

# 4 Media forms and narratives in production

Every media production conveys a message. Whether that message aims to communicate, to inform or to entertain, a production exists to send an idea from the maker to the audience. The productions that you make during your time as a Media student will have various purposes. Some will be experiments in a particular form or style. Others will explore storytelling or respond to a set brief. All media productions, however,

will include representations—of people, groups, themes or ideas—and the manipulation of technical and symbolic codes. Mastering the use of codes and the equipment that goes along with a project may take some practice, but will help convey meaning and make your productions more engaging.

Director Robert Rodriguez began his career by taking a 'hands on' approach to filmmaking, making the most of limited resources and learning by doing.



## 4.1 Media form and narrative design

To begin creating a media production, you will need to decide on a form to work in and a concept, story or premise to explore. You will then work through the production process to develop and shape your idea, finding ways to make it engaging for your audience. This will involve the use and application of specific media techniques, conventions and processes.

### APPLYING CODES AND CONVENTIONS

When you see, hear or read a media product as an active audience member, you deconstruct it by interpreting its codes. When you make a media product, you also rely on codes to construct and convey ideas.

Media codes include:

- **Technical codes:** These involve choices about how production equipment and techniques are utilised to convey particular messages.
- **Symbolic codes:** These convey meaning at a deeper level and often help an audience to uncover the story or message within a media product. As symbolic codes are often more suggestive, they may rely on previous

experience in 'reading' them. They may include ideas such as colour, the use of objects, a character's body language or costume.

- **Written codes:** These suggest that text and language can also be crafted skilfully to convey messages.

A number of codes can be used in combination. Consider the messages that the perfume advertisement in Figure 4.1.1 is sending through its use of technical, symbolic and written codes.

When constructing meaning in media productions, you should think about how codes can be used to convey your ideas and shape the representations you create. Consider the following ideas and how you could apply:

- camera framing to convey isolation or claustrophobia
- depth of field in an image to draw focus
- music or sound effects to set a mood
- lighting placement and colour to convey the motivations of a character
- layering of images to combine multiple ideas
- mixing of audio to create a sense of time and place
- text hierarchy and size to express the importance of certain words on a screen or printed page
- colour schemes to reflect a message, time or genre
- words or headlines to capture attention (see Figure 4.1.2)
- positioning of characters/talent to convey information about who is most or least important



**FIGURE 4.1.1** Givenchy's 'Gentlemen Only' ad involves the use of a number of codes.



**FIGURE 4.1.2** Catchy headlines that hyperlink to another online page are referred to as 'clickbait' and are a cunning way for a site to gain revenue through having greater 'hits' and readers.

- objects or props in the *mise en scène* of an image to convey unspoken information
- patterns and shapes to create subtle visual messages about tension, passivity or disharmony

While codes are vital to the construction of a media production, conventions helps audiences better understand how codes can be applied skilfully. Conventions are defined as commonly used patterns or techniques. They help structure media productions and convey meaning quickly and efficiently. In many instances, audiences often come to understand the genre of a production through its use of particular technical and story conventions.

## CREATING REPRESENTATIONS AND NARRATIVES USING FORMS AND STYLES

In Media, you are able to develop productions in a number of forms. These include video, television, animation, print, audio, photography and digital/online and each form has common genres and styles. The following outlines some common forms and their associated styles that you may explore when creating your own productions, representations and stories.. Consider what appeals to you and how you may apply these typical conventions in your work.

### NARRATIVES

- Tell a fictional or non-fictional story
- Usually have a three-act structure (essentially a beginning, middle and end)
- Involve a conflict or tension to drive the story forward
- Include a climax near the end which leads to some sort of resolution
- Explore character arcs, which focus on the journey, transformation or demise of characters
- Can exist in all media forms

#### The Monomyth or Heroes journey

One way to approach creating a narrative is to look at the idea of the Monomyth or Hero's Journey. Developed by Joseph Campbell, this concept considers the various stages a leading character would go through during the course of a story and provides a more detailed approach as to how you could create a character arc within the traditional three-act structure.

## EXPERIMENTAL PRODUCTIONS

- May explore aesthetics, the potential of a medium or a concept in a loose, abstract fashion
- Are considered expressions of 'art'
- Tend to be less bound by conventions and are more fluid in their structure
- Can exist in all media forms

## MUSIC VIDEOS

- Aim to promote a song or the musicians who created it
- May explore a song's lyrics and meaning conceptually or through a narrative
- May be performance based—where the singer or band is shown
- Tend to include rhythmic editing, heightened imagery, symbolic lighting, colour to evoke mood, varied camera angles and movements
- Can exist only as a video production but may also be included in an online production, such as a website

## PHOTOGRAPHIC SERIES

- Involve a collection of linked images that communicate an idea or message in their 'through-line'
- Convey a story or idea through each image and also the series as a whole
- May explore a concept or be linked by something more abstract such as a location, colour, a technique such as layering, an effect such as *bokeh*, or a style such as portraiture
- Can exist as stand-alone photographs or be included in another media form such as a magazine

## MAGAZINES

- Combine words and images to convey information on a topic or area of interest
- Are produced for large circulation and fairly obvious audience readership, discernible from the magazine's front cover
- Follow a similar format with each issue produced, such as particular features and articles
- Include high-quality printing and paper stock, a front cover with a masthead, a contents page and advertisements
- Can exist as printed productions and also in online or digital format



## DOCUMENTARIES

- Aim to present actual incidents and capture reality
- Explore an interesting subject or story—preferably one with a climax or complication
- Present factual information, often through interviews, ‘talking heads’, voice-overs and graphics
- Can exist as a film, audio or photographic production

### You Can’t Ask That

*You Can’t Ask That* (see Figure 4.1.3) aired on ABC television and, was a new and interesting take on the documentary format. Each episode, which lasted only 15 minutes, featured individuals from marginalised groups answering questions, with the purpose of busting commonly held stereotypes. No narration, minimal set and having the interviewees speak the question were deliberate choices to give power to the subjects themselves.

## GRAPHIC NOVELS

- Feature a similar visual ‘art’ style to comics but are longer
- May tell fictional or non-fiction stories
- Include images and words, speech bubbles and panels.
- Can exist in printed form but may also be viewed in an online or digital format

## WEBSITES AND BLOGS

- Involve a series of connected online pages exploring a topic or idea
- Include text, images, video and audio
- Can be created using code such as HTML, or by using a more simple content management system (CMS) program, such as WordPress
- Feature a considered visual hierarchy and unified colour scheme, buttons to navigate a site and hyperlinks to direct audience to another page
- Can exist in online format only



**FIGURE 4.1.3** *You Can’t Ask That* explored various misunderstood or judged groups such as wheelchair users.

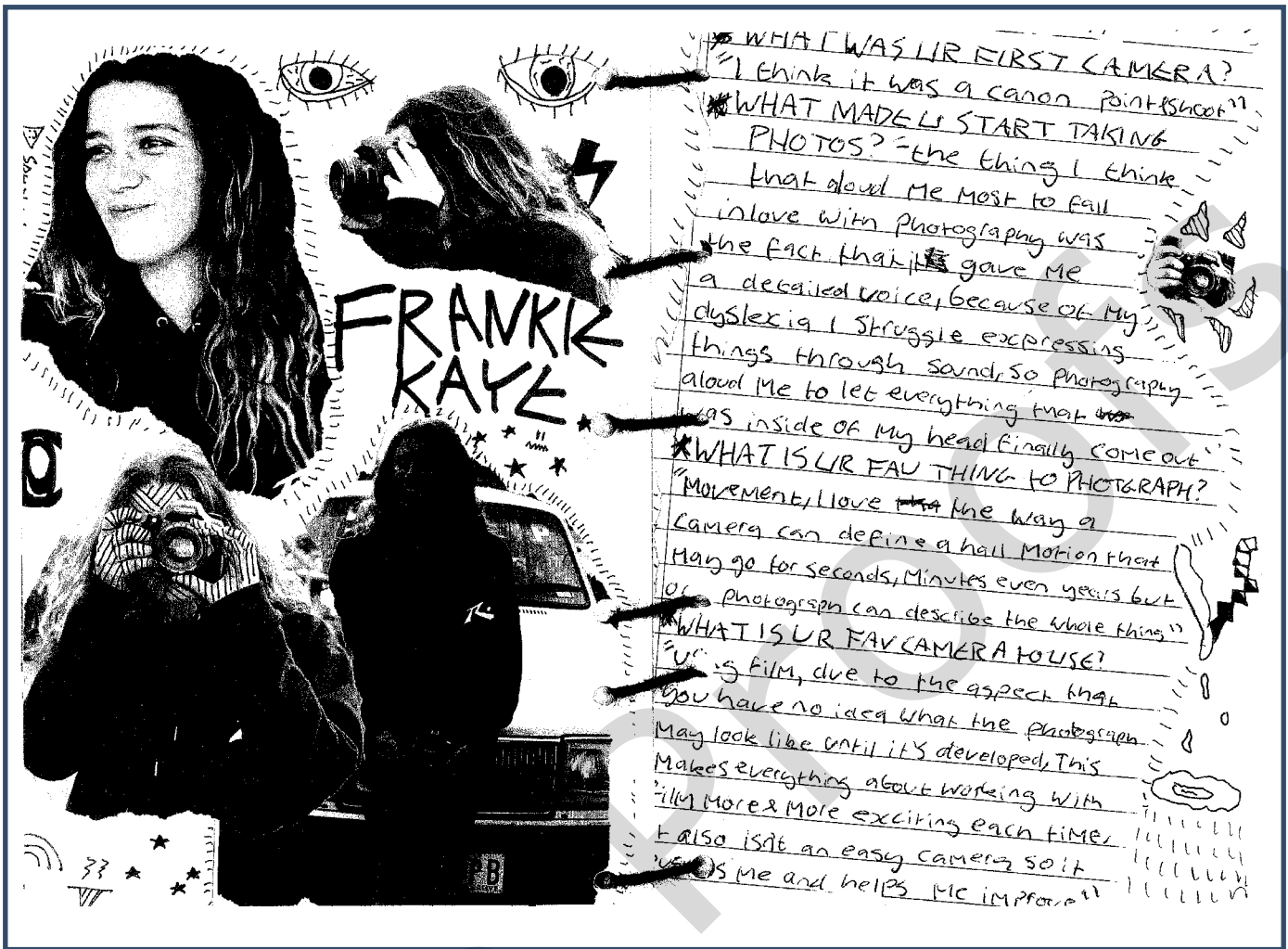


FIGURE 4.1.4 Student zine

## ZINES

- Reflect a more casual and independent form of print production or magazine
- Focus on smaller circulation and are often made 'for the love of' creating and self-expression
- Tend to have low production values, a black and white or limited colour scheme, photocopied images or text, hand drawings and a 'cut-and-paste' collage style
- Traditionally made in 'hard copy' printed form, but may be viewed in digital format

### Student zine

Figure 4.1.4 shows a page from a student zine representing young artists. The page highlights the typical style of the form, with its imperfections and handmade qualities. Consider how style and form can actually work to engage an audience.

## RADIO PLAYS

- Involve a dramatised story or account performed using recorded voices and sounds
- Are structured as a fictional 'aural journey', often with the aim of taking listeners to another place and time
- Include scenes, soundscapes to develop a sense of place, and dialogue from the characters, either in conversational or interior monologue form
- Exist in audio format and may be broadcast on radio or online

## CAMPAIGNS

- Feature a series of advertisements for a particular product or idea
- May be produced using a variety of forms/mediums, or just one
- Include text and image/s, a logo for the product or service being advertised and an interesting and memorable tagline
- Can exist as a video, photographic, audio, printed or digital production

### Campaign to promote GPs

Figure 4.1.5 is one of many advertisements featured as part of the RACGP's 'Your Specialist in Life' campaign that highlighted the value of general practice doctors and promoted ongoing education and learning. The campaign included advertisements in a number of forms, including television, radio and social media.

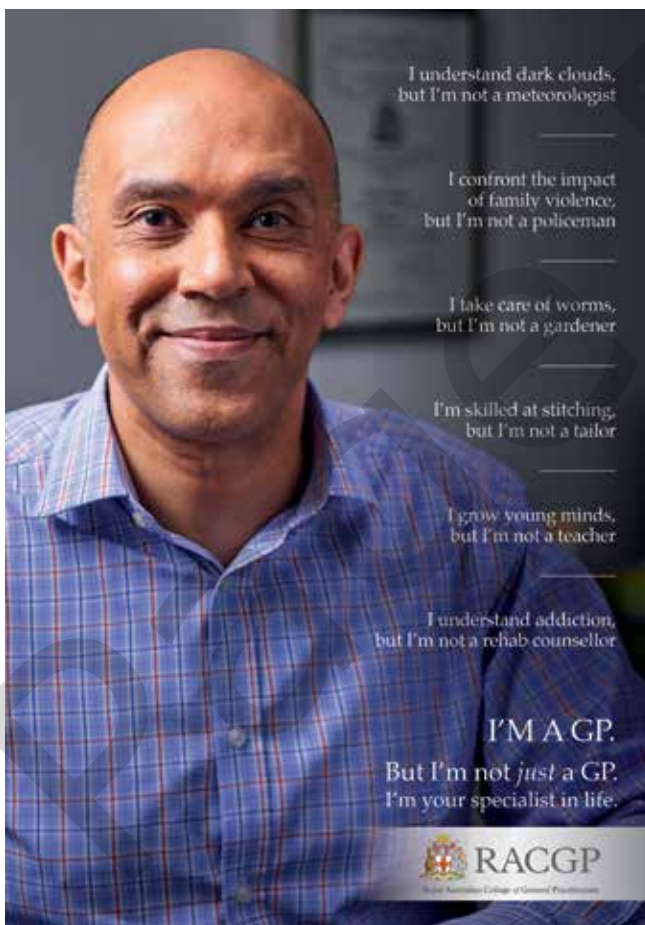


FIGURE 4.1.5 Print ad from RACGP campaign

## PODCASTS

- Involve a recorded audio file that is distributed and made downloadable via the internet
- May be structured as an interview, a panel discussion, a piece of investigative journalism or a serialised narrative
- Include a presenter, considerable dialogue, limited music (often for introductory purposes only), commercials and an episodic format

The Serial podcast was released in 2014, with its first season quickly developing a fanatical following across the world. Season 1 told the true story of an unsolved murder from 1999, one episode per week. Its popularity was due to a number of factors, including the compelling and unfinished nature of its story, the stream-of-consciousness conversational style of its presenter Sarah Koenig, and the meticulous research that went into sourcing and developing its content.

### Learning activities

- 1 List some of the media productions that you most enjoy.
- 2 For each production listed, consider the form and style that is used. Does it comply with the styles mentioned above? If not, try and define its style.
- 3 Now consider the specific conventions used by each production you have listed. What common patterns are applied to help convey its message?

## 4.2 Roles and stages in media production

Creating a media product involves the application of theoretical learning. It is a creative process that requires time, thought and the use of many careful selections and omissions. The perfect location, clever shot or a well-synchronised soundtrack that you witness in the final product was probably the result of considerable planning and deliberation.

### THE MEDIA PRODUCTION PROCESS

The media production process contains five stages, known as development, pre-production, production, post-production and distribution. These stages and the tasks, techniques and processes within them often interrelate, connecting what has come before or what will come after.

### DEVELOPMENT

Development usually refers to the conceptual stage of a media product where initial investigation takes place. Within this stage, the form, intentions, audience and narrative of a production will be explored and refined.

In 2010, development of the 23rd James Bond film *Skyfall* (2012) was brought to a halt due to studio issues. Metro-Goldwyn-Mayer, who owns the Bond franchise rights, were experiencing financial issues, resulting in an indefinite suspension of the production. The final film was not released until late 2012.

### Brainstorming

In a classroom setting, your assignments may provide a very direct brief about what needs to be achieved by each production you create. The development stage is, however, still helpful in moving you past your first ideas to a more considered and effective concept.

Brainstorming is a common way to begin working with an idea. Brainstorming is a valuable way of moving 'out of your own head', putting thoughts down in writing and getting started. It allows for the documentation of possibilities that a concept may offer or tangents it may lead to. Brainstorming can be done individually, but is a great 'team-building' activity when undertaking a collaborative project. In a classroom setting, where you often need to keep and show documentation of your work, brainstorming can also be a useful way of demonstrating where an idea came from and where it may be leading to (see Figure 4.2.1).

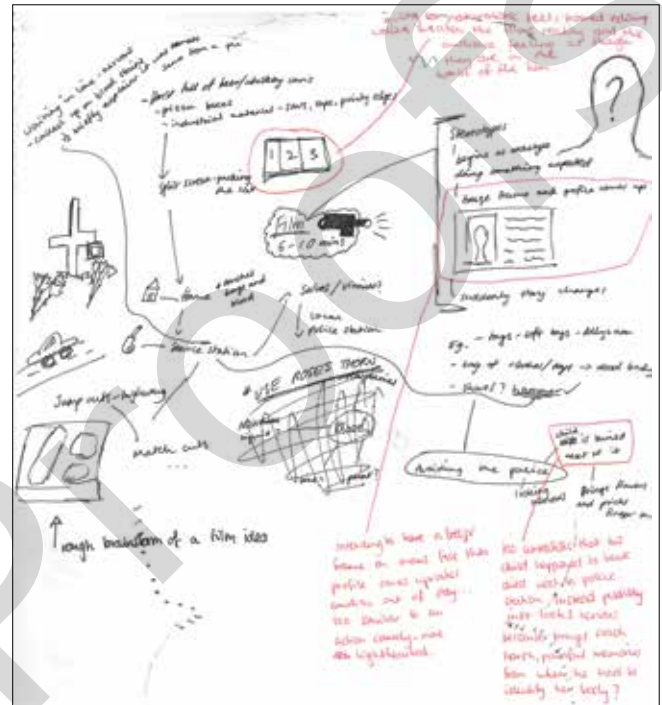


FIGURE 4.2.1 A student's work shows that brainstorming needn't be neat to be useful.

### Audience

Audience is a vital consideration when designing and producing a media production. Completing some audience research during the development stage of a production can be helpful in generating ideas and better understanding the characteristics and expectations of your target audience.

A target audience is the group that you are hoping to reach and engage with your production. It is a small and specific cohort of people, often defined by their gender, age group, particular interests, culture or geographic location. Keeping your target audience more precise will help in making better informed decisions throughout the production process.



Developing an audience profile, as shown in Figure 4.2.2, can help you to focus in on a typical audience member from your targeted group, along with their characteristics and expectations. It is a useful document to revisit during any decision-making.

Knowing what your audience would like to see, hear or read in the production you are making will help shape your work and engage the audience more effectively. Research can also help you to better understand what an audience may already know about a topic, genre or form and suggest ways that your production could explore new ground. Asking your audience to be part of a focus group or complete a short survey with some purposefully structured questions could assist with this sort of investigation.

Figure 4.2.3 shows excerpts from three audience research surveys on a student's initial concept. Surveying members of your target audience can help uncover their expectations and may also assist with generating ideas.

## PRE-PRODUCTION

Pre-production is best described as the 'planning' or inception stage. It is a time when decisions about the form, style, intention and audience of the production are formalised and acted upon. The finer details of a production's concept or narrative are planned, with thought also given to how the work will best engage and be delivered to the desired audience. Those responsible for the project will meet and discuss important considerations such as aims, timelines and budgets. These decisions help ensure that a project can actually 'get off the ground'. The time spent on careful management of tasks during this stage helps ensure more productive work in the later stages of production.

Tasks which commonly occur in pre-production include:

- developing the final production idea or concept
- documenting a specific intention and audience for the project
- considering the use of technical, symbolic and written codes in structuring the product
- developing a synopsis or treatment
- written planning, such as writing a script
- visual planning, such as storyboarding, mock-ups or flowcharting
- casting talent
- character development and actor/talent rehearsal
- scouting and securing locations



FIGURE 4.2.2 A student's audience profile page for a print production focused on baking recipes

- List 3 key words that spring to mind when you think of the film genre 'Drama'
  - Serious
  - Struggles
  - Suspense
- Choose a film that you know (and like) that falls under either of the genres 'Drama' or 'Thriller' and specify in a few dot points why you liked it'
 

Catch me if You can

  - The music was really good and appropriate with the theme of the scenes
  - It has a really interesting story line
  - The costumes were great and reflected the lives of Frank and the detective
- Do you enjoy films that are moving/impressionable?
  - I like them occasionally but not all the time. I have to be in the mood to watch them, I'd rather watch an action or Sci-fi film
- Think of a stereotypical murder. What do they look like? (Feel free to choose a character from a film you know of or someone in real life (as long as you describe their appearance too))
  - Super pale and sick looking
  - Thin
  - Deranged looking
  - Like the creepy thin man from Charlie's Angels
- Do you think it's important for a film to have an uplifting resolution? Explain
  - I think that it comforts me to have an uplifting resolution, I feel uncomfortable when it ends badly (The Impossible, Romeo and Juliet, Moulin Rouge). I don't think it is particularly important to have one though, sometimes the best movies have no resolution and that's what makes them great. I think having no resolution forces the audience to think about the message of the film more, which is important as well.

- List 3 key words that spring to mind when you think of the film genre 'Drama'
  - Performance, acting, action
- Choose a film that you know (and like) that falls under either of the genres 'Drama' or 'Thriller' and specify in a few dot points why you liked it'
 

Good Will Hunting

  - It was very emotional
  - The movie felt raw and genuine
  - The actors portrayed their roles really well
- Do you enjoy films that are moving/impressionable?
 

Yes, they are my favourite type
- Think of a stereotypical murder. What do they look like? (Feel free to choose a character from a film you know of or someone in real life (as long as you describe their appearance too))
 

Whenever I think of a murder of think of FREDDY. I see a murdered as a tall, intimidating person. There are usually dressed in dark, dull clothing and have blood stains on them. Most of the time they are carrying weapon and I usually imagine a big knife. They don't really talk much, it is their actions that make them who they are.
- Do you think it's important for a film to have an uplifting resolution? Explain
 

Not all the time. I believe that some of the most amazing movies are the ones that are raw and leave you feeling deep emotion like sadness. I always think about the Boy in the Striped Pyjamas, when I think about a movie that truly left me feeling sad. That movie didn't have an uplifting resolution but it was still an amazing one. On the other hand, sometimes I really enjoy watching a happy movie that left me in a really good mood. Sometimes, to escape the harsh reality of the world it is nice to sit down and watch a feel good movie.

FIGURE 4.2.3 Excerpts from audience research surveys investigating responses to a student's initial concept



- determining budget and, if necessary, seeking sponsorship and funding
- finding or employing staff to work in specialist roles
- scheduling the timeframe for the stages of production
- arranging equipment and props
- obtaining permissions for location use, working with animals, etc.
- considering the final distribution of the product.

### Written planning—treatments

A treatment is a written document that explains how an idea will be ‘treated’ or played out in a production. It is most commonly used for films and tells the story of what is taking place on screen, usually incorporating a few technical details. It is written in present-tense prose and is often used as the first planning document before a script is written. Treatments can also be a very useful planning document for screen productions that have no dialogue, as they provide a detailed outline of what is occurring in relation to actors and action, as shown in the following treatment for a scene in the Australian film *Lantana* (2001).

LANTANA	TREATMENT
<p>When Leon gets home—late—he is guilty and anxious. He lies about where he’s been. Sonya knows something is wrong—and he knows she knows—but she says nothing. Next morning, Leon is out jogging, driving himself, proving that he does not have a bad heart—or perhaps courting disaster. He runs smack into another man—a stranger. Leon abuses him, but then is shocked when the man cowers and weeps. At home, hurt and smeared with the other man’s blood, Leon cannot bring himself to describe this glimpse of male vulnerability; he lies to Sonya, claiming he fell.</p> <p>At work, he lies to Claudia too: he says he hit his head on the clothesline. Claudia makes it very clear that she won’t cover for Leon with Sonya again. Exasperated (and lonely herself), she berates him for putting his marriage in jeopardy.</p>	

**FIGURE 4.2.4** This treatment excerpt paints the picture of what is occurring in the story on screen.

While treatments are most commonly used for films, it is possible to use the structure and style of a treatment when planning a print or online media production. The approach to writing about this sort of production may be more ‘page-based’, providing written details of what is read or seen on each page (see Figure 4.2.5).

## Print magazine — treatment notes

### Page 11—DIY headbands

In this article I wish to create a ‘how-to guide’ to making headbands out of scarfs. This once again aligns with my ideas behind sustainable fashion, as I am looking to encourage those to visit local charity or second-hand shops, as well as their family members or friends’ closets to retrieve old, small scarves. These not only act as neck warmers, but I believe can double as a quick and easy hair statement. I will purchase the items within the article, and then take the photographs on my Canon 700D and style the model accordingly.

**Layout:** Soft background, coupled with images and hand-drawn illustrations. I will also include photographs of the procedure.

**Model:** Phoebe G

### ADVERTISEMENT—PETA

I also plan for this page to host an advertisement from PETA, as not only does the brand resonate with my audience, I wish to capitalise on space within the pages.

### Pages 12 and 13—Interview with Oliver Bridgeman

I plan to undertake an interview with Oliver Bridgeman, as I believe his story and message strongly correlates to the ethos of my magazine. Oliver grew up in Toowoomba, and after completing school, he told his parents he was travelling to Bali before arriving in Syria to assist those with extreme situations of poverty and war. However, Oliver’s story does not stop there. Under intense scrutiny by the Australian Government, as a Muslim man in Syria, Oliver has subsequently had his passport cancelled, with his return to Australia under jurisdictions. I believe this article will not only inspire, and raise awareness for those in Syria, but also allow my readership to reflect on their own life and ambitions as they pertain to social justice.

**Image:** Photograph/illustration of Oliver

**Photograph:** Sourced from Oliver’s Facebook page, with his permission to use.

**Layout:** Two columns and header as an image.

**FIGURE 4.2.5** Student’s ‘treatment’ for a print magazine

## Visual planning—print magazine

Figures 4.2.6 and 4.2.7 are the mock-up page and the final page for a student's print production. Changes that were made to the initial design are noted in red on the mock up.

It's important to annotate your mock-up so as to include information such as colour scheme, possible font styles and image details, as these will prove helpful when it comes to decision-making during the later stages of production.

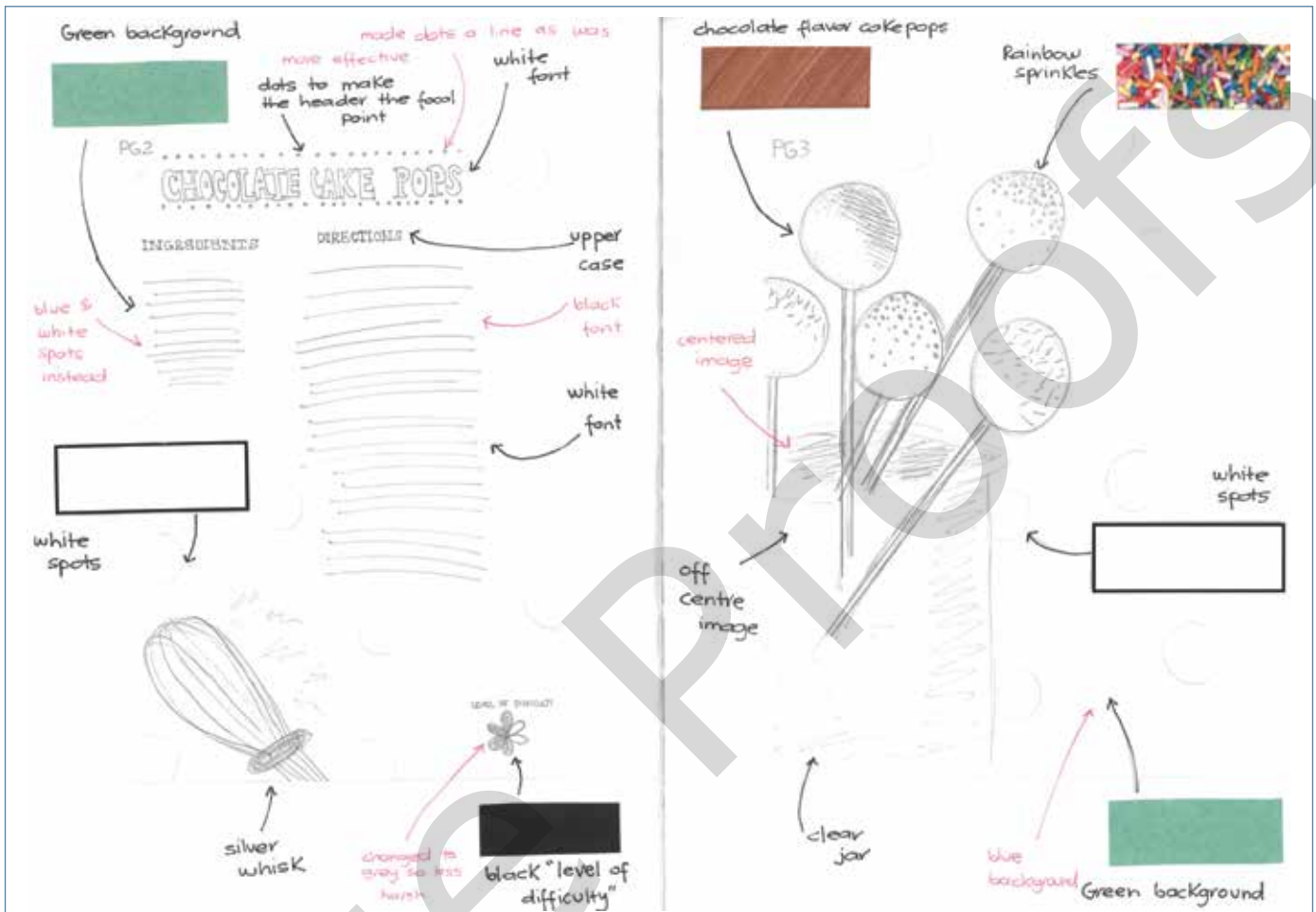


FIGURE 4.2.6 A student's mock-up for a page of a retro-style recipe book



FIGURE 4.2.7 A student's final layout for a page of a retro-style recipe book

## Written planning—scripting

A script's main purpose is to provide the dialogue to be spoken within a production. It usually also includes some location and action description, along with necessary technical details that may be helpful for the actors portraying the story.

Different mediums tend to use different templates for scripting. Film scripts are usually formatted in a particular way (see Figure 4.2.8) as are audio scripts (see Figure 4.2.9). It is easy to use a program such as Microsoft Word to do this, or there are online programs that provide templates for this purpose.

Production title: **'MORE TO LIFE'—SHORT FILM PAGE 1**

Scene number: **SCENE 1 - INTERIOR - CLASSROOM - DAY**

Setting/Location: **INTERIOR - CLASSROOM**

Day or night: **DAY**

Interior or exterior setting: The scene takes place in a typical classroom. The tables are separated and arranged in rows, like the usual set-up for an exam. STUDENTS sit at each of the tables, working busily through a test paper with their heads down. The teacher, MRS WEST, stands up at her desk to survey the room. Her attention is drawn to JOSH at the back of the room, who is sitting at his desk, staring straight ahead with a blank expression on his face. MRS WEST walks over to JOSH.

Scene description: The scene takes place in a typical classroom. The tables are separated and arranged in rows, like the usual set-up for an exam. STUDENTS sit at each of the tables, working busily through a test paper with their heads down. The teacher, MRS WEST, stands up at her desk to survey the room. Her attention is drawn to JOSH at the back of the room, who is sitting at his desk, staring straight ahead with a blank expression on his face. MRS WEST walks over to JOSH.

Characters' names appear in capital letters: MRS WEST, JOSH, STUDENTS

Dialogue: MRS WEST  
(in a hushed tone) Is something wrong Josh?

Actor directions: (with sudden realisation) Yes!

MRS WEST  
You know this is a test, Josh. It's worth 50 per cent. You really need to be using your time wisely. (Firmly) You need to be serious about this ...

MRS WEST continues to talk, but her voice fades out and is muted. We hear the sound of JOSH'S voice fade in as a voice-over.

Voice-over abbreviation: JOSH (V/O)  
She was right! I did need to use my time wisely. I needed to get serious. But that wasn't going to happen here.  
(determinedly) I knew what I had to do!

Font style is traditionally 'Courier': JOSH gets up from his desk, pushing past MRS WEST and leaving the room in a hurry. STUDENTS in the room look up briefly as JOSH exits.

FIGURE 4.2.8 The typical layout and conventions of a film script



Voice	Content	Sound FX
Female:	There's nothing quite like crossing the street in India...	Sound of a busy street – motorbikes, cars, pedestrians etc.  *crossfades
Male:	Or catching a bit of culture in Italy...	Sound of an opera singer  *crossfades
Female:	Seeing a game in the US...	Sound of cheering fans  *crossfades
Male:	Or getting up close in Africa.	Sound of elephants trumpeting  *crossfades
Female:  Male:  Female/Male:	Wherever you go...  Whatever you do...  See it with Abroad Travel!	Abroad Travel jingle/music    *fade out

**FIGURE 4.2.9** An example of the script layout for an audio advertisement production

Some productions, such as audio podcasts, may have a looser structure and may only make use of a skeleton script. For audio planning, giving some indication of voice, content and sound effects is important, as outlined in Figure 4.2.9.

### **Written planning–shot list**

A shot list is a common form of planning document for a video or photographic production. It is usually formatted as a table and provides an outline of every shot that will occur, in the order it will be played out. A shot list provides a useful checklist of what needs to be shot and captured when out on location. It usually provides details of the scene and shot number, shot size, shot length, location, technical details (such as camera movement or depth of field) and action.

There are common forms of written planning for media productions, which can be helpful to use. However, it is important to note that your planning documents ultimately need to express your idea clearly and in a way that helps ensure a smoother production process in the later stages.

The shot list (see Figure 4.2.10), created for a student film, uses colour-coding for each scene. This helped the student to arrange their ideas more clearly. Shots for Scene 2 are interspersed within other scenes, as these shots were to be flashbacks to another time and place.

SCENE	SHOT	SIZE	DURATION	LOCATION	DESCRIPTION
1	1	Close up	3 seconds	Shed	Shallow to deep focus on bottle
1	2	Close up	2	Shed	Pizza – camera (static)
1	3	Close up	2	Shed	Bottle – deep focus
1	4	Close up	2	Shed	Garbage bags – camera (static)
1	5	Close up	2	Shed	Rope – camera (static)
1	6	Close up	2	Shed	Bottle – shallow focus
1	6b	Close up	2	Shed	Bracelet
1	7	Close up	2	Shed	Crossword – camera (static)
1	8	Close up	2	Shed	Bottle – deep focus
1	9	Close up	2	Shed	Letters – camera (static)
1	10	Close up	2	Shed	Bottle – shallow focus
1	11	Close up	2	Shed	Bottles on table – camera (static)
1	12	Long shot	5	Shed	High-angle long shot of living room
1	13	Long shot	8	Shed	Tracking shot of a man
1	14	Mid shot	3	Shed	Camera (static)
1	15	Med/close up	4	Driveway	Camera (static) as a man packs car
1	16	Long shot	8	Driveway	Camera (static) as a man packs car
2	16b	Long shot	8	Crime scene	Brief, out of focus, bright lights
1	17	Med/long shot	2	Driveway	Low-angle POV, closing car boot
1	18	Med/long shot	3	Driveway	Tracking shot, walking to driver's seat
1	19	Close up	2	Driveway	Fingers rub together
1	20	Mid shot	2	Driveway	Hand wipes shirt
1	21	Med/close up	8	Driveway	Camera (static) as car moves away
3	22	Mid shot	7	Car	Tracking shot
3	23	Long shot	5	Car	Tracking shot
3	24	Extreme long shot	3	Car	Camera (static) fade into next shot, cross-dissolve
3	25	Extreme long shot	3	Car	Camera (static) fade onwards, cross-dissolve
3	26	Long shot	3	Car	Camera (static) fade onwards, cross-dissolve
3	27	Mid shot	3	Car	Camera (static)
2	28	Long shot	4	Crime scene	Tracking shot of a policeman getting out of car
3	29	Mid shot	3	Car	Camera (static)

FIGURE 4.2.10 Shot list created for a student film

<b>PRODUCTION TITLE:</b> <input type="text"/>		<b>PAGE NO:</b> <input type="text"/>
<b>SHOT NO.:</b>		<b>DIALOGUE:</b>
<b>SHOT SIZE:</b>		
<b>SHOT LENGTH:</b>		<b>MUSIC/EFFECTS:</b>
<b>CAMERA:</b>		
<b>ACTION:</b>		<b>EDIT DETAILS:</b>

FIGURE 4.2.11 An example of a storyboard template

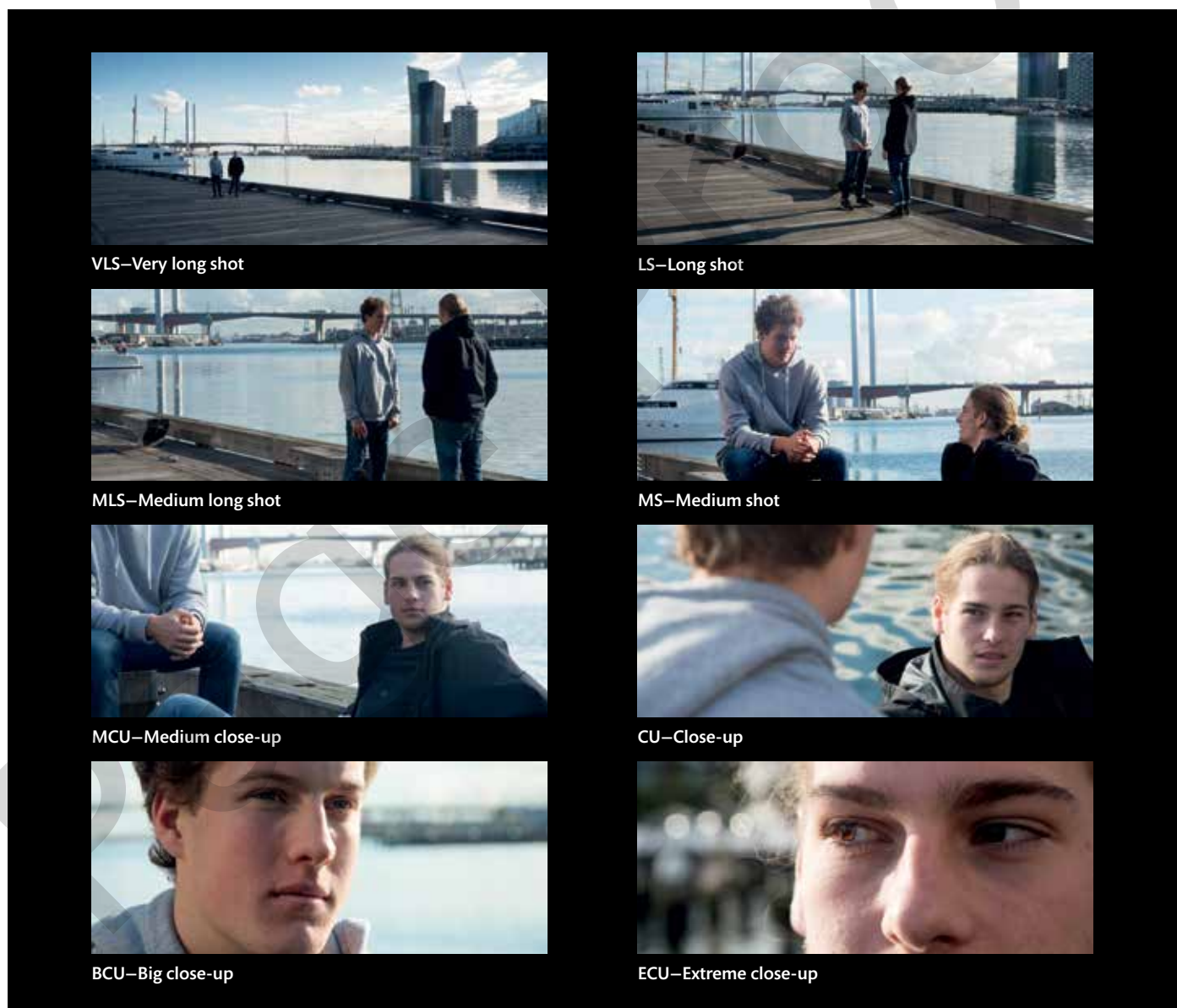
## Visual planning—storyboards and mock-ups

Storyboards and mock-ups are forms of visual planning that help to show what your production will look like. These are usually developed from written planning and can provide additional technical details, such as how the camera settings may be used or what diegetic and non-diegetic sounds are heard in conjunction with each image.

Developing visual representations for each shot in your film, photograph in your series, or page of your website or print production may seem like a tedious task, but it is an important way to give life to your work and to begin to see whether it will look as effective as it might seem in your head.

Typical inclusions for a storyboard are:

- the shot size (close-up, mid-shot, long shot etc.) and shot length (3 seconds etc.) (see Figure 4.2.12)
- camera directions (e.g. camera zooms in)
- action description (e.g. boy runs towards camera)
- audio description, including music, effects and dialogue. When including dialogue in a shot, the typical convention is to include the first and last line of that dialogue in the storyboard
- edit details, such as fades or applied effects.



**FIGURE 4.2.12** Knowing shot size names and their abbreviations can help to create a more accurate and effective storyboard or mock-up.



A mock-up is useful when planning a print or online production. Ideally, it should replicate the page size of what you are producing and show how various elements such as text, images or graphics will be placed on the page or screen. Using a grid pattern as part of the mock-up page can help to create a more balanced layout, even if you don't intend to use columns in your final page design.

A mock-up can either be drawn freehand or made using a computer program (see Figures 4.2.13). Draw characters fully to fit the frame correctly, don't use stick figures. Use tools such as a poseable wooden art mannequin or photography when creating the visual. Ask friends or family to 'freeze-frame' important actions in your images.

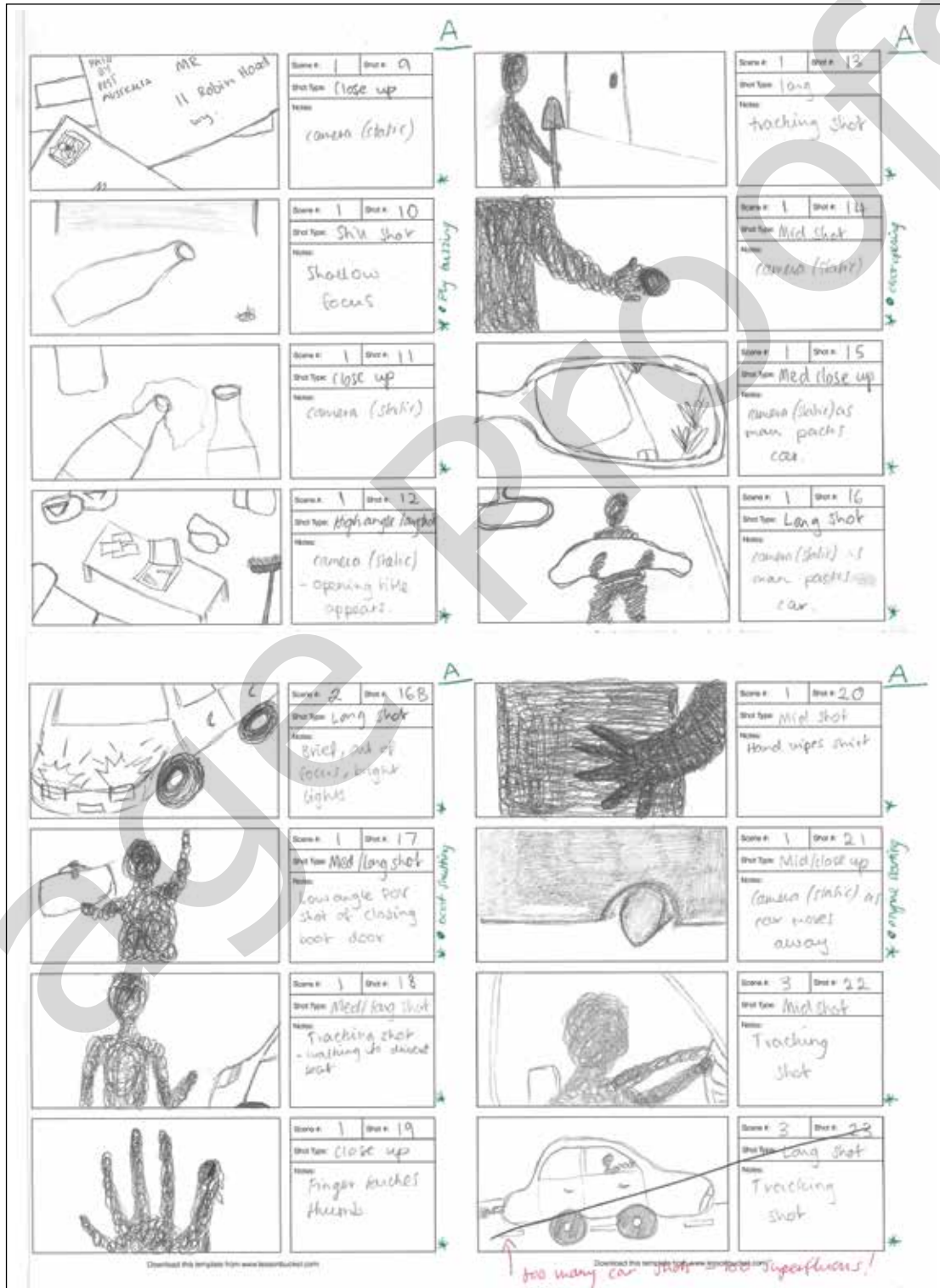


FIGURE 4.2.13 A student's storyboard for part of the opening sequence of a narrative drama film

## Schedules and approvals

During pre-production, sorting out schedules and seeking any required approvals helps to 'lock in' important details for the later production period. Consider what you may need approval for or permission to use. Depending on the scope and ultimate reach of your project, this could include permissions for locations, actor's footage, images or voice recordings, equipment, props and costumes, music and external footage.

Regardless of the scale of your project, it's sensible to get written and signed approvals for any agreements or plans you make. This makes your work look more professional to those involved and ensures you have the adequate documentation should any issues arise at a later date.

Although it might seem obvious and straightforward, scheduling helps avoid unnecessary conflicts with timing at a later date. When drawing up a schedule for the production period, be sure to allow yourself more time than you actually expect it to take. It is better to overestimate and be able to take some additional shots, record some atmospheric sound or ask a few extra questions than be rushed and not get what you need. Always factor some wriggle-room into your schedule so as to give yourself time to deal with unanticipated problems, such as technical issues, poor punctuality, bad weather and illness. Also consider who (cast and crew) will be needed for each stage of the project and call only these people to be present. This will help eliminate the frustration of 'sitting around and doing nothing'. Respect people's commitments, have a plan and use the available time wisely.

When scheduling a project, professionals tend to work with commonly accepted shooting ratios, which help estimate how much footage is shot to how much is used. This, in turn, can help with scheduling the time of cast and crew. Productions with a prepared script tend to have a shooting ratio of about 6:1 (meaning the filming will take six times as long as the actual finished scene or program will be). In less structured forms like documentary, the ratio is usually more like a 20:1.

## Learning activities

- 1 Summarise the pre-production stage in your own words.
- 2 Consider the pre-production stage for a classroom setting. Decide on a media form and project (e.g. the creation of a school magazine or year book) and list the types of tasks that would need to occur in the planning stage.
- 3 Find examples of location, music or talent agreement forms online and save these as templates that you can modify for your own production planning.
- 4 Find examples of treatments, scripts and shot lists from professional or student media productions. Examine how these may be similar or different and which style/s are most useful for your own productions.
- 5 Develop your own template for a page mock-up or storyboard. Try to consider not only the visuals but also the written details that you will need to include alongside these.

## PRODUCTION

If pre-production is the planning stage, then production is the 'doing' stage. It is where the arrangements made in pre-production are put into action and the product starts to take shape. Work in this stage may be collaborative or individual.

Common tasks of the production stage include:

- making the production as planned
- recording, capturing or creating all the material to be used in the media production
- applying technical, symbolic and written codes to create meaning
- monitoring budgets
- revising schedules to accommodate unforeseen delays or problems
- gaining feedback and evaluating choices made with regard to their impact on the shape of the product to date.

The success of the production stage is often determined by the thoroughness of pre-production. Sometimes, however, there are hold-ups in production that are unavoidable and a process of re-evaluation and adjustment is necessary to



**FIGURE 4.2.14** Radio personalities Hamish and Andy

get the project back on track. On high-budget projects, the production stage is generally carried out by a large number of people, with each having a specified role. Many of these individuals will be specialists in a particular area of production and will work to ensure the small things are done correctly, so as to allow the 'big picture' to come to fruition. On smaller, independent projects, everyone may pitch in in various ways to help make a production happen.

Many media practitioners got their start in the industry by volunteering in local or small-scale media projects. Australian media personalities Hamish Blake and Andy Lee (see Figure 4.2.14) 'learnt the ropes' at student-run community radio station, SYN FM. The pair described it as a chance to try out new material and a gateway to more professional ventures at commercial stations.

### Technical skills

The production stage tends to be much more technical than pre-production, as some sort of technology or equipment will be required to help bring your project to life. There are many wonderful pieces of gear and software programs out there nowadays, however, it is important to remember that better equipment does not necessarily result in a better production. If you don't have the best of everything, you just need to make the best of what you have.

Some tips to consider before using equipment:

- Know what equipment or software is available to you and the possibilities and limitations of each piece.
- Know how to operate the equipment that you intend using before you actually need it. Having a trial run with items such as cameras, microphones and lights can help save time during your shoot. Similarly, knowing how to use software programs such as Photoshop or InDesign will save time when editing later.
- Get resourceful. Sites like YouTube contain numerous tutorials for building your own 'budget' equipment, such as steady cams, jib cranes, camera mounts or lighting kits. There are also great online tutorials about how to use particular video- and photo-editing programs.
- If your task allows, make use of a crew who can assist with the handling and operation of equipment. Call on those with expertise in a particular area to help you out or provide advice.
- Have a back-up plan. If something is unavailable or not working, have contingency options in place. It's all about being creative with your thinking.
- Practice makes perfect. Your skills will improve with time and dedication towards learning.



Jason van Genderen is an Australian filmmaker who has shot a number of award-winning short films on smartphone. The style of his work, which is often referred to as pocket filmmaking, is considerate of the equipment's possibilities and limitations. The portability and discreetness of a smartphone is played up in his work, which is often praised for its simplicity and authenticity. His YouTube page and PocketFilm Academy website have some great tutorials on this style of low-budget filmmaking.

### Choosing a camera for photography and video

If you are shooting video or stills for any part of your production, you will need to select a camera that is best suited to your needs. There are a few things to consider about each type of camera, including its features, achievable look and export options.

- Snapshot/point and shoot camera: Snapshot cameras are simple 'click and shoot' devices, with many also having a video option (although the quality is less than dedicated video cameras). Although they have improved in recent years in terms of megapixels, inbuilt lens

quality, zoom functions and program modes, they can be limited in functionality, image size and output. Often, their image sensor is not as good as those found in a DSLR camera, resulting in images that just don't look as great.

- Smartphone camera: Smartphones are a readily available tool for shooting photos and video. A benefit is their portability, quality recording modes and their inbuilt (or easily available) editing and exporting options. There are also accessories to enhance phones, including mini-tripods and mounts, lenses, lights and microphones. A limitation is that you tend to need to stay close to subjects when shooting, as wider or distant images can tend to 'blow out' in clarity.

A fig rig is a useful but lesser-known camera stabilisation device that was developed by English filmmaker, Mike Figgis. Resembling a steering wheel, the fig rig allows a camera to be mounted on the inside of its circle, with any required accessories attached to its outside. The fig rig can then be held by the camera operator, allowing for smoother movement between wide and close, low and overhead shots.



FIGURE 4.2.15 A fig rig

- **DSLR camera:** Digital SLR cameras have greater functionality and the ability to interchange lenses, which means that you can select a lens to achieve a particular look. You can shoot in a range of automatic modes, which means things like white balance, focus, shutter speed and aperture can be managed for you. However, as a serious photographer, you and your images will benefit from learning about these things and operating them manually. DSLR cameras shoot and export images in a range of sizes and file options, meaning that the images taken will be bigger in file size but possibly more 'useable' for a variety of projects. DSLR cameras can also shoot video at a high quality, offering easy lens and depth-of-field changes and great portability. Some, however, do not have an active LCD to allow you to see what you are shooting or an inbuilt microphone if you wish to record sound along with your vision, requiring the use of an external one instead.

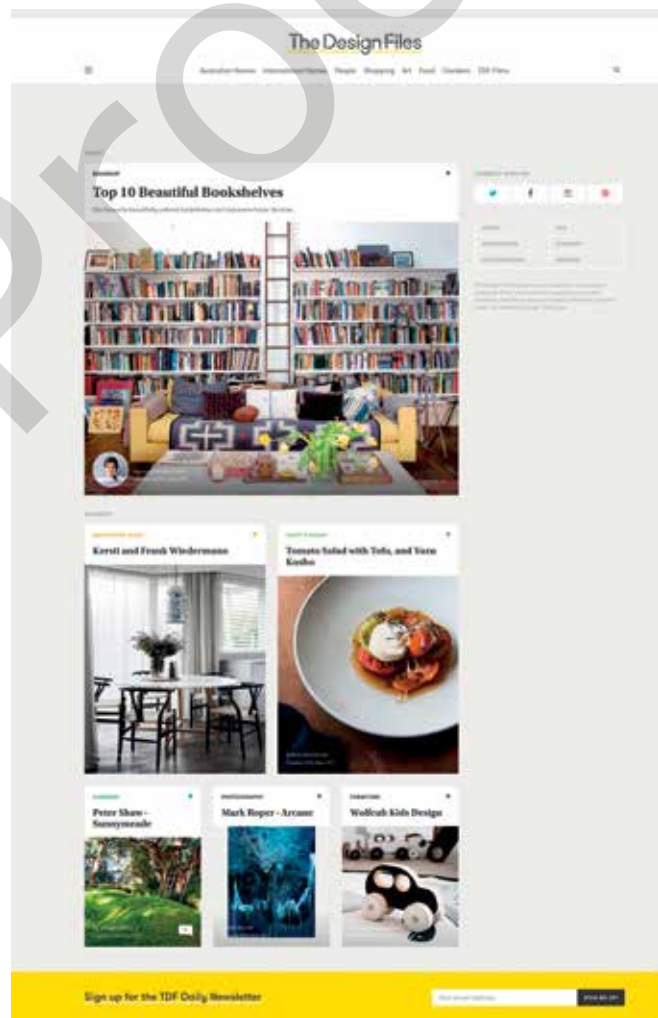
- **Video camera:** When shooting video, video cameras are the most practical option. Nowadays, they are small and powerful, with a variety of high-definition recording formats such as HDV, MPEG, AVCHD, and 4K (which produces a massive 4000 pixels across each image). The higher the quality of the recording format, the better the image looks in terms of its detail, clarity and crispness, which may be appealing to your project. However, quality also increases file size and considerable hard drive space will be needed for storing and editing footage. Video cameras have both automatic and manual modes, so users can choose their level of control over white balance, shutter speed and iris size if they desire. Many have the ability to focus manually, offering the option to 'pull focus'— a technique that is popular in feature films and among DSLR users. They all have inbuilt microphones for easy sound recording and many models offer the option of plugging in an external mic to achieve even better sound recording.

Making the most of your camera comes down to understanding what it can and can't do and then using it to its maximum. No matter which camera you choose, it is also a good idea to use it with a tripod or support, so as to avoid blurred or shaky images. For moving shots, consider using (or making) a fig rig, dolly or mount that will provide greater stability.

## Composing images and pages

Composition refers to how the elements of an image, screen or page are arranged in relation to each other. In addition to understanding your equipment for a project, understanding some basic composition concepts will assist you to develop productions with greater visual appeal and effectiveness.

- **Balance versus imbalance (see Figure 4.2.16):** A balanced image, where objects are often in line and proportion with one another, tends to be more pleasing to the eye. When used too often though, balanced images can sometimes seem dull and repetitive. Imbalance can look more interesting and can be deliberately used to communicate feelings of disharmony and tension.



**FIGURE 4.2.16** The balance of objects on top Australian design blog the Design Files looks clean and promotes easy navigation, and the features are sorted and ranked in relation to their newness and importance.

- Rule of thirds: This concept suggests the use of a grid to help create more interesting images and pages. Horizontal and vertical lines are used to divide a picture or page into even thirds. The points where the lines intersect are usually considered the best places to position subjects or points of interest as illustrated in Figure 4.2.17.

- Use of shapes: Creating shapes within a frame or page can help to portray particular ideas and increase visual interest. Circular shapes are considered more soft and organic, whereas triangles (see Figure 4.2.18) can be seen as dynamic and squares as more rigid. Deliberate placing of objects to create patterns or shapes helps vary typical layout and conveys a level of deeper meaning.

**FIGURE 4.2.17** In this photograph, the intersecting lines create a point of interest and highlight how the rule of thirds has been used to effectively compose it.



**FIGURE 4.2.18** Consider the shape used in the *mise en scène* of this still from *La La Land* (2016) and what it conveys about the relationship of the characters in the film.





- **Framing:** When working with images, the positioning of subjects or objects in the frame is important (see Figure 4.2.19). If framing is too tight, details such as a person's limbs can be awkwardly 'chopped off' at the edges or a feeling of claustrophobia is created. If framing is too loose, we can have too much room above a character's head, creating the feeling of them 'sinking' in the frame.

- **Colour, texture and line:** These essential elements of art are also important to any page or image you compose, as seen in Figure 4.2.20. Colour is a primary source of emotion and can help to set the mood of your production. Texture creates interest, and lines, used in any pattern, can draw us into an image or lead us to look at a certain object or feature.



**FIGURE 4.2.19** Consider what the framing of this image from *Whiplash* (2014) says about the character.



**FIGURE 4.2.20** This photograph of Park Guell, Barcelona highlights the use of colour, line and texture.

## Learning activities

- 1 Look through your photo albums or camera roll and consider whether some of the photos you have taken in the past are well composed and if they make use of any of the composition concepts discussed.
- 2 Choose a selection of images where the composition hasn't been as well considered. Use a photo-editing program to try and crop or enhance these into more desirably composed images.
- 3 Take a series of new images, exploring each of the composition concepts discussed.



## Text and typography in print, video and online

Text is more important to some media productions than others. For print or online projects, it is usually an essential component and a vital way to communicate information. For film, text may be limited but it is still important, as even a written title during an opening sequence can be a code carrying meaning.

American film director Woody Allen uses the same rounded serif-style font style for the titles and credits of most of his films. The Windsor font was first designed in 1905 and recommended to Allen by the great American typographer Ed Benguiat. The font has a certain nostalgia to it—a concept often explored in Allen's films.

When using text in your media productions, there are a number of things to consider:

- **Form:** Not all text needs to be generated via a computer. It is possible to handwrite, draw or even produce text using objects, for a more personal touch.
- **Style:** Take the time to investigate the ways that text is conventionally used in productions that may be similar to the one you are planning. Consider the 'voice' in which the text is written; whether or not the use of formal sentence structure and grammar is important, or whether a more colloquial voice is suitable. Think about the text-to-image ratio and what is given more importance on each page.

- **Fonts:** Choosing an appropriate font can sometimes feel like a real challenge, given that there are so many options. In many ways, a font should feel inseparable from the words that we are reading. Fonts can generally be put into two categories—serif and sans serif. A serif font is one with more decorative flourishes (little curls or flicks) on its letters, such as Times New Roman. A sans serif font is one without the decorative flourishes, resulting in cleaner lines, such as Calibri, Helvetica or Arial. In addition to this, there is also a font's weight, size and colour to consider. As a written code, text needs to be able to convey its message so always consider how text styles differ in terms of their readability.

The font, Comic Sans, has become a virally joked-about sensation among designers. Originally created for comic-style speech bubbles, the Comic Sans font became popular because of its childlike, casual style. This led to its overuse, with it often being seen in circumstances considered inappropriate for its relaxed nature. Designers worldwide began posting in a mock-angry tone about this. Their message: if you want to be taken seriously, use a serious font!

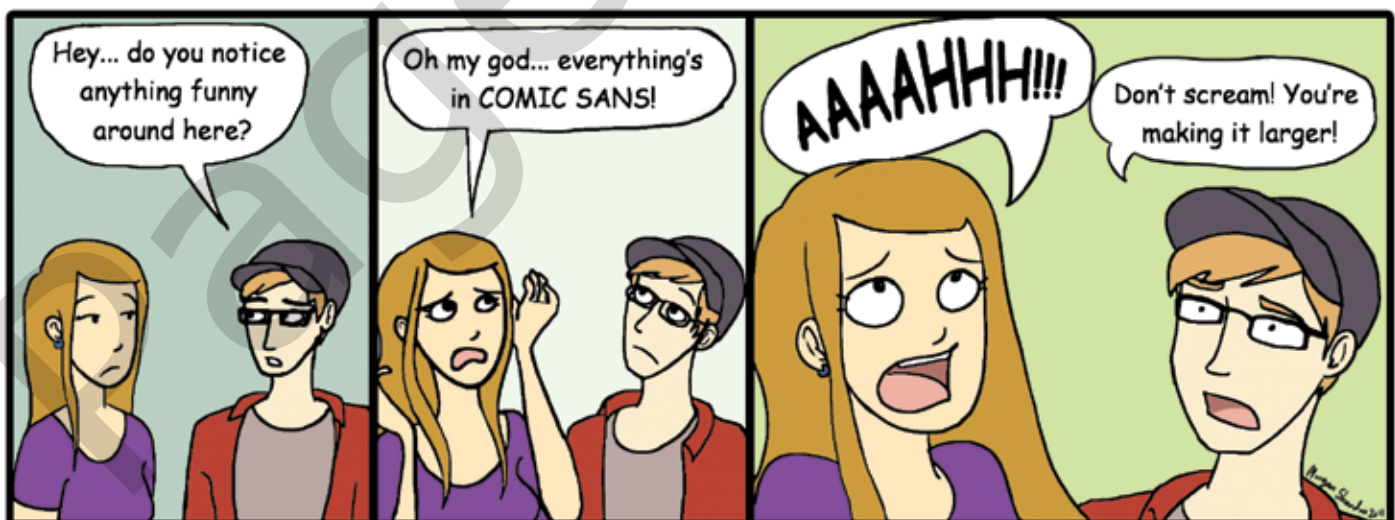


FIGURE 4.2.21 A comic mocking the use of the little-respected Comic Sans font

## Directing your production

Bringing your project to life during the production stage will require not only vision, but some direction. As the individual or group responsible for it, you will need to take on the role of the director to ensure that your cast/talent and crew know what is required of them.

Directing is about taking leadership over the project and can be something many students find quite stressful. Time is often tight and lots of people are waiting around for all the right things to happen, which can create an environment of pressure. As a director, there are a number of things that you will need to consider.

- **Pre-production documents:** Whatever form your project is in, some pre-production planning should exist. If this has been done well, it will effectively outline details such as the project's intentions and audience, as well as what it should look and/or sound like. As director, you need to know what has been planned so that you can draw out the important, hoped-for details. This might be the way an actor has to respond to a particular line of the script, how the camera should move during a shot, or how a model should be posed to communicate the message of an image.
- **Casting:** Choosing the right actors or talent will be important to the believability of your production. There is only so much that you can 'fake' before the integrity of your work is lost. Your project may specify that you need to only work with members of your group or class, which makes the casting process a little more straightforward. If your task and idea is broader than this, you may need actors to look a certain way, such as middle-aged, or they may need to be able to perform specific tasks, such as playing the guitar. As a starting point to casting, your actors or talent will need to be comfortable in front of a camera or microphone, at the very least. Ideally, they may have some previous modelling or dramatic experience or training. Ultimately, you need to be comfortable working with your cast and directing them in what they are to do.

Beyond using friends and family members, local theatre companies or drama classes are a good place to start when seeking out cast members for your production. There are also some websites aimed at aspiring actors, where you can post an ad about the type of cast members you are looking for, including age or physical specifics.



**FIGURE 4.2.22** Director Damien Chazelle taking the lead on set during the filming of *Whiplash* (2014)

- **Directing the action:** Directing is not about being bossy, it's about knowing what you need to capture and being specific with your instructions in order to get this. Some actors or talent may take time to 'warm up' when in front of a camera or microphone, so be prepared to do a few rehearsals or takes in order to capture their best. Be specific with your praise (such as 'I like the way you are moving towards him slowly') and constructive with your criticism (e.g. 'I need more anger and more volume in your voice when you threaten him'). Remember the vision of the project and try to make the process enjoyable for everyone.
- **Directing the technical aspects:** On top of having actors, subjects or talent to deal with, you will most likely have a crew or equipment that you need to focus on also. If you are operating the equipment yourself, you need to ensure you know what it is you need to capture, shoot or record. Work with existing pre-production documents, like a shot list, storyboard or mock-up to help you with this. If directing others, ensure that they have these documents and brief them before each scene or image to ensure you all have the same understanding and expectations. Try to speak using the correct technical terminology. For example, when directing the camerawork, explain that you want a quick zoom in to a close-up on the character's mouth, rather than just saying that you want to see a character smile.



**FIGURE 4.2.23** Australian post-production company Iloura helped to add facial animation to the character of Alexander the goat in *Where the Wild Things Are* (2009) by computer generating the movement of his eyes, lips and mouth interior.

## POST-PRODUCTION

As the prefix suggests, post-production includes all that happens after the production stage. It is the 'finishing' stage, where a number of techniques are employed and the final touches of a project are added. Like production, post-production can involve individuals working in specialist roles. Often, those completing post-production may not have played key roles in other production stages.

Tasks which commonly occur in post-production include:

- editing the content and/or arranging the structure of the production
- applying technical, symbolic and written codes to convey meaning and resolve ideas
- touching-up of images including airbrushing and colour correction
- generating special effects, including any computer-generated imagery
- adjusting and adding audio such as dialogue, sound effects and a music soundtrack
- making choices in response to producer and/or audience feedback
- transferring the production to a sellable or shareable medium (e.g. a film to a data file).

In film production, post-production work such as computer-generated effects may be outsourced to specialist companies. Iloura is a Melbourne-based post-production and digital effects company that creates visual effects for local and international feature film clients. Their work has been seen in films such as *Where The Wild Things Are* (2009) (see Figure 4.2.23), *Ted* (2012), *Ghostbusters—Answer the Call* (2016) and *Mad Max: Fury Road* (2015).

## Learning activities

- 1 Summarise the production and post-production stages in your own words.
- 2 Use the internet to explore some Australian post-production companies such as Iloura, Rising Sun Pictures and Animal Logic. Investigate their work and provide your class with some commentary about how post-production effects have been applied to enhance a product and help convey meaning. Try to draw on productions you have seen or can access scenes/stills from.
- 3 Reflect on how important you feel this sort of post-production work is to the process and success of a film.



## Editing your production

No matter what medium or form you work in, there is likely to be some editing that needs to be done in order to refine your production and take it from the 'making' stage to completion. If you are working with video, you will make use of a software program such as Adobe Premiere, iMovie or Final Cut to do this. If you are working with images, Photoshop or Lightroom will be the most appropriate programs. For audio, you may use Audacity or GarageBand.

Editing is about the selection, arranging and 'tweaking' of content. It is an important step in developing a more effective, succinct and polished product. Being a good editor often involves making your work disappear—many of your choices will go unnoticed in the final production if they are done well but will help its overall 'flow'. Editing, with all its decision-making and technical skill, can be time-consuming. A general rule when working in video, for example, is to factor in one hour of editing time for every minute of finished footage. Therefore, if your production is to be five minutes long, it's likely it will take around five hours to edit. Consider this ratio carefully and alter it accordingly for other mediums.



**FIGURE 4.2.24** Australian film editor, Jill Bilcock has worked on numerous film productions including *Romeo and Juliet* (1996), *Moulin Rouge* (2001) and *The Dressmaker* (2015).

## EDITING TERMINOLOGY

- Cutting or cropping:** Making an image or soundtrack shorter or more specific by trimming out unwanted material
- Fade:** Altering the volume of a sound or the visibility of an image gradually. Fades can be used to bring in an image or sound (fade-in or fade-up) or take it away (fade-out or fade-down). They can be timed to work with other elements
- Dissolve or cross-fade:** Fading from one sound or image to another, as opposed to the usual black or silence
- Fade-under:** Bringing down one audio track (e.g. music) behind another (e.g. a voice)

While editing, it is important to keep the following in mind:

- What is the message I am trying to send?
- Who is the audience that this message is for?
- What codes am I applying?
- What do the techniques I am using say; for example, changing an image to a sepia tone may suggest some sort of historical reference, such as a flashback or memory. This is often based on the conventions of a particular form.
- Are the intentions that I have in mind being clearly conveyed to the audience through my editing choices? If you're unsure of this, ask for some feedback from an honest audience.

Jill Bilcock in the documentary *The Art of Film Editing* (2017) explains how she became an editor, beginning at Swinburne Technical College's first film course. Her early film credits include *Strikebound* (1984) and *Dogs in Space* (1986). Bilcock discusses how she establishes a connection with an audience via tone, style and rhythm. In the documentary, Bilcock also describes how she edited the finale, the clap crescendo, for *Strictly Ballroom*.

Australian actors and directors including Cate Blanchett, Baz Luhrmann, Rachel Griffiths, Richard Lowenstein, Rob Sitch and Fred Schepisi describe what it is like to work with her.



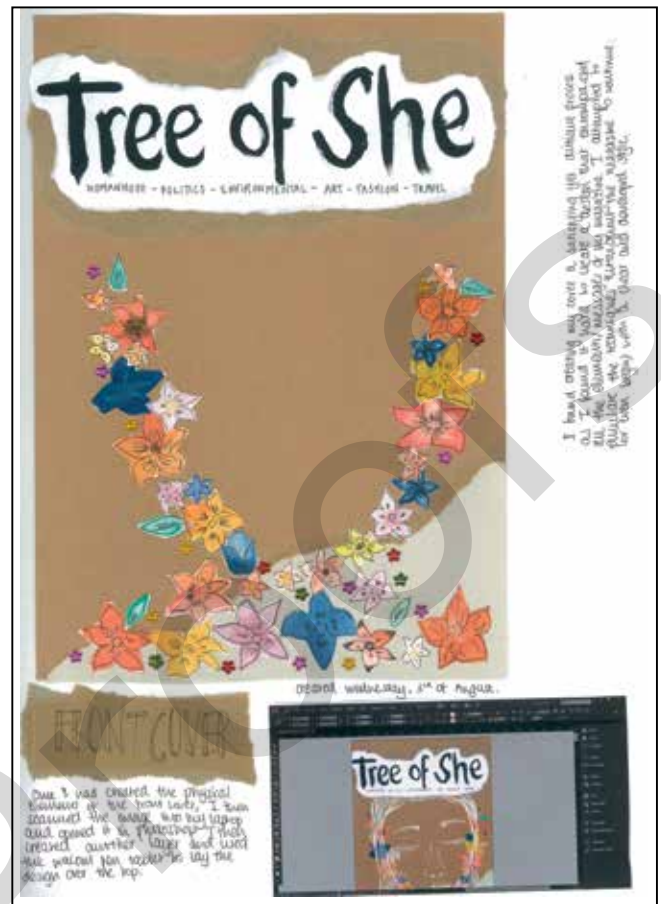
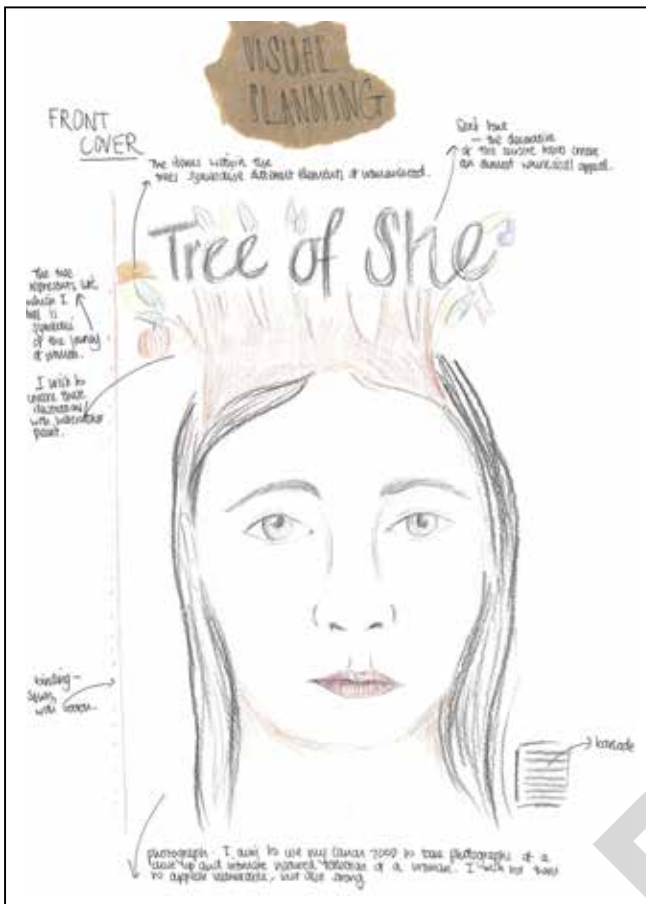
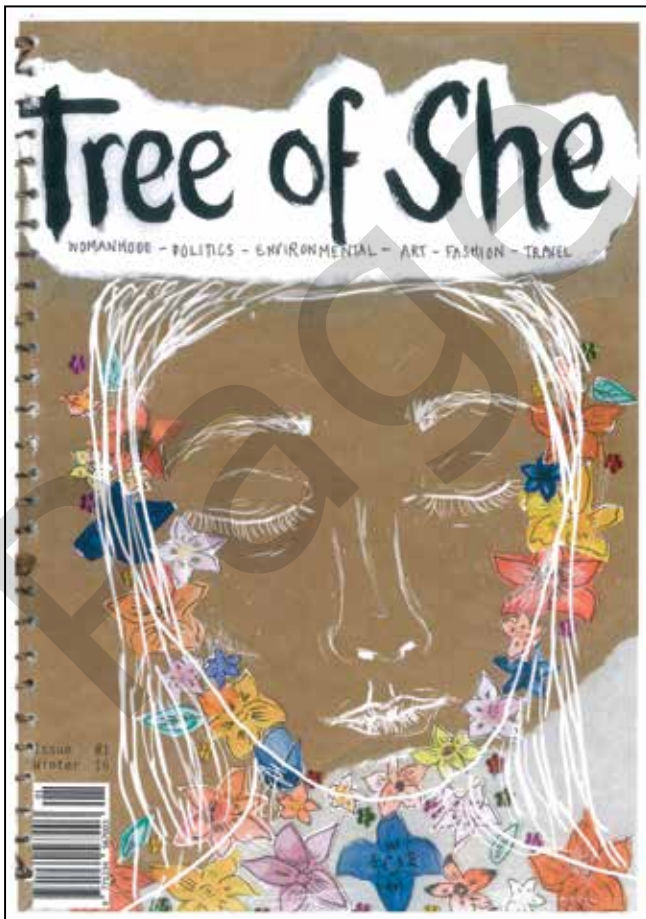


FIGURE 4.2.2 Student's work showing a magazine cover in planning, production and post production



### Print editing

Figure 4.2.25 shows a student's magazine cover page at planning, during the production and post production process and at completion.

### Feedback

Feedback plays an integral part in the editing process. It is important to seek feedback from those within your project (e.g, the director or students in your group), within your target audience and, when in the classroom, your teacher. This helps you to evaluate your work more effectively and ensure that the intention, message or narrative of the production is getting across in the best way possible.

Audiences these days are actually very skilled in their reading and understanding of media productions. They will be likely to understand more than you think you need to show or tell. It is easy to lose perspective when working closely on a project, so seeking feedback and acting on this will improve your work. And as a general rule in editing— if in doubt, cut it out!



**FIGURE 4.2.26** An example of colour correction, showing the 'before' and 'after'

### Colour correction of video and photography

When working with images or video footage, colour correction is an important step that helps enhance your visuals and make them stand out, as illustrated in Figure 4.2.26. This usually occurs at the end of the editing process. As an important code, colour can also be used to effectively communicate your message; therefore, it is worth taking the time to consider your images, and what they are saying, a little more closely.

Colour correction refers to the process of manually tweaking the levels of your image, often with the intention of creating unity or evenness across a scene or series of pictures. It allows for the adjustment of luminance and chroma (or put more simply, light and colour), so as to enhance what exists in an image. You will have access to various tools within editing programs that will enable you to alter your image with certain considerations in mind.

#### COLOUR CORRECTION TERMINOLOGY

- Luma:** The brightness of an image, including the blacks and whites within an image
- Contrast:** The difference between the brightest and darkest pixels or parts of an image
- Chroma:** The colour information of an image, including hue and saturation
- Hue:** Where a colour sits on the colour spectrum (e.g. the root colour of burgundy is red; therefore, we would describe burgundy as a darker red)
- Saturation:** The intensity of the colour's hue
- Colour cast:** A tint or shift in colours that may occur on an image due to the use of particular lighting or white balance

Colour correction can be helpful in lifting skin tones, adding a tint to convey a nostalgic look, or simply boosting the colour tones or contrast levels that are present in your image. The editing software you use will contain some different tools to allow you to correct visuals. There are ways to do this that are quite simple (such as by using the Three-Way Colour Corrector effect in Adobe Premiere or the Levels tool in Photoshop) or much more precise and complex. When approaching colour correcting, consider the purpose behind the changes:

- **Primary corrections:** An entire image is adjusted to enhance its general luma and chroma.
- **Secondary corrections:** Only specific parts or pixels of an image are altered, perhaps to improve or enhance them.
- **Artistic corrections:** Corrections are deliberately aimed at achieving a particular look to enhance the message or story.

There are many online tutorials on methods of colour correction for whatever program you may be working in.

#### Learning activities

- 1 Shoot some images or video footage using a camera you are familiar with or keen to test out.
- 2 Using an available editing program, explore the different colour correction tools and make a variety of adjustments to your images or footage.
- 3 Share your original and altered images or footage with your class and evaluate which changes and tools have been most effective.



## Mixing sound for audio and video productions

Mixing refers to the process of working with various audio sources to create a final track that is layered and well balanced. This is done during the post-production process, usually within the editing program that is being used.

When mixing sound, it is important to consider the various messages that are being conveyed by different audio sources. For example, think about which is the main channel of communication. Within any audio mix, there is usually voice, music and effects to consider. A 'mix-down' is about making all of these work together. Consider the following ways audio can be used:

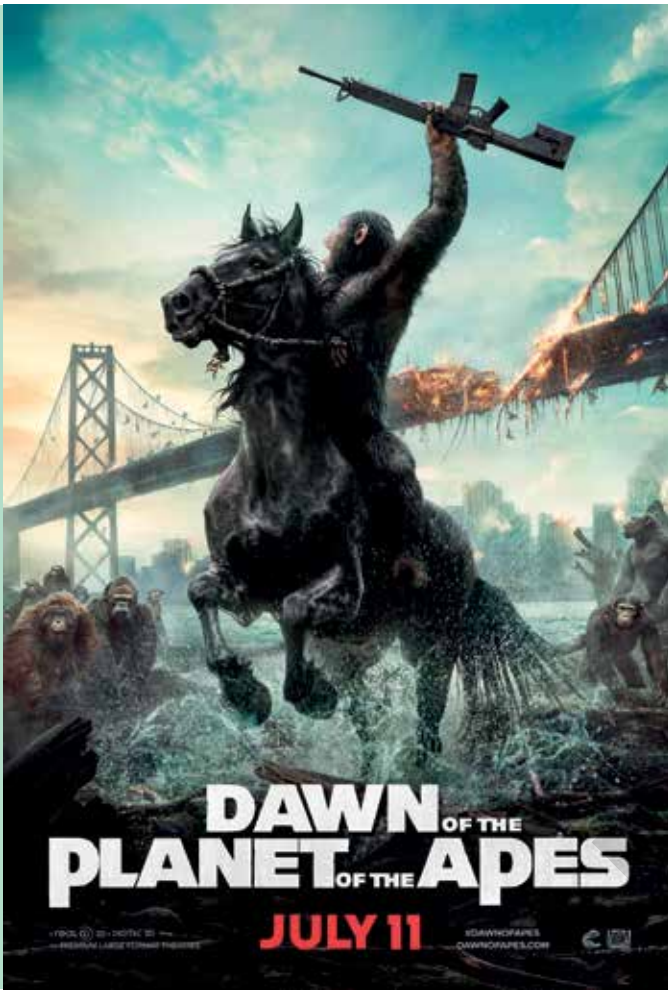
- **Voice:** Most often, voice carries the main message of a production, either via scripting, commentary or interview responses. It is important to make the voices sound as accessible as possible, which is where choosing the right microphone can help. Also, ensure the spoken copy, script or text is well written and can be smoothly delivered.
- **Music:** Plays a large role in the creation of mood. It can be used to heighten the impact of what is heard vocally (e.g. as background music) or alone as the main soundtrack. With any music, it is important to consider its timing and style and how these fit into the production overall. If using various audio sources in your project, choosing music without lyrics is more appropriate as the audience won't be distracted by trying to listen to lyrics and other voices at the same time.
- **Sound effects:** Can help enhance the believability and—if the project is audio only—the visualisation of a production for an audience. Effects may include sounds such as footsteps and doorbells or could be more atmospheric, such as traffic noise or birds chirping in an outdoor setting.. It is possible to find effects and atmospheric tracks online but it can be fun to grab a mic and create your own.

Foley artists create and record the sounds that appear in the soundtrack of a film. These may range from the footsteps of an actor walking on a particular surface to the sounds of a particular location. They create audio using various means, such as clanging together piles of junk and scrap metal for car crash scenes or hitting vegetables to reproduce the sounds of pummelled flesh for fight scenes.



FIGURE 4.2.27 A foley artist at work

When mixing sound, keep the audience of your production in mind and consider what will appeal to them as listeners. Remember to 'enhance' with sound and allow it to help convey the meaning of the production, not overwhelm it. Sometimes, less is more.



FIGURES 4.2.28 AND 4.2.29 *Dawn of the Planet of the Apes* (2014) film posters from the USA and France

## DISTRIBUTION

Distribution refers to the process of releasing the media production to an audience. Many large-scale media productions will rely on distribution companies (such as Paramount Pictures for films) to help get their product to as many people as possible. Distribution is closely tied to marketing—the promoting of a product to raise awareness of its existence and make people want to consume or experience it. Marketing a media product is a big business in itself and many professional productions have advertisements and promos playing long before the release date is even announced.

When marketing a media production, targeting the right audience is vital. When a film is distributed to different countries, marketing will often change to best suit the culture and expectations of the release location.

Consider how the images in Figures 4.2.28 and 4.2.29 differ and what this says about what may be important to audiences in these different countries.

All media is ultimately made for an audience and the distribution stage involves the exhibition of a product to its audience. Depending on the production, this could be done in various ways, such as via a cinema screening, a gallery show, downloading online content or the sale of copies to the public. Audiences ‘receive’ the product and react to it in their own way. Whatever the outcome, the feedback provided can help inform the future work of the media creator.



A number of locally produced television series have been remade for overseas audiences, including *Kath and Kim*, *Thank God You're Here* and *Upper Middle Bogan*. The success of some of these overseas versions has been debatable.

The Australian *Wilfred* television series was recreated in the USA (Figure 4.2.30). Adapted productions are often excellent examples of their reception being context-dependent—what works in one setting and for one audience will not always translate well to another.

## Learning activities

- 1 Consider a few of your favourite media productions. How did you first come into contact with these? Was it by chance or the result of marketing?
- 2 Source some examples of marketing for media productions that you think are effective.
- 3 Create a distribution and marketing plan for a new television show or magazine. How could this production reach the largest number of people?

## Evaluating your work

Evaluating your work at the end of a production process is an important learning opportunity. Chances are, you will make other productions in the future, so there is much to be gained from some honest reflection. Also, you will need to consider whether your work was effective in meeting its intentions and communicating to its intended audience.

Some questions to ask upon the completion of the production process and after the exhibition of your work include:

### PERSONAL REFLECTION

- What was my role on this project?
- How did I manage my work in each of the different stages of production?
- What were some of the strengths I brought to the production process (or group, if you worked collaboratively)?
- In which areas did I develop or learn the most?
- Which of my skills do I still need to build on?
- How do I feel about the finished product?
- What would I do differently if I was doing the task again?



FIGURES 4.2.30 new caption to come *Thank God You're Here*

## PROJECT REFLECTION

- Who was the target audience for this project and what were some of the characteristics of this group? How did I address these in my work?
- What was some feedback provided about the work by the target audience (and, if different, the audience the work was exhibited to)?
- What were the initial intentions of the project or task and how successfully did the final product meet these?
- What form was the production created in and what characteristics did this form provide?
- What were the strengths and challenges of working in the chosen form?
- How effectively were codes and conventions applied in the planning and creation of the project in order to construct meaning?
- If completed collaboratively, did the group members share roles and duties during the project evenly? If yes, what structures were put in place to achieve this? If no, what was needed to ensure this occurred?
- Finally, how successfully did the final production meet the requirements of the given/planned task or brief?

## MEDIA AS A COLLABORATIVE PROCESS

American actor, producer and director Michael Keaton is quoted as saying 'Filmmaking is the ultimate team sport'. Just looking at the credits of any media product reminds us that most are in fact collaborative projects. Many people work together in different capacities to ensure that a production can successfully move past the conceptual phase, through the stages of the production process and out to the audience.

Ever watched film credits and wondered what a 'gaffer' or 'grip' does? Both of these roles are related to lighting for a film or video production. Try investigating some other media roles you know little about.

## ROLES AND RESPONSIBILITIES IN MEDIA PRODUCTION

Considering the scale of many professional media productions, most individuals working in the industry start to specialise in one particular stage or area. Like any industry, people with different expertise, skills and training are required to ensure media productions are not only effective, but also financially viable.

Some common job titles for media production personnel that are used across various media forms are outlined below.

### PRODUCER

Involved in the entire production process and is responsible for overseeing all aspects, ensuring that everything is in order and working towards a successful outcome. The producer is the head of the production team and often also responsible for the financial and administrative aspects of a project. On large-scale projects, there may be many producers, each with a different set of responsibilities.

### DIRECTOR

Responsible for the artistic and creative aspects of a production. They are a key figure when it comes to communicating the vision of a project to cast and crew, ensuring that everyone is enthused about the project and moving in the same direction. Ultimately, the director is responsible to the producer but during the production stage, the director may seem to have the most control over how the project is unfolding.

### ART DIRECTOR/DESIGNER

Deals with the visual aspects of a media production. They are responsible for its overall look which, depending on the medium, may involve sets and props, wardrobe choices, colour schemes, page styles or font selections.

### DIRECTOR OF PHOTOGRAPHY/CINEMATOGRAPHER

Works with a camera of some sort to capture the images/footage for a project. They are required to make artistic decisions and must have a strong technical understanding, including a knowledge of the light that is required to effectively capture any sort of image. They are guided in their work by the director and, depending on the size of the project, will often be responsible for their own crew or team of camera people.

### SCREENWRITER/COPYWRITER

Depending on the medium of the project, a writer of some sort is usually needed to assist in the creation of the messages to be communicated in text form. For a magazine or website, this may be a copywriter who creates the text (also called 'copy') that will be read by audiences. For a film, it is usually a screenwriter who develops the treatment or script.

### ACTOR/TALENT

May also be known as a model or subject, depending on the form of the production. They help create the 'content' of a media production, either by portraying themselves or a character. They are usually required to work with a script, brief or outline and make use of their vocal and/or physical skills to convey a message.

### SOUND DESIGNER

Responsible for the soundtrack present in a media production. This could include creating, sourcing or mixing various sounds such as original music compositions and sound effects, and recorded soundtracks such as dialogue, voice-over and atmospheric sound. Often, they will work with a crew of sound professionals.

### EDITOR

Works to select, trim and shape the content of a media production. Depending on the medium of the project, the editor may work with images, text, sound or all three. The work of the editor usually occurs in the final phase of a project.

### ANNOUNCER

The presenters whose voices are heard in an audio or video production. They are occasionally seen, but most usually only heard by an audience. Sometimes known as 'voice

actors', announcers require a strong command of speech and language. While they usually work from a script, there may also be times or roles which require greater ad-libbing.

Ad-libbing refers to improvised speech, where the words that are said haven't been previously planned or scripted.

Each media project is different and the involvement of various individuals may be governed by the size and scale of the production itself. On big-budget productions, roles and responsibilities will be more clearly delineated and likely to be undertaken by an expert. On smaller scale productions, where cast and crew is limited and the budget may be less, it is common to find people 'pitching in' and taking on many roles to assist. This is usually the norm for student productions.

John Carney is an Irish film writer and director whose work includes indie music films, *Once* (2007), *Begin Again* (2013) and *Sing Street* (2016). Often working with low budgets, Carney's films have a raw and realistic feel to them. In *Begin Again*, family members of cast members Mark Ruffalo and Keira Knightley appear as extras in the film, filling the scenes.

Working collaboratively involves working together. This involves cooperation, negotiation and compromise. In a classroom setting, it is important to ensure that everyone can play an equal part in a project and this is best discussed early on as a part of the pre-production planning. Equity of workload may mean that some group members take on one larger role (such as director), which runs for the duration of the production process, while others take on multiple smaller roles.

When working collaboratively, it is a good idea to keep a log of everyone's hours and duties as shown in Figure 4.2.32. This helps to document who is doing what and show your learning to your teacher, plus it enables a better understanding of the intensity of each role.

### Learning activities

- 1 Draw a table to outline the different specialist media roles that would be involved in a particular project. Note whether the involvement of these individuals would be 'high' or 'low' in each stage of the production process.
- 2 Draw up a work log template to be used by a group to help document everyone's work on the project.

Not all media productions are collaborative. Modern technology and new media forms make it possible for an individual to be a media creator, producer and distributor from the comfort of their own desk or bedroom.

Many YouTubers work alone to make and share content with a worldwide audience. The popularity of vloggers, including Australian Tina Yong, with her beauty, lifestyle and travel channel, and American filmmaker and personality, Casey Neistat highlight how easy it is for individuals to become media-makers and celebrities in their field.

Consider the work done by each of the media practitioners in the following case studies and how this differs in relation to levels of collaboration.

**NAME:**

Date	In class/Out of class	Duties/tasks undertaken	Working alone/with	Time spent
	<input type="checkbox"/>	<input type="checkbox"/>		
	<input type="checkbox"/>	<input type="checkbox"/>		
	<input type="checkbox"/>	<input type="checkbox"/>		
	<input type="checkbox"/>	<input type="checkbox"/>		
	<input type="checkbox"/>	<input type="checkbox"/>		
	<input type="checkbox"/>	<input type="checkbox"/>		

FIGURE 4.2.32 A work log helps to document the duties carried out by each production team member.

# Media practitioners



**FIGURE 4.2.33** Brendan Foley at work (instagram.com/thumpington)

I'm a graphic designer but outside of my day job, I draw and make comics and zines. Over the past couple of years, I've done two print projects—a comic called *Thumpington*, which is a ridiculous comedy/mystery involving omnipotent cats and other stupid ideas, and a zine called *Mechadore*, which is a look-book of fashionable accessories set in an offbeat reality.

I only started drawing again when I was about twenty-five and felt I had a lot of catching up to do. To make sure I was regularly practising my drawing, I set myself actual projects with deadlines to work on. That's where the idea of doing a comic came from. So I booked a table to launch and sell my comic at the Zine and Indie Comic Symposium and, more recently, Comic Street. I then had a few months to come up with a finished product. Fear of the deadline made sure that I actually committed to it.

For me, a project starts as a small quirky idea. I will do quick sketches or thumbnail ideas on paper and get a feel of what the product I'm making actually is. Sometimes, too much time is spent in the ideas stage and you just have to get started, even if you haven't figured everything out yet.

When I'm drawing the artwork I probably have a good idea of what will be on three-quarters of the pages—the rest sorts itself out during the process. For *Mechadore*, I drew two of my ideas, then put them into Photoshop and experimented with colours. I pretty quickly found that my idea looked like it was going to work, so I went and drew the remaining twenty or so images, ready to colour in Photoshop. After this, I put them into InDesign and did the lettering there. Then, making sure it was all set up according to how the printer requires it, I sent it off and crossed my fingers.

Coming up with the initial idea is really exciting and inspiring and probably the most enjoyable aspect of my role. The most challenging aspect is having the discipline to work when you really don't want to. It can be a tough slog at times as it's quite labour-intensive.

If you're wanting to try some similar, find like-minded people. Learn from them, get inspired and encouraged by them. Don't wait until you're 'good enough' to start a project. Start one now, that's what's going to help you get good.





**MADDISON STREEFKERK**  
TELEVISION PRODUCER AND PRODUCTION MANAGER

**FIGURE 4.2.34** Television producer Maddison Streefkerk [right] on set

I've worked on numerous lifestyle television programs, including *Luke Nguyen's United Kingdom*, *Ben's Menu*, *My Market Kitchen*, *Huey's Kitchen* and *A Taste of Travel*, both in Australia and internationally.

While studying film and television at university, I volunteered on student productions, music video clips and at local film festivals. I then participated in an industry placement position and became a production assistant. I was lucky to continue working with the production company as a production manager and segment producer, learning from my colleagues and always being a 'yes' person. If there was something that needed to be done, I was there to help!

Whilst in pre-production, I work with the executive producers on schedules, budgets, hiring crew and as a liaison with our major clients. Once it's time for the production to begin filming, it's my job to make sure everything runs smoothly. I also manage the presenters, crew, guests, clients and schedule. When working on post-production, I put together the episodic rundown for each show. In the 'lifestyle' genre, this is where I decide what segments go into each episode. I then work with an editor through a review process. Once changes are made, it's time for delivery. This involves a technical check and dispatch to the broadcaster. When an episode has been completed

and delivered, I work on the paperwork, such as writing the episode synopsis and music cue sheets.

One of the most enjoyable aspects of my role is seeing a production go from the pre-production stages to being on-air. The most challenging aspect of my role is that things can change at any second! As a producer, it's important to think on your feet and be able to problem-solve.

My advice to anyone wanting to pursue producing is to not be afraid to try new things. If you're not sure how a camera works or what an editor does, learn. Knowledge is your greatest strength when it comes to problem-solving as a producer!

### Learning activities

- 1 What stands out most for you about the work that each of the featured practitioners does?
- 2 Many industry professionals would classify themselves as 'freelance' practitioners. Investigate what this term means. What are the advantages and disadvantages of freelancing? What does this suggest about employment in the media industry?
- 3 If you could invite a practitioner from the media industry into your classroom, who would it be? Why?

## 4.3 Issues in media production

As you will learn from making your own productions, using media to communicate a message can be powerful. Not only is a message sent to its audience, but it is specially crafted in ways that allow it to be relevant, unique and, often, emotionally impactful. It is this notion that makes the study of media so interesting and creating your own media productions so fulfilling.

### ETHICAL, LEGAL AND COMMUNITY CONSTRAINTS

Along with the process of creating media products comes a level of responsibility. Given the impact that media messages can have, there are certain considerations that need attention during the production process. There are also some aspects of production itself that can be potentially harmful or risky for those involved, so must be approached with care.

#### APPROPRIATENESS

When making and distributing a media production, consideration should be given to the appropriateness of its content. While we want productions to have impact, a product shouldn't aim to cause direct offence or harm to its audience. Also, neither crew nor bystanders should get hurt during the making of a project, which means that irresponsible, dangerous or illegal activity is simply not acceptable, especially in student productions.

In Australia, there are laws that help to regulate what audiences see, hear and read, particularly for mainstream media. ACMA (Australian Communications and Media Authority) is a government body that ensures regulatory measures are put in place for many media forms, meaning that certain media products are classified before reaching

their audiences and that media industries (such as commercial radio stations) have a clear code of practice that they must adhere to in their daily operation.

A code of practice is best described as a rule book for how an industry should operate. It sets out 'do's and don'ts' that help ensure fairness among all players or organisations in the industry and assists in upholding what is considered to be best for the community.

As an audience member, you will no doubt be familiar with classification markers that are used on films, television programs, games and some publications. While these don't stop content from reaching the wrong audience, they do offer guidelines that warn consumers what they are about to see and which age groups it may be appropriate for.

Some mediums have looser regulatory guidelines about how information is controlled and what is allowed to be shared with an audience, preferring a more 'free-for-all' approach to content. The internet is a good example of this. There are, however, still policies for those wanting to share media online. Often these are approached in a more backwards fashion, where concerns or complaints regarding appropriateness can be flagged or reported only after the content is distributed.

### CLASSIFICATION CATEGORIES






ADVISORY CLASSIFICATIONS	G, PG AND M
 General	The content is <u>very mild</u> in impact. G films and computer games are for general viewing.
 Parental guidance recommended	The content is <u>mild</u> in impact. PG films and computer games contain material that a parent or carer might need to explain to younger children.
 Recommended for mature audiences	The content is <u>moderate</u> in impact. M films and computer games are not recommended for people aged under 15.

FIGURE 4.3.1 All films in Australia must have a classification code.

AGE RESTRICTED CLASSIFICATIONS	MA15+ AND R18+
 Not suitable for people under 15. Under 15s must be accompanied by a parent or adult guardian	The content is strong in impact. People under 15 must be accompanied by a parent or adult guardian to hire or buy these films or games or to see these films in a cinema*. These games cannot be demonstrated in a public place. A guardian is a person who is exercising 'parental control' over the person under 15 years of age. The guardian must be 18 years or over.
 Restricted to 18 and over	The content is high in impact. People under 18 are not permitted to buy or hire these films or games or to see these films in a cinema. These games cannot be demonstrated in a public place.

When making media productions of your own, it is important to consider who your target audience is and what level of content may be appropriate for them. Productions that target the 'tween' market will use quite different language and themes to those aimed at an adult audience. The existing Australian classification markers can be useful in guiding your decision-making about audiences and content. Another good rule for deciding what is appropriate for a production made in the school classroom is considering what would be appropriate to share with your school board or principal. If something would raise concern, it's probably best to leave it out.

## PERMISSIONS AND COPYRIGHT

As a media maker, artist and creator, you will begin to understand the importance of your own ideas and the value of the original content you create. You will know that these are unique and often take a lot of effort to pull together. You will want credit for your work and won't want these to be taken by someone else without credit.

This is where copyright comes in. Copyright is all about protecting the original work that an individual (often an artist, musician, filmmaker, photographer or writer) creates. Copyright is free, automatic and often shown by the © symbol. It is enacted as soon as you create something and lasts for seventy years after your death. It means that you own the rights to your work and anyone who wishes to use, share, reproduce, perform or adapt it requires your permission.

Copyright also means that anything you wish to use in a media production that is not your own (e.g. a soundtrack or image) requires you to seek the permission of the person who created it. It may take some effort tracking the maker down, making contact with them and getting their approval. There may also be a fee involved in using their work.



FIGURE 4.3.2 YouTube copyright infringement notification

Generally, people who want to use copyright material need to contact the copyright owners to get permission unless an exception to infringement applies. In relation to music, the copyright owners are typically:

- For music and lyric: the composer or songwriter (or if they are represented by a music publisher, the music publisher)
- For sound recordings: the record company that released the recording, although this is sometimes shared with the performers who contributed to the sounds of the performance and
- For performances: sometimes you need the permission of the performers to record their performance or to use the recording on a soundtrack (or both).

Extract from 'Music: Use in home videos & student films', Information sheet G038v12, Australian Copyright Council, 2014

In an educational context, there are a few exceptions to copyright law. Currently, if you are making a production for school or study only, this is deemed 'fair dealing' and you are not required to get copyright for music tracks or images that you wish use. However, if your work becomes public (e.g. it is exhibited publicly outside of the school environment in a competition with a public screening) then copyright clearance is required.

The Australian Copyright Council's website is helpful to explore if you have questions about permissions and explains what to do if your own copyright is infringed.

Video sharing sites like YouTube have a different approach to copyright. It allows users to submit a copyright infringement complaint if something that is their own was used without authorisation. It also uses a system called ContentID to scan uploaded files for recognisable copyrighted content, such as popular music, then giving copyright owners the choice to alter, block or monetise the content.



## CREATIVE COMMONS

Creative Commons is now a worldwide movement, which allows the sharing of original creative content such as video footage, music or images. Locally, Creative Commons Australia is the not-for-profit organisation that allows creators who own copyright to apply for a licence that allows them to grant permission to others to use their work legally. The licences vary and outline certain rules that must be adhered to, such as no commercial use of a work or no modifying of a work. In all cases, the work of the original creator must be attributed. Put simply, it is an opportunity to share creative work with others for 'good will' and exposure.

Using Creative Commons material in your media productions makes it easier to access content that is free and available for use, while also supporting the work of other creatives. In return, you also may like to create and license something yourself that can then be shared with the broader creative community.

## HEALTH AND SAFETY

When making a media production you will often be working in public areas or dealing with people. Even if you're working with a small crew and limited equipment, you will still need to consider occupational health and safety issues. An excellent approach to ensuring a safe environment is to focus on the notion of prevention. This suggests that possible risks are considered and assessed before they have the chance to arise. In a media production setting, this may include an awareness of and a plan for:

- lifting and carrying heavy production equipment
- using electricity or powered equipment
- working outdoors in various weather conditions, often with powered equipment (water and electricity don't mix!)
- dealing with chemicals in a darkroom
- tripping hazards such as power cords and sound cables
- working with sets, props or costumes
- sharing public space with others
- acting out activities that could cause injury (e.g. fight scenes or chase scenes)
- undertaking long hours of sitting in front of screens or dealing with loud sound levels.

## Learning activities

- 1 Investigate the guidelines of a video-sharing or social media site to explore what is deemed to be appropriate or inappropriate content.
- 2 Visit The Australian Copyright Council's website to investigate the current copyright laws governing and protecting the work of professional photographers, writers or filmmakers.
- 3 Draft up a letter that could be used by yourself or your classmates to seek copyright permissions for a chosen piece of music.
- 4 As a class, create a set of production rules that aim to combat the potential dangers that are raised in the health and safety risks list.

## PRODUCTION ETIQUETTE

Finally, a word on etiquette: although working on a production can be a busy and stressful time, it is still important to remember your manners! Some simple niceties should really be a given, such as seeking permission before filming a person or recording their voice, making use of a public location, or sharing content in public. As discussed earlier in this chapter, seeking formal permission is sometimes required for the use of certain locations and this should be dealt with during pre-production planning. In a classroom context, it is important to remember that everyone will be learning the craft, so patience is often required in order to allow each individual the chance to do their best work.

Many people, including teachers, friends, relatives, past students, business owners and members of the general public are often very happy to help out and contribute to student productions, particularly those that seem well run. You will often be amazed by who and what you can get access to, simply by asking nicely. As the media industry can often be very focused on 'who you know' and the success of your last job, be careful not to burn any bridges at any stage of your short or long media career. Ask politely, work respectfully and always share credit and the final product with those who helped you make it.

## CHAPTER SUMMARY

- Media productions are constructed using technical, symbolic and written codes. Understanding these codes and what they can signify will enable you to apply and manipulate them more effectively.
- Take time to investigate and understand the medium or form that you will develop your production in, being aware of commonly used conventions.
- The production process contains different stages: development, pre-production, production, post-production and distribution. Important tasks happen in each stage and contribute to a project overall.
- Pre-production is when important visual and written planning for a media production takes place. Production is the 'making' stage. Post-production involves the editing and refining of a media production.
- Many media productions are collaborative. They will involve various people working together in different roles to achieve the shared vision of a project. Different individuals will be involved at different times throughout of the production process. The workload of these individuals will also differ and this is often dependent on the scale of the project itself.
- There are ethical, legal and community standards to consider and adhere to when making a media production, such as copyright and permissions, health and safety, appropriateness and community awareness.

## ASSESSMENT TASKS

- 1 Develop a short media production in two of the media forms listed below that each represent either a chosen person or an idea in different ways. For example, you could portray a teenager as rebellious in one form and then hard-working in the other, or a product such as bottled water as luxurious and then as unpretentious. During the production process, focus on applying the technical, symbolic and written codes mentioned to convey your intended message.
  - Video (thirty-second ad or opening sequence)**
    - Camera angles to convey status
    - Sound (including music and voice-over) to set the tone
    - Editing (such as addition of text or colour correction) to refine the message being sent
  - Print (magazine cover or a one-page ad)**
    - *Mise en scène*/setting to communicate information
    - Colour to convey meaning
    - Size to indicate hierarchy and importance of text
  - Audio (thirty-second ad or interview)**
    - Music to set the tone
    - Language and style of voice-over/script to communicate information
    - Editing/mixing of audio to create a sense of time and place
- 2 Share your completed work with the class, discussing the ways that technical, symbolic and written codes have been used effectively. Evaluate the strengths of each form in conveying the created representations.
- 2 After undertaking a particular role on a media production (e.g. editor), prepare a short report using media technologies (e.g. a podcast) to reflect on the production process and the duties involved in the role at various stages. Include advice for other students undertaking the role in the future, such as:
  - Responsibilities in each stage of the production process, from development to distribution
  - Advice on helpful planning templates, equipment and software programs to use
  - Benefits and challenges of the role
  - How to best manage the workload demands involved in the role (e.g. busy periods)
  - Tips on cooperating and working with other roles (e.g. the director)
- 3 Working individually, develop a short narrative production in a chosen or given form. Use the concept of the three-act structure or stages of the Monomyth—mentioned earlier in this chapter—to develop a story. Complete the written and visual pre-production planning (e.g. script and storyboard or treatment and mock-ups) to document your ideas for the project, then pitch this to the class. Gather interested students to collaboratively bring the plan to life as a media production.