up for safe working.
- Lighting for screen-based working.
- Mental health (e.g., support, guidance, awareness).
- Safe working environments (e.g., discrimination, time management, bullying and harassment).
- Resilience in the creative industries (e.g., critics, self-reflection, rejection).

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Communication

The ability to share ideas and processes accurately and reliably to diverse audiences and recognising the appropriate forms of output to address different audiences.

Audiences
- Target market (e.g., users).
- Client.
- Professionals (e.g., team, collaborators).
- Peers.
- Stakeholders (e.g., financiers, publishers).

Communication purpose
- Collaboration and teamwork.
- Pitches.
- Research.
- Feedback.
- Testing.
- Outcomes.
- Ideas and progress:
    - prototypes
    - models
    - mock-ups
    - visualisations.

Presentation
- Presentation formats (e.g., written, visual, audio-visual, interactive).
- Industry-standard presentation software.
- Industry conventions.
- Hierarchy of text-based and visual information.
- Presentation timing, structure and delivery.
- Selection and editing of content.
- Presentation skills.

Characteristics of outcomes
- Visual language.
- Audio language.
- Culmination of elements.
- Application of formal elements and principles.
- Impact.
- Mood, style and atmosphere.

- Message and impact.
- Timing (e.g., pace, suspense, narrative, experience).
- Applying/subverting codes and conventions.
- References and relationship to wider culture.
- In relation to brief:
  - clarity of concept and purpose
  - consistency and accuracy
  - management of constraints
  - suitability for market
  - audience interpretation and relevance.

Module B: Professional Creative Practice

Level: 5
Guided learning hours: 480

Introduction

The animation industry offers a wide variety of careers – ranging from creative to technical, producing to management, quality assurance to marketing. Crucially, across these different career trajectories there are many crossovers; requiring knowledge of different roles in order to undertake a specific role.

Through this module, students will build on their creative, technical and contextual knowledge and skills to begin applying them to more complex and professionally oriented outcomes. In the curriculum and Assessment Units in this module, students will explore both the creative and technical aspects of their own practice and their future career intentions; developing projects and professional skills and materials that will enable them to progress to employment or continued study.

The learning and teaching for this module integrate Essential Content across two Assessment Units.

Learning Outcomes for Assessment Units

B1: Personal Professional Development (170 GLH – 45 credits)

Unit code: F/650/4799

B1.1 Develop and apply contextual knowledge to inform personal progression.
B1.2 Develop and apply professional approaches to creative problem solving to support personal progression.
B1.3 Develop and apply technical knowledge and skill to support personal progression.
B1.4 Develop and apply professional knowledge, behaviours and practices to support personal progression.
B1.5 Develop and apply professional communication skills to support personal progression.

B2: Professional Project (310 GLH – 75 credits)

Unit code: R/650/4801

B2.1 Apply contextual knowledge to inform a response to a professional brief.
B2.2 Apply creative problem-solving skills to the development of ideas, proposals and final project outcomes.
B2.3 Use technical knowledge and skills to produce professional outcomes.
B2.4 Demonstrate professional knowledge, behaviours and project management skills.
B2.5 Present project development and outcomes, demonstrating professional communication skills.

Essential Content

Students must engage with the following content before they are assessed. The content is designed to allow students to develop the knowledge and skills associated with practical vocational contexts related to the subject area.

Content may be delivered through a variety of different teaching and learning approaches that combine to provide a holistic learning journey.

Some aspects of the content are provided as generalised topics that allow teaching teams to develop detailed delivery to meet localised needs. In other cases, there are indications of the types of information that may be delivered in detail; these are indicated by (e.g., …).

The content defined here is not intended to be exhaustive or exclusive and should be taught within the context of the focus that the centre has identified for their students within the subject area.

Contextual Knowledge

The knowledge and understanding of the underlying concepts and practices associated with the subject, based on historic and contemporary precedent.

The creative approaches of others in context

- Methods and processes of creation.
- Intentions of work at a point in time.
- The role of the practitioner.
- External influences on work.
- Influences of work on society.
- Contextual links and relationships.
- Reactions of different audiences and groups.
- What the work communicates about society at a point in history.

Cultural and critical concepts

- Narrative theory (e.g., Todorov structure theory, Propp's character types, linear/non-linear).
- Philosophy (e.g., structuralism, post-structuralism).
- Political theories (e.g., colonialism/postcolonialism, Marxism/communism, situationism, neoliberalism).
- Psychology (e.g., psychoanalysis, humanistic, behavioural).
- Gender and identity (e.g., race, colonialism/postcolonialism, feminism, Queer theory, LGBTQ+, fluid identities).
- Media theories (e.g., direct effect model, media and culture (McLuhan), uses and gratification theory, spiral of silence, cultivation analysis).
- Technology/communication theories (e.g., social presence, media richness, social identity model of deindividuation side effects (SIDE)).
- Gamification of business/education.

Animation economies

- Industry context (e.g., independent studio, large studio, niche studio).
- Lifecycle (e.g., financing, production, distribution, exhibition/broadcast).
- Models of financing.
- Models of distribution.
- Drivers for production and commercial needs.
- Sustainability.

- Key challenges:
  - sustainability (e.g., carbon footprint, Albert certification)
  - lack of diversity in workforce
  - outsourcing work to lower-wage employees
  - overbidding for work
  - working practices (low pay, long hours, overtime expectation)
  - high price of technology.
- Technological developments:
  - virtual reality
  - augmented reality
  - artificial intelligence (AI)
  - game engines (Unreal Engine, Unity)
  - pre-fabricated assets
  - free software
  - software plug-ins.

Critical contextualising of own work
- Reception by different audiences.
- How work sits within own practice.
- How work relates to current and historic practice.
- Unique selling point (USP).
- Potential impacts of work on wider contexts.

Ideas Generation and Development

The development of propositions based on research and analysis. The ability to evaluate solutions based on research and analysis.

Developing a brief/proposal

- Client and stakeholder requirements/needs:
  o market position
  o return on investment (ROI)
  o tie-ins (e.g., merchandising, add-ons, other media).
- Consultation.
- Obligations and deliverables.
- Service level agreements.
- Key performance indicators.
- Defining roles and responsibilities.
- Legal and ethical constraints.
- Feasibility.
- Strategy:
  o platform/channel
  o multi-channel
  o longevity (e.g., lifespan, releases, updates)
  o how audiences are engaged.

Ideas development

- Research:
  o research objectives
  o primary research (e.g., player experiences, field, documentary, observation, action, comparative)
  o secondary (e.g., literature review, case study, market data)
  o data collection (e.g., survey, focus groups, oral history, interview).
- Problem solving, e.g.:
  o GROW – goal, reality, obstacles, options, way forward
  o lateral thinking – idea generation, provocation, movement, challenge, concept formation, disproving, fractionation
  o 5 'W's and how – who, what, when, where, why, how
  o problem-based thinking and solution-based thinking
  o means-ends analysis
  o analogical reasoning.

- Approaches to the design process, e.g.:
  - design thinking – discovery, interpretation, ideation, experimentation, evolution
  - four-stage design – exploration, generation, evaluation, communication
  - design sprint – understand, diverge, converge, prototype, test
  - Double Diamond
  - design methods phases – definition, creative, analysis and selection, presentation.

Animation concept development

- Concept generation (mind maps, mood boards).
- Concept design (concept art/storyboards/previs).
- Proof of concept.
- Narrative.
- Treatment.
- Script.
- Character development.
- Environment development.
- Concept art.
- Storyboards.

Critical reflection

- Ongoing reflection.
- Reflective models (e.g., Gibbs, Kolb, Schön, Brookfield).
- In relation to personal intentions:
  - refinement of ideas
  - personal development goals (e.g., knowledge, practice)
  - creative intentions
  - how new learning shapes response to the brief.
- In relation to the brief:
  - development and progress
  - fulfilment of purpose and function
  - technical execution (e.g., techniques and processes)
  - comparisons with market
  - diversity, equity and inclusion
  - sustainability.
- Goal setting.

Technical Knowledge and Skill

The use of existing skills, and development of new skills, that enable the production of creative outcomes. The ability to determine the appropriate skills to complete creative work.

Equipment and tools

- Hardware:
  - computers and monitors
  - storage and backup (e.g., local backup, cloud backup)
  - graphics tablets
  - camera.
- Software:
  - 3D
  - 2D
  - editing
  - sound
  - digital art.
- Asset management:
  - sourcing
  - storage (e.g., RAID, local, cloud storage)
  - sharing
  - backup
  - file management and naming conventions
  - asset data
    - presets
    - real time tracking
    - colour space.

Artwork

- 3D modelling:
  - polygon
  - surface
  - solid
  - traditional sculpting
  - digital sculpting
  - materials and shaders
  - textures
  - lighting
  - atmosphere effects
  - rendering.

- Environment and object design:
  - thumbnails, sketching
  - layout, blocking
  - hard-surface modelling (e.g., buildings, objects)
  - organic modelling
  - spatial (e.g., weight, mass).
- Character design e.g.:
  - character concept art
  - character plates
  - features
  - anatomy, body structure, proportions, skeletal structure and muscle groups
  - physical constraints
  - skin
  - elasticity.

Animation
- Character animation:
  - motion archetyping (standing, walking, running, eye movement, body language)
  - timing
  - posing/acting
  - rigging
  - motion capture vs key-framing.
- Other animation:
  - objects
  - environments.
- Camera:
  - positioning
  - movement (e.g., zooming, rotating, panning)
  - focal point.

Output
  - Export formats.
  - Resolutions.

Quality assurance
  - Frameworks for quality assurance (e.g., ongoing, periodic, milestones, production stages).
  - Interim outputs (e.g., render, rough-cut, dailies, visualisation).
  - Testing:
    - error checking (e.g., resolution, safe area)
    - audience/client testing/feedback (e.g., observation, focus group, interview, survey)
    - broadcast/distribution readiness (e.g., resolution, frame rate).

Professional Practice

Awareness of contemporary professional practice in the subject and the behaviours appropriate for employment in the sector.

Working with stakeholders and collaborators

- Stakeholder types (e.g., client, funding, users, collaborators).
- Relationships within the project (e.g., contractual, financial, user).
- Capabilities of stakeholders.
- Stakeholder analysis (e.g., establishing stakeholder commitment, negotiating aims and objectives, communication with stakeholders).
- Teams:
    - collaborative practice (e.g., roles and responsibilities)
    - collaborative workflows (e.g., studio, remote, outsourcing)
    - performance review (e.g., goals, individual, team).

Project planning processes

- Process: initiation, planning, execution, monitoring, controlling, closing.
- Management methods (e.g., Waterfall, Agile, Critical Chain, Spiral, Kanban).
- Situation analysis and risk analysis.
- Analysing resource requirements: physical resources, human resources (duties and responsibilities).
- Monitoring and evaluation framework (e.g., project performance, individual performance, group performance, goals).
- Contingency.

Project management tools

- Paper-based.
- Digital systems (e.g., spreadsheets, Microsoft Project).
- Cloud-based systems (e.g., Basecamp, Microsoft Planner, Asana, Trello).
- Raid Log (Risks-Actions-Issues-Decisions).
- Project visualisations:
    - Gantt charts
    - Program Evaluation and Review Technique (PERT) diagrams
    - Kanban boards
    - Critical Path Analysis (CPA) diagrams.

Career development

- Continuing professional development:
  - maintaining skills and knowledge currency
  - developing new skills and knowledge
  - critical appraisal (e.g., SWOT, 360° appraisal, peer, self-appraisal, self-testing, collecting feedback)
  - training and professional certification
  - career aspirations
  - mapping own skills to specific job roles.
- Professional networking:
  - business/social networks
  - meet ups
  - marketing material.
- Obtaining creative work:
  - building a personal brand
  - letters of application and personal statements
  - CV
  - portfolio (e.g., showreel, work examples, website, social media)
  - work shadowing or placement
  - finding clients (e.g., pitch, tender, competitions, promotion).
- Setting fees, e.g.:
  - cost-plus
  - market rate
  - value-based pricing.
- Creative professional bodies:
  - membership
  - grants
  - residencies/internship
  - research funding.

Company types

- Partnerships: limited liability partnerships.
- Limited companies: public limited companies, private limited companies.
- Unlimited companies.
- Sole trader.

Legislation/regulation/taxation

- Legislation: company/corporate, employment.
- Regulation: company/corporate, individual.
- Taxation: company/corporate tax, employment tax, income tax, local/national tax.
- Insurance.

Business planning

- Business plan:
  - mission statement
  - market approach
  - strategy (e.g., business to business, business to consumer)
  - unique selling point
  - cashflow forecast.
- Operating costs:
  - rent (e.g., workspace, home, studio)
  - utilities
  - salaries
  - materials, equipment and software licences
  - promotion
  - insurance (e.g., public liability, professional indemnity).
- Tax liabilities:
  - Value Added Tax (VAT)/sales tax
  - National Insurance
  - business rates.
- Legalities:
  - company registration process
  - record keeping
  - annual returns
  - contracts
  - intellectual property (e.g., copyright and licensing).

Communication

The ability to share ideas and processes accurately and reliably to diverse audiences, and recognising the appropriate forms of output to address different audiences.

Communication ethics

- Codes of conduct.
- Cultural awareness.
- Accessibility.
- Representation.
- Listening and responding to feedback.

Applying communication techniques

- Professional standards and formats.
- Consideration of context.
- Communication channels and presentation opportunities.
- Audience reactions.
- Consistency.
- Coherence.
- Relationship to existing identity.
- Personal intentions.
- Client intentions.
- Purpose of work (e.g., function, concept, message, results).
- Constraints.
- Limitations of media.

Engaging target markets and audiences

- Differentiation from existing markets.
- Reach (e.g., primary and secondary audiences).
- Supportive media (e.g., packaging, trailers).
- Consistency.
- Marketing:
  - publicity
  - press
  - marketing channels
  - launch
  - product placement
  - follow-up communications.

Communication with clients, collaborators and stakeholders

- Pitches and presentations.
- Consultation.
- Briefing.
- Progress update and tracking.
- Feedback and guidance.
- Negotiation and conflict resolution.
- Platforms for collaboration.
- Documents (e.g., proposal, plans, specification, agenda, budget, applications).
- Visualisations.
- Logistical communication (e.g., booking, schedules, quotes, equipment).
- Networks:
  - social networking
  - making contacts (e.g., sharing expertise, guidance)
  - opportunities for communication (e.g., guest speaking, demonstrations).

Communication for progression

- Employers/academic progression.
- Interview:
  - preparing for interview
  - interview skills
  - getting interview feedback.
- Personal communication for progression:
  - personal identity
  - portfolio/showreel
  - print/business media
  - online presence
  - modes of distribution
  - maintenance (e.g., updates, blogging).