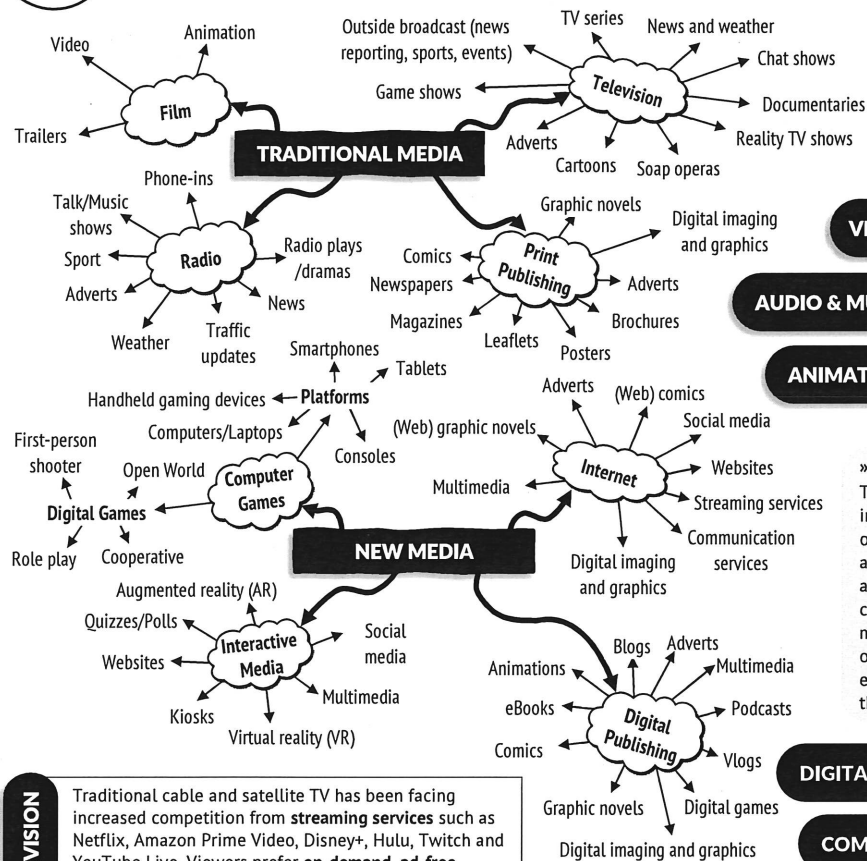


1.1

SECTORS & PRODUCTS



Sound Effects (SFX): play a crucial role in enhancing the audience's immersion and engagement. They help create a sense of realism by providing auditory cues that correspond to the visual elements on screen, making the audience feel more connected to the depicted environment or action. Can evoke emotions, build tension, create suspense, or generate excitement, enriching the overall audiovisual experience. Can be manipulated in terms of volume, timing, spatial placement and other parameters to achieve the desired impact and effectively convey the intended narrative or mood.

Virtual Reality (VR): an immersive technology that simulates a realistic and interactive virtual environment, often experienced through a head-mounted display (HMD) or other devices. Combines computer-generated graphics, audio and other sensory stimuli to create a simulated reality that users can explore and interact with.

VIDEO

Primary sectors: TV and film

Secondary sectors: Internet and interactive media

AUDIO & MUSIC

Primary sector: Radio

Secondary sectors: Digital publishing and Internet

ANIMATION

Primary sector: Digital publishing

Secondary sector: Film

Image: © Netflix



South Korean survival drama television series created by Hwang Dong-hyuk for Netflix

»Visual and Cinematic Quality
The production value of Squid Game is visually striking, with well-executed cinematography, stylised visuals, and creative set designs. The use of vibrant colours and contrasting elements adds to the visual appeal of the series, enhancing the overall viewing experience.

»Multimedia content

The BBC website delivers news and information through a diverse range of multimedia content. Users can access articles, videos, audio clips and interactive features, offering a comprehensive and immersive multimedia experience. This variety of formats enhances the user's engagement and understanding of the news stories.

Web page: © BBC



The BBC website, the online platform of the British Broadcasting Corporation (BBC)

Primary sectors: Interactive media and Internet

Secondary sectors: Digital games and digital publishing

MULTIMEDIA

Primary sectors: Interactive media and Internet

Secondary sector: Digital publishing

WEBSITES

Primary sector: Internet

Secondary sector: Interactive media

SOCIAL MEDIA

DIGITAL IMAGING & GRAPHICS

Primary sectors: Digital publishing and print publishing

Secondary sector: Internet

COMICS & GRAPHIC NOVELS

Primary sectors: Digital publishing and print publishing

Secondary sector: Internet

eBOOKS

Primary sector: Digital publishing

Secondary sector: Internet

COMPUTER GAMES

Primary sector: Digital games

Secondary sectors: Internet and interactive media

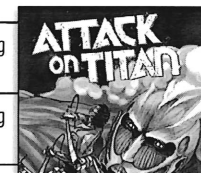


Image: © Kodansha Ltd

»Visually stunning and meticulously detailed artwork
The illustrations effectively convey the intensity of the action, the emotions of the characters and the vastness of the world. The high-quality artwork enhances the immersive experience and contributes to the overall appeal of the series.

Created by Hajime Isayama, has gained immense popularity as a graphic novel

TELEVISION

Traditional cable and satellite TV has been facing increased competition from **streaming services** such as Netflix, Amazon Prime Video, Disney+, Hulu, Twitch and YouTube Live. Viewers prefer **on-demand, ad-free content** and have shifted towards these platforms, leading to the decline of traditional TV subscriptions.

RADIO

Like other media sectors, radio has experienced a shift to digital platforms. Online radio streaming services and podcasts have gained popularity, providing listeners with more **flexibility and diverse content**. Digital radio platforms enable personalised playlists and targeted advertising based on **listener preferences and demographics**.

COMPUTER

Computer games have expanded across the variety of device **platforms** available, and are often published as **apps** and using **AR and VR**. **Esports** has witnessed tremendous growth, with professional gaming tournaments, teams, and leagues attracting large audiences worldwide.

INTERACTIVE

DIGITAL

AR and VR technologies are gaining popularity in various media sectors providing immersive and interactive experiences. Digital publishing and interactive media have facilitated more engaging and personalised advertising campaigns through interactive ads, quizzes, and gamification.

FILM

The popularity of streaming platforms has influenced **film distribution** strategies, leading to simultaneous theatrical and online releases.

PRINT

The **print publishing industry** has faced significant challenges due to the rise of new media. Many traditional publications have shifted their focus to online platforms to **reach wider audiences**. E-books and audiobooks have become increasingly popular, allowing readers to **access content conveniently** on their devices.

INTERNET

Internet usage continues to expand globally, with more people **gaining access to the Internet** through various devices. This growth has been fuelled by increased connectivity, improved infrastructure, and reduced costs.

Augmented Reality (AR): technology that overlays computer-generated content onto the real-world environment, blending digital elements with the user's perception of reality. Enhances the user's view of the physical world by adding virtual objects, graphics, information, or interactive elements that appear to coexist with the real-world surroundings.

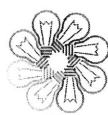
Visual Effects (VFX): digitally created or manipulated elements that are integrated into live-action or computer-generated scenes to enhance, modify or create visual imagery that would be impractical, dangerous or impossible to achieve through traditional film-making techniques. Visual effects encompass a wide range of techniques and technologies including computer-generated imagery (CGI), compositing, digital matte painting, motion tracking and rotoscoping.

1.2 JOB ROLES

CREATIVE

Typical job roles:

- Animator
- Content creator
- Copywriter
- Graphic designer
- Illustrator / graphic artist
- Photographer
- Scriptwriter
- Web designer



Production phase involvement:

Pre-production Production

KEY RESPONSIBILITIES

Concept development: The creative team plays a crucial role in shaping the initial concept and vision of the media product. This involves brainstorming ideas, creating storylines, and identifying the core themes and messages that will guide the project.

Scriptwriting and storytelling: Writers and scriptwriters are responsible for crafting the script, screenplay or dialogue that forms the foundation of the media product. They develop compelling narratives, build engaging characters, and structure the storyline to captivate the audience.

Visual design and artistic direction: Creatives contribute by creating the visual aesthetics of the media product. They determine the overall look, style and atmosphere of the project, ensuring that it aligns with the intended vision.

- SIZE AND SCALE OF PROJECTS/PRODUCTIONS**
- The size and scale of projects or productions in the media industry can often be significant, requiring many specialised roles and tasks to be fulfilled. However, individuals may find themselves taking on multiple roles within a project due to:
- » Limited resources
 - » Time and budget constraints
 - » Flexibility and adaptability
 - » Collaborative environment



In a low-budget web series production, an individual may serve as the writer, director and producer. They would be responsible for developing the script, overseeing the creative aspects of the production, and managing the logistics and budgeting. By taking on multiple roles, they can have more creative control over the project and make efficient use of limited resources.

The **creative role** in the creation of media products is **multifaceted and dynamic**, requiring a **combination of artistic vision, technical skills, storytelling abilities, and effective collaboration**.

By leveraging their creative expertise, these professionals contribute to the success of the media product, delivering a final result that **engages, entertains, and resonates with the audience**.

What's the difference?

- Copywriter:** Persuasive and engaging content for advertising and marketing materials
- Scriptwriter:** Narrative-driven scripts for visual media such as films, TV shows, documentaries, animations, and video games

TECHNICAL

Typical job roles:

- Camera operator
- Games programmer/ developer
- Sound editor
- Audio technician
- Video editor
- Web developer



Production phase involvement:

Pre-production Production Post-production

KEY RESPONSIBILITIES

Camera operation: Camera operators are responsible for capturing high-quality visuals and ensuring the proper composition, lighting, and framing of shots. They operate cameras, select lenses, set up lighting equipment, and work closely with the creative team to achieve the desired visual style.

Editing and post-production: Video editors play a vital role in shaping the final product by assembling raw footage, selecting the best takes, and arranging them in a cohesive and compelling manner. They also work on colour correction, visual effects integration, sound editing, and overall post-production processes to achieve the desired aesthetic and technical standards.

Sound mixing: Sound editors handle the technical aspects of recording, editing, and mixing the audio elements of a media product. They ensure clear dialogue, balanced sound levels, appropriate sound effects, and high-quality sound reproduction. They may also work on Foley recording, ADR (automated dialogue replacement), and final sound mastering.

Technical support and equipment management: Technical support teams play a crucial role in maintaining and troubleshooting the equipment and systems used during media production. They ensure that cameras, audio devices, editing software, and other technical tools are functioning properly. They may also handle equipment rentals, set up workflows, and provide technical assistance to the production team.

Digital media distribution and online platforms: Web developers handle the technical aspects of delivering the final product to its intended audience. This can involve encoding, file formatting, streaming, content management systems, and web page structures, ultimately ensuring a positive user experience.

Game programming: Game programmers utilise game engines such as Unity to build the foundation of the game. This includes assets, scripts, code that controls the other user interface and other components into the engine to create the interactive environment. They are also responsible for identifying and resolving bugs and glitches during the development processes, this is achieved through a series of tests to ensure the game functions correctly.

What's the difference?

- Audio technician:** Primarily responsible for setting up and operating audio equipment during live events, recording sessions, or broadcasts
- Sound editor:** Focuses on post-production audio editing and sound design for films, TV shows, or multimedia projects

The **technical role** in the creation of media products involves the application of **specialised technical skills and knowledge** in enabling the realisation of the creative vision.

These roles often involve working with **advanced technology, equipment, software, and systems**.

By leveraging their technical expertise, these professionals contribute to production and post-production phases, ensuring that the **final product meets the technical standards**, delivers a **high-quality experience**, and reaches the audience **effectively**.

What's the difference?

- Web designer:** Focuses on the visual and user experience aspects of a website
- Web developer:** Focuses on the technical implementation and functionality of a website

SENIOR

Typical job roles:

- Campaign manager
- Creative director
- Director
- Editor
- Production manager



Production phase involvement:

Pre-production Production Post-production

KEY RESPONSIBILITIES

Quality control and risk management: Ensure quality control throughout the production process. They review and provide feedback on creative aspects, monitor technical standards, and address any issues or risks that may arise. They make critical decisions to maintain the integrity of the project and mitigate potential risks.

Project management and planning: Responsible for project management and planning. They oversee the development, budgeting, and scheduling of the project, ensuring that resources are allocated efficiently, deadlines are met, and the production stays on track. They handle logistics, risk management, and stakeholder communication.

Creative direction and vision: Provide the overarching creative vision and direction for the project. They collaborate with the creative team to establish the artistic style, thematic elements, and overall objectives that align with the intended goals and target audience.

The **senior role** in the creation of media products typically refers to individuals who hold leadership positions and have extensive **experience in the industry**. These senior professionals oversee and guide the entire **creative and technical process** of media production, providing **strategic direction**, making **critical decisions**, and ensuring the **successful execution** of the project, aligning it with the overall **vision and objectives** of the production.

2.1 PURPOSE, STYLE, CONTENT & LAYOUT

AUDIO REPRESENTATION

The purpose of a video game is to provide an interactive and immersive experience that engages players in a virtual world. The style of **audio representation** in a video game often includes a **dynamic and adaptive musical score**, **sound effects** for actions and environments, and **voice acting** for characters.

In 'The Legend of Zelda: Breath of the Wild' (2017) the audio style complements the vast open-world exploration, featuring a diverse musical score that responds to the player's actions, environmental sound effects that immerse players in the game world, and character voice acting that enhances the narrative and emotional depth.

TO INFORM

Produced to provide up-to-date information to an audience.

Examples:

- News television broadcasts, such as BBC or ITV news
- Radio news, such as BBC Radio 2
- Newspapers, such as *The Times* or *The Guardian*
- News websites, such as Sky News

TO EDUCATE

Produced to facilitate learning for an audience.

Examples:

- Educational broadcasts such as gardening programmes
- Educational websites such as BBC Bitesize
- Documentaries such as *An Inconvenient Truth* (2006)

TO ENTERTAIN

Produced to create audience enjoyment through engaging concepts and interesting ideas.

Examples:

- Video games, such as *Call of Duty*
- Entertainment television programmes, such as *The Voice*
- Films
- Music videos



TO ADVERTISE OR PROMOTE

Produced to encourage the audience to either do something, buy something or believe something.

Examples:

- Film posters and trailers (to encourage you to watch the film)
- Advertisements (including printed adverts in magazines, television adverts and radio adverts)
- Charity campaigns, such as Oxfam (to encourage you to donate money)

TO INFLUENCE

Certain types of media products are produced to shape the discourse around important social and political issues and the audience's perception, belief and attitude towards these issues.

Examples:

- Documentaries, such as *Blackfish* examining the treatment of killer whales in captivity
- Investigative journalism podcasts, such as *Serial*
- Novels such as *To Kill a Mockingbird*
- Television series such as *The West Wing*

VISUAL REPRESENTATION

The purpose of a fashion magazine is to showcase the **latest trends, styles, and beauty** in the **fashion industry**. The style of **visual representation** in a fashion magazine often includes **high-quality fashion photography, glamorous settings, and artistic compositions**.

Vogue magazine, for example, uses visually stunning and sophisticated images, bold typography, and elegant layouts to convey a sense of luxury, style, and aspiration.



COLOUR

EMOTIONAL IMPACT

Evoke specific emotions and moods

Warm and vibrant colours like red, orange and yellow may be used to evoke feelings of excitement, energy or happiness in a lively music video.

BRANDING AND IDENTITY

Establish a brand's personality and values

A luxury brand may opt for more subdued and sophisticated colours like black, gold or silver to convey exclusivity and elegance.

CULTURAL SIGNIFICANCE

Convey meaning

In Chinese culture, the colour red is associated with luck and happiness, so it may be prominently featured in media products released during Chinese New Year celebrations or related events.

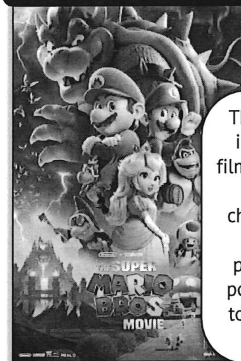
NARRATIVE AND SYMBOLISM

Enhance the narrative or convey thematic elements

The use of a specific colour palette dominated by shades of green may evoke a sense of nature, growth or tranquility in a documentary about environmental conservation.

POSITIONING OF ELEMENTS

Plays a critical role in guiding the viewer's attention, conveying hierarchy, and communicating the intended message



Poster: © Universal Picture / Illumination / Nintendo

The purpose of a film poster is to generate interest in and convey the essence of the film. The positioning of elements, such as the title, tagline, and images of the main characters, is carefully arranged to create a visually compelling composition. The placement of the title, combined with the positioning of the main characters, sets the tone and genre of the film, and entices the viewer to learn more or watch the film.

In an advertising campaign, the purpose is to promote a product or service and capture the viewer's attention. The positioning of elements, such as the product image, headline, and call-to-action, is strategically designed to maximise impact. In this instance, the product is placed prominently in the centre of the composition, with supporting text and visuals arranged around it, directing the viewer's focus to the key selling points, and generating interest.



Watch the time-lapse video of this example of immersive advertising promoting the BBC's television series *Dracula* in London in 2020: [zzed.uk/12360-dracula](https://www.bbc.com/news/entertainment-arts-56848484)

TOE OF LANGUAGE

Overall **style, manner, and choice of words** used to convey a message

FORMAL LANGUAGE

INFORMAL LANGUAGE



The purpose of a media product significantly influences the tone of language, as different purposes require different levels of formality or informality.

News Broadcast

Purpose is to deliver factual information in an objective and authoritative manner

The language used is typically formal, precise and unbiased. Reporters and news anchors speak in a neutral tone, using standard grammar and vocabulary to ensure clarity and credibility.

Social Media Post

Purpose is often to engage with a broader audience in a more casual and conversational manner

The language used is informal, often employing abbreviations, emojis, and colloquial expressions. It aims to connect with followers on a personal level and create a sense of informality and relatability.

CONVENTIONS OF GENRE

Refers to the established **characteristics, themes, and stylistic elements** that are commonly associated with a particular genre

CRAZY RICH ASIANS (2018)



In *Crazy Rich Asians*, the film combines **romance, comedy, and cultural elements** to tell the story of a young woman who discovers her boyfriend's wealthy and traditional family in Singapore. The film embraces the conventions of the romantic comedy genre to deliver a heart-warming and humorous **narrative** that resonates with the audience.

The **purpose of a romantic comedy** film is to entertain and evoke feelings of romance, humour and joy. The conventions of the romantic comedy genre often include a **central romantic storyline, witty dialogue, comedic situations, and a happy ending**.

2.2 CLIENT REQUIREMENTS



THE PURPOSES OF A CLIENT BRIEF

- Gives the production team a detailed outline of what is required
- Informs the production team of any restrictions or conditions
- Outlines the timescale in which the project must be completed
- Establishes why the product is being made



CLIENT BRIEFS MIGHT INCLUDE: (depending on the product)

- Required release date
- Deadline to complete project
- Size of production team
- Specific design requirements
- Budget
- Genre or subgenre
- Location
- Colour scheme
- House style requests
- Content of text/images/dialogue
- Target audience
- Purpose



COMMISSION

Formally hiring or engaging a creative professional or agency to undertake a specific project or provide a particular service. When a client commissions a project, it means they are requesting and authorising the creative work to be done by the chosen individual or organisation.

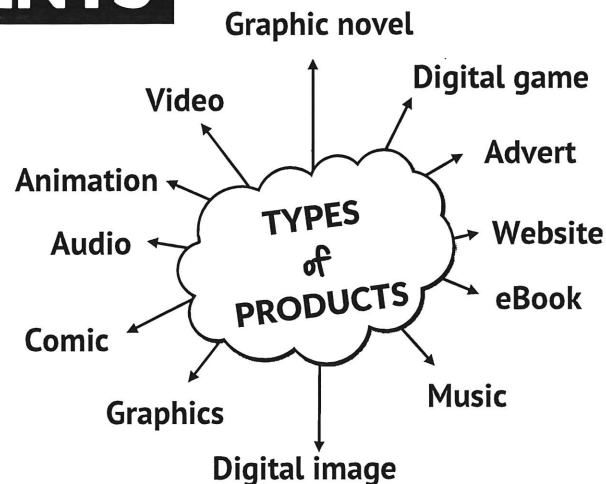
The commissioning process helps establish clear expectations, responsibilities, and parameters for the project, ensuring that both the client and the creative professional are aligned on the project's objectives and deliverables.



NEGOTIATED

When a client brief is described as 'negotiated', it means that certain elements of the project, such as the scope, timeline, budget, or deliverables, were subject to discussion, modification, or adjustment based on the needs and preferences of both the client and the creative professional.

The client and the creative professional can refine and finalise the terms of the project outlined in the initial client brief.



Your interaction with a client won't always take the form of a **written brief** or a **face-to-face meeting**. It could also take the form of →

1

A TECHNICAL SPECIFICATION

2

A COMPLETED SCRIPT

Client ethos represents the underlying beliefs, attitudes, and behaviour that shape the client's approach to their work, interactions with stakeholders, and overall business practices.

MISSION, VISION, CULTURE

ETHICAL STANDARDS

Format depends on the client's preferences, industry norms, and the specific project requirements. It's essential to clarify the expectations and communication style with the client to ensure that the brief meets their needs effectively.

FORMAL

INFORMAL

PREPARING FOR A CLIENT MEETING

Read the brief thoroughly beforehand

Think of any questions you might need to ask the client

Arrange a time and location that is convenient for both you and the client

Research the client and their previous projects beforehand

Prepare to answer common questions, e.g. *What working restraints are you used to? What is your industry experience?*

CLIENT MEETING CHECKLIST: WHAT DO YOU NEED?

- ✓ The client's requirement brief
- ✓ A list of questions for the client
- ✓ A welcome pack concisely explaining your skills, experience and services to the client
- ✓ A planning and review form
- ✓ Something to record (or make notes of) the meeting, e.g. a notepad, a Dictaphone
- ✓ Any initial pre-production documents you have prepared, e.g. a mind map

DURING A CLIENT MEETING: WHAT SHOULD YOU DO?

- ✓ Take note of the client's responses to your questions
- ✓ Take note of any advice offered by the client
- ✓ Take note of any instructions, restrictions or constraints raised by the client, e.g. *timescales*
- ✓ Listen to the client and **do not** talk more than you need to
- ✓ Analyse what worked and what didn't work about the meeting, e.g. *Was the location appropriate? Was the meeting too brief/long? Was your style of presentation effective?*

TARGET AUDIENCE

The person or group that is envisaged to be the ideal consumer of a product by the product's creators

The people who use pre-production documents might also be referred to as the target audience

There are two general ways of categorising target audience:

IMPORTANT TO KNOW

DEMOGRAPHICS – a group of people distinguished by their identity or socio-economic status, e.g. *gender, ethnicity, age, class, accessibility, location*

ADDITIONAL KNOWLEDGE

PSYCHOGRAPHICS – a group of people distinguished by their lifestyle, habits and interests, e.g. *conservatives, football fans, cinemagoers, feminists, musicians*

WARNING: It is important to ensure that you refer to your target audience in a considered and respectful manner. Be aware of identifying your audience using overgeneralised terms or making assumptions by over-relying on **stereotypes**.

Example one: '16–24-year-olds' is better than 'young people' because to be 'young' is a relative concept. A 23-year-old might consider themselves old, and a 43-year-old might consider themselves young.

Example two: 'African American' is probably better than 'non-white' because 'non-white' is far too general a term. It could also be considered offensive as it lazily pushes hundreds of ethnic minorities into the same category.



AUDIENCE SEGMENTATION

Process of dividing a larger target audience into smaller, distinct groups based on shared characteristics, behaviours, and preferences

- 1 Tailored messaging
- 2 Improved targeting
- 3 Enhanced experience
- 4 Reduced costs

CATEGORIES OF AUDIENCE SEGMENTATION INCLUDE



Age – media producers tailor products to appeal to different age groups, e.g. 12–16 or 65+.



Gender – products such as 'chick flicks' (films aimed at young women) can be targeted at traditional gender identities. Increasingly, other identities, such as non-binary, might be part of a target audience.



Location – the audience's home or current location might be one of the characteristics that is important to the client. That could be a very specific town for a locally targeted social media advert, or a specific region, country or continent.



Education – an adult's education level might be a way of targeting them:

- school leaver (completed GCSEs and either A Levels, T Levels or an apprenticeship)
- graduate (completed a university degree)
- postgraduate (completed a master's degree or a doctorate)



Income – adverts for expensive holidays or high-performance cars might be targeted at higher income people.



Occupation – a TV programme could be targeted at office workers, service industry workers, or pensioners.



Lifestyle – perhaps the client wants to appeal to people who regularly go to restaurants or cinemas, or people who exercise daily.

Interests – the client may want the product to appeal specifically to people who like designer clothes or enjoy watching a particular sport.



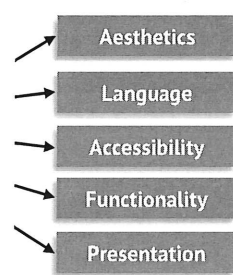
DID YOU KNOW?

The video game industry is actively evolving to appeal to women and girl players. In 2023, roughly 50% of gamers are women or girls.



AUDIENCE CHARACTERISTICS

Significantly influence the design and production of any product or content, ensuring the final product aligns with the needs and expectations of the intended audience, leading to higher engagement and satisfaction



Understanding the target audience's age, gender, interests, preferences, cultural background, and technological proficiency helps media creators tailor the design elements, content, and user experience to resonate with the audience.

EXAMPLE:

How audience characteristics influence the design of a mobile app



TEENAGERS

Vibrant colours, trendy icons, modern interface

Informal, relatable, use of slang and memes

Advanced features and interactive features

Easy to navigate, quick access, intuitive interfaces

Design and Aesthetics

Language and Tone

Functionality

Accessibility

SENIOR CITIZENS

Larger fonts, simple icons, easy to read interface

Clear, straightforward, free of jargon

Straightforward, intuitive menus and buttons

Voice commands, text resizing options, colour adjustments

EXAMPLE:

Targeting by demographic

For a long time, the video game industry has identified **teenage boys** as its main consumers. On this basis, it has been establishing its target audience based on **age** and **gender**.

2.4

RESEARCH METHODS

ADVANTAGES OF
CONDUCTING RESEARCH

- ☒ Knowledge expansion
- ☒ Informed decision-making
- ☒ Problem-solving and innovation
- ☒ Validation and credibility

DISADVANTAGES OF
CONDUCTING RESEARCH

- ☒ Time-consuming
- ☒ Costly
- ☒ Ethical concerns
- ☒ Inaccurate or biased results

RESEARCHING MEDIA PRODUCTS
AND PRACTICESPRIMARY
SOURCE

→ First-hand information gathered from an **original source** of information

Focus groups	Interviews	Online surveys
Questionnaires	Meetings	Discussions
Personal diaries	Autobiographies	Trial transcripts
Public speeches	Legislation/Law	Paintings
Patents	Relics	

Primary sources tend to be more reliable sources of information. It is advisable to fact-check any secondary sources.

SECONDARY
SOURCE

→ Second-hand information gathered from **existing research** of others

Books	Journals	Internet sites
Magazines	Newspapers	Television
Dictionaries	Encyclopaedias	Textual analysis
Dissertations	Second-hand accounts	Educational textbooks
Museum catalogues	Biographies	Opinion pieces

QUANTITATIVE RESEARCH

Collecting and analysing *numerical data* to describe characteristics, find correlations or test hypotheses to provide supporting evidence for ideas or arguments

Circulation figures Website visits Box office figures Ratings

MEDIA RESEARCH TECHNIQUES

TEXTUAL
ANALYSIS

An opinion or a reaction summarising and responding personally to a media product. This can include describing your own thoughts and feelings and how it relates to you and the world around you, e.g. *I thought that... It made me question why... I felt... I can relate to...*

Examples:
Note taking, audiovisual recordings, research logs and screen recordings

The research methods we use to describe, interpret and understand media products, from literal meanings, ideologies, assumptions, values and symbolisms

PERSONAL
RESPONSEPRACTICAL
EXPERIMENTATION

Can be used to help establish cause-and-effect relationships

RECORDING
RESEARCH
OUTCOMES

Conducting **audience, market, and production research** can give media producers insights essential to make informed decisions, tailor content to audience needs, and optimise resources for successful outcomes:

- 1 Target audience preferences
- 2 Market trends
- 3 Effective production strategies

QUALITATIVE RESEARCH

Collecting and analysing *non-numerical data* to describe characteristics, find correlations or test hypotheses to provide supporting evidence for ideas or arguments

Reviews Surveys Interviews Observations

TYPES OF SOURCES

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Broadcasters' Audience Research Board (BARB) collects and analyses television viewership data to determine the number of people who watch TV programmes and adverts

→ **Purpose:** Provide detailed insights into television viewing habits, including audience reach, viewership demographics, programme ratings and advertising impacts

→ **Use:** Advertisers, broadcasters and media agencies use these figures to make informed decisions regarding advertising placement and content creation

→ **How BARB works:** Employs a panel of households equipped with specialised meters or People Meters to monitor their TV viewing behaviour

By tracking this panel's viewing habits, BARB can estimate the total audience size for specific TV programmes and adverts, offering valuable data to the media industry for audience targeting and analysis

Radio Joint Audience Research Limited (RAJAR) collects and reports radio listening data to provide insights into the reach and popularity of radio stations and programming

→ **Purpose:** Offer valuable information to radio stations, advertisers and media agencies, such as the size of radio audiences, audience demographics, listening patterns and popularity of programmes

→ **Use:** Advertisers, radio stations and media agencies use these figures to make informed decisions regarding advertising placement and programming

→ **How RAJAR works:** Conducts regular surveys that use electronic meters to track radio listening behaviour and estimate radio audience figures for different stations and time slots among a representative sample of the UK population

Participants record their radio listening habits over a specified period

Buying
Patterns

→ Trends and behaviours exhibited by consumers when purchasing products or services, which can include factors such as frequency of purchases, preferred brands, channels and timing of purchases

Social
Media
Usage

→ Patterns and trends of individuals' engagement with various social media platforms, exploring factors such as time spent, content preferences, user demographics, and the impact on mental health and well-being

AUDIENCE
RESEARCHMARKET
RESEARCH

Competitor analysis

Google trends

Consumer trends

Government statistics

Talent databases

Financing grants

Funding

Production rates

PRODUCTION
RESEARCH

Media research helps towards the *effectiveness* and *success* of media products and their purposes. Media research can help media producers to understand how different media products can meet the needs of the audience, can help media producers identify opportunities to fulfil gaps in the market, can help media producers to make educated decisions and determine the feasibility and viability of a new media product.

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2.5 MEDIA CODES

TECHNICAL

Definition

Tools and techniques used in media production to convey meaning, create impact and engage the audience effectively in different media forms

Technical codes are used to enhance storytelling and communicate messages effectively in different media products

Elements

- Camera angles
- Lighting
- Sound effects
- Editing techniques
- Visual effects

SYMBOLIC

Definition

Visual, auditory or textual elements used in media to represent or convey deeper meaning, often through the use of symbols, metaphors or cultural references

Symbolic codes can evoke emotions, convey ideas and communicate social and cultural messages

Elements

- Colours
- Gestures
- Music
- Visual motifs

WRITTEN

Definition

Use of written language and text to convey information, ideas and narratives in various forms of media

Written codes play a crucial role in communicating messages, shaping tone and style, providing context and engaging the audience through written content

Elements

- Headlines
- Captions
- Dialogue
- Scripts

ADDITIONAL KNOWLEDGE

Codes and conventions can be **subverted**. This means going against the typical codes and conventions within a media product to:

- Create a new meaning
- Challenge existing codes and conventions
- Appeal to a different type of audience

The superhero film *Deadpool* (2016) breaks the fourth wall, often featuring the main character directly addressing the audience and making self-aware and irreverent comments.

This subversion of conventional storytelling techniques and the superhero genre adds a unique and unexpected element of humour and self-referentiality, challenging the audience's expectations and creating a distinctive viewing experience.

WAYS THAT MEANING, IMPACT AND/OR ENGAGEMENT ARE CREATED

TRANSITIONS

Smoothly shift between different shots, scenes, or elements within a production

A series of **rapid jump cuts** in a music video can create a visually dynamic and energetic sequence, enhancing the sense of rhythm and movement

1. Signify the passage of time
2. Changes in location
3. Shifts in mood or tone
4. Progression in the narrative
5. Emphasise important moments

MISE EN SCÈNE

Arrangement and composition of visual elements in a video scene

Lighting choices such as **high contrast lighting** in film noir or **soft and diffused lighting** in romantic scenes can evoke certain moods and emotions

1. Establish the time period and setting
2. Establish cultural context
3. Evoke emotions
4. Symbolise themes
5. Highlight key elements or characters

TYPOGRAPHY

Arranging and designing written or printed text, including font type, font size, spacing, alignment and formatting

The **bold and curvaceous typography** used by Coca-Cola reflects its classic and friendly brand image

1. Emphasise certain words to signify importance
2. Different font styles can evoke specific moods or convey particular tones
3. Enhance readability
4. Guide the reader's attention
5. Add visual interest

CAMERA TECHNIQUES

Methods and camera movements during the filming process, e.g. close-ups, wide shots, tracking shots, low-angle shots, high-angle shots and zooms

1. Convey emotions
2. Control the viewer's focus
3. Enhance the narrative
4. Emphasise certain elements
5. Add visual interest

A **long tracking shot** following a character through a crowded street in a film can create a sense of urgency and effectively engages the audience in the character's experience

The use of a **point-of-view shot** from a character's perspective in a first-person video game can create a sense of immersion and involvement, allowing players to experience the game world through the character's eyes and enhancing their engagement with the gameplay

HOW THE CONTENT AND CODES/CONVENTIONS WORK TOGETHER TO CONVEY MEANING AND CREATE IMPACT AND ENGAGEMENT

EMOTIONAL CONNECTION

The game's content and codes/conventions work together to convey a profound and emotional experience. The minimalist storytelling and evocative visuals create a deeply emotional and immersive experience. Players feel a sense of isolation and wonder as they explore the vast desert landscape.

J O U R N E Y

Journey (2012)

An interactive game developed by Thatgamecompany and released in 2012 for PlayStation platforms.

An emotionally driven adventure interactive game set in a vast desert. Players take on the role of a mysterious robed traveller and embark on a journey to reach the summit of a distant mountain. The game's narrative is minimalistic, with no written or spoken language, relying on visual storytelling and environmental cues to communicate the story.

ENGAGEMENT

The game's lack of explicit information encourages players to explore and discover the world on their own. This sense of mystery engages players and keeps them invested in uncovering the narrative and its meaning. The unique multiplayer system adds a layer of unpredictability and excitement. Players may encounter other travellers, who are real people playing the game simultaneously. This creates a sense of camaraderie and a shared experience despite limited communication.

VISUAL LANGUAGE

Uses a unique art style that focuses on minimalist yet striking visuals. The desert landscapes and ruins are beautifully rendered, evoking a sense of awe and wonder.

MULTIPLAYER INTERACTION

One of the defining features of Journey is its anonymous and non-verbal multiplayer experience. Players may encounter other travellers during their journey, but communication is limited to musical chimes. Cooperation between players is encouraged but not forced.

THEMES OF JOURNEY AND CONNECTION

The game's themes revolve around the human experience of journeying, perseverance, and the desire for connection with others. Through its interactive nature, players experience these themes first-hand, fostering a personal connection to the game's narrative.

3.1 WORK PLANNING

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Milestone: A specific time a company sets by which an individual task must be completed. This helps monitor the time frame for the wider project.

Designed to **streamline processes, enhance efficiency, and ensure consistent and successful outcomes** in creative production

Work plan: A list of everything that needs completing within the time frame. All tasks are carefully ordered and traditionally labelled with the intended duration (how long the task should take), a starting time and a deadline.

Why use milestones?

- Notable events can be identified
- Equipment and people (creatives, editors, etc.) can be identified ahead of time and booked
- By establishing deadlines for individual tasks, the entire project can be completed on time
- Crucial decisions can be made early on that might affect the course of the project

Content of a work plan

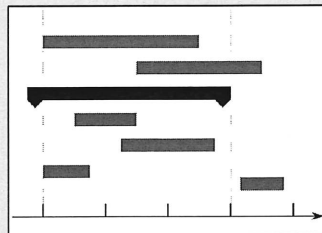
BUDGET	TIME
LIST OF TASKS	MILESTONES
TASK LENGTH	CONTINGENCIES
DATES	STAFF
RESOURCES	LOCATIONS

Outlines the progression of tasks, the order in which they are performed, and the individuals or departments responsible for each step

Workflow: The sequence of steps or activities that need to be completed in a systematic and organised manner to achieve a specific goal or accomplish a task.

Purpose of a work plan

- Establishes the order in which tasks should be completed
- Ensures that the final deadline is stuck to
- Time limits are distributed between tasks appropriately
- Eliminates unnecessary or redundant actions to ensure that tasks are completed in the most efficient and effective manner possible



Gantt chart: the most common format used to produce work plans as it allows outstanding tasks to be listed on a vertical axis, and the time frames to be displayed on the horizontal axis.

Advice for constructing a work plan around a deadline

- Work backwards from the deadline
- Look out for multiple deadlines within a single brief
- Be aware that certain tasks can only be completed once another task has been completed

Contingencies: measures that are considered early in the production process that allow companies to plan for unexpected issues. There are many reasons to use contingencies...

- They allow unexpected issues to be taken into consideration, *e.g. absent participants, poor weather conditions, accidents*
- They allow for unforeseen costs, *e.g. new equipment, extra participants, additional production permits*
- They allow for time extensions in case of delays, *e.g. a technical glitch on a website or a camera breaking*

Production schedule

A way of illustrating which tasks need completing and by when. It also details which resources are needed to achieve this.

A production schedule breaks down specific activities into more detailed tasks. For example, an entire production schedule could be created to organise the shoot for a video advert.

On a **work plan**, the shoot would be listed as just one of a number of activities.

EXAMPLE PRODUCTION SCHEDULE

Project	Video – fizzy drink commercial		
Production task	Internal scenes 8, 9 and 10		
Date(s)	15 th June	16 th June	
Main location(s)	Drayton Manor, Birmingham	Groundskeeper Cottage, Drayton	
People needed	Cast: Ben (Lord Bo (Keeper)	Crew: Cinematographer, Sound recorder, Lighting operator	Other: Director
Time	7:30		
Scene	1.1 – Breakfast		
Character(s)	Lord Keeper		
Location	Dining room, Manor		

PEOPLE

Individuals who contribute their skills, knowledge, expertise, time, and effort to work tasks and project objectives
Consider: skills, availability

HARDWARE

Physical devices and pieces of equipment that are used to create something – usually a part of, or directly linked to, a computer
Consider: availability, cost

SOFTWARE

Any programs, applications or operating systems that can be used to create a project – usually form-specific and accessed through a computer
Consider: licensing, final format, skilled users

What is each type of software good for?

Animation: Presentation / Comic creation software / DTP / Image editing
Visualisation diagrams: Graphics package / DTP / Word processing
Web pages: Web authoring / DTP / Word processor / Notepad
Navigation buttons: Image editing / Graphics package / Web authoring
Downloadable docs: DTP / PDF maker / Word processor
Work plans: Spreadsheet applications / Project management software

Suitable software applications for different uses

Image editing	Desktop publishing	Word processing	Presentation	Web browser
• Adobe Photoshop • Adobe Illustrator • Pixelmator • DrawPlus • Adobe Lightroom	• Microsoft Publisher • Adobe InDesign • Adobe FrameMaker • iStudio Publisher • Canva	• Microsoft Word • Pages • Google Docs • WordPad • WordPerfect	• Microsoft PowerPoint • Keynote • OpenOffice Impress • MediaShout	• Internet Explorer • Google Chrome • Firefox • Safari • Opera

PRE-PRODUCTION

- Project concept and objectives
- Research and development
- Budgeting and financing
- Project timeline and scheduling
- Casting and talent acquisition
- Location scouting and set design
- Crew and equipment
- Legal and permissions
- Safety and risk assessment
- Communication and collaboration

PRODUCTION

- Production schedule
- Crew roles and responsibilities
- Equipment and resources
- Location and set logistics
- Talent management
- Shot List and storyboard
- Communication and collaboration
- Safety and risk assessment
- Budget and financial management
- Contingency planning

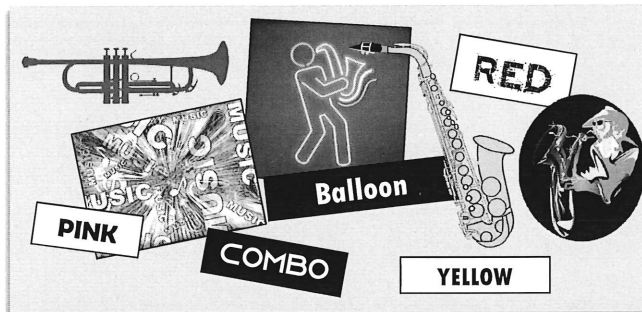
POST-PRODUCTION

- Editing and assembly
- Visual and audio enhancement
- Editing revisions and fine-tuning
- Sound design and mixing
- Music licensing and composition
- Visual effects and animation
- Titles, captions and subtitles
- Quality control and testing
- Client review and feedback
- Final delivery and distribution

TYPICAL WORK PLAN COMPONENTS

MOOD BOARDS

A collage of existing images, sketches or illustrations designed to offer inspiration in the early stages of a creative project



This mood board has been designed to inspire the poster for a live jazz concert. The music is highly upbeat and experimental, and the concert is aimed at a demographic of 18–30-year-olds.

Purpose

Documents initial ideas clearly
Connections can be made between related ideas
Useful format for memory retention
Ideas are jotted down as they come to mind – enables creative thinking

... **NOT** designed to accurately show how the final project will look!

... **NOT** for public consumption/viewing.
They are designed solely for direct members of the organisation to see.

... **NOT** limited in terms of structure.

... **NOT** affected by copyright laws.

Physical mood board

Produced on a notice board, card, A3 paper, foam board, etc. Materials are stuck to it.

These can include...

Plastics
Fabrics
Touchable materials
Layered textures

Digital mood board

Produced using a software application. Supports graphics, images and text.

These can include...

Video links
Sound clips
HTML links
GIFs

What can go on any mood board?

Images from existing products
Photographs
Existing logos
Print adverts
Colours
Relevant keywords
Fonts
Diagrams

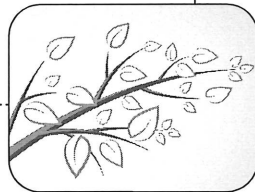
MIND MAPS

Purpose

Captures 'feel' of the product
Informs creators of similar existing products
Inspires creative thinking
Focuses design process
Allows client to understand style and tone of the product

Think of the structure like a tree:

Trunk = main idea
Branches = subthemes
Twigs = related areas



Can be used to plan ideas for any kind of media product

What can go on any mind map?

Patterns
Themes
Subtopics
Relevant keywords
Icons or symbols
Images

Main ideas and concepts
Connections and relationships
Notes and annotations
Questions or prompts
References or sources
Colours

Main hub: the central point of a mind map in which the main theme is positioned

Node: represents the main theme or idea that the mind map is built around

Subnode: a point that directly extends from the node, providing more detailed

Physical mind maps

Hand-drawn with paper and pencil or on a whiteboard.

These can include...

Sticky notes
Illustrations
Use of colours to group themes

Branch: a line used to connect the node to a hub / a subnode to a node

Digital mind maps

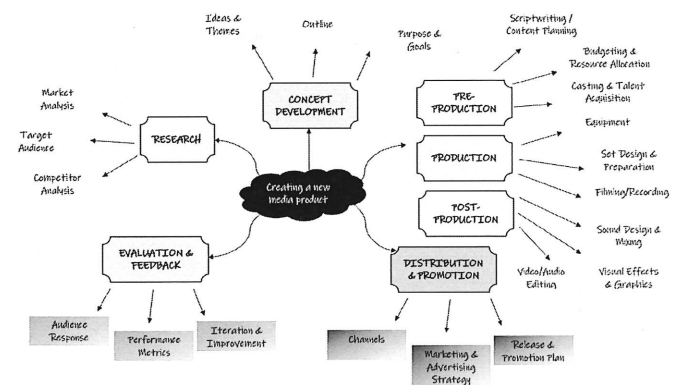
These can include...

Video links
Sound clips
HTML links
GIFs

Produced using a software application.
Supports graphics, images and text.

Useful software for creating mind maps online:

Miro » <https://www.miro.com>
Prezi » <https://www.prezi.com>
Mural » <https://www.mural.com>
Canva » <https://www.canva.com>



This mind map has been designed to capture the key steps in creating a new media product.
This can be used as a basis to capture ideas, notes, thoughts, etc.

3.3 DOCUMENTS USED to DESIGN & PLAN MEDIA PRODUCTS

SCRIPTS

Audiovisual media is highly collaborative. Actors, the director, camera operators, lighting operators, sound operators and editors will all need to use it, so make sure it is clear.

- Scene heading**
 - Establishes the setting and technical info
 - States whether the scene is set indoors or outdoors, the location and time of day
 - Sometimes called the **slugline**
- Typography**
 - Most professional screenplays tend to be written in **Courier 12** font
- Parenthetical**
 - Clarifies tone, emotion and volume of **dialogue**
 - Always presented in brackets (parentheses)
- Dialogue**
 - Anything the characters/actors say
 - Positioned directly below **character names**
- Transition**
 - The **editing** technique which takes us to the next scene
- Narrator**
 - An offscreen voice describing or providing **context** for what is happening onscreen
 - Often used in adverts and **documentaries**
- Character cue**
 - Reveals additional character information, e.g. VO (**voice-over**) means the character speaking is not on screen

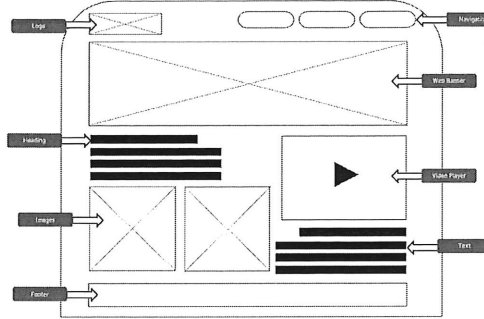
Action lines should always be written in the **present tense**. *Joe leaps to catch the ball* is far more exciting for a client to read than *Joe leapt for the ball*.

Action paragraphs shouldn't exceed **five lines**. This general rule stops the reader from getting bored.

Any script should feature an **effective balance** of short sentences and longer sentences to keep the reader engaged.

For radio scripts, it can be useful to clarify when **breaths and pauses** should be taken.

WIREFRAME LAYOUT

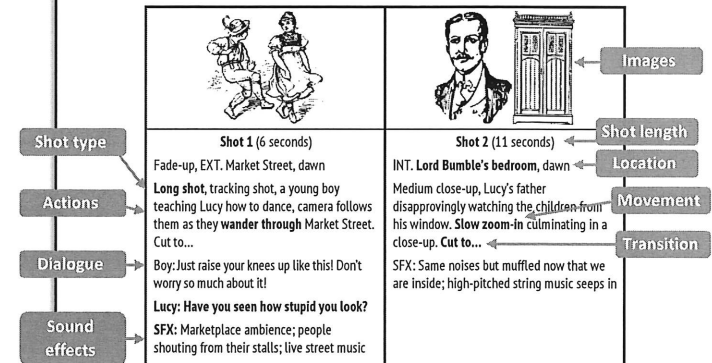


- Outlines the skeletal structure and basic functionality
- Consists of simple shapes and placeholders
- Can be used to provide feedback
- Ensure clarity and efficiency in the early stages of the design process

Annotations: notes, comments and points of analysis written on a pre-production document

STORYBOARD

- Illustrates what individual images will look like in a piece of audiovisual media
- Illustrates how individual shots should flow into one another
- Illustrates what a sequence of actions/movements will look like using graphics
- Instructs the production team as to how each image should be constructed
- Demonstrates how the images should be edited together in post-production



Benefits of including camera angles

- Shows operator where to position the camera
- Tells production team what each shot should look like
- Tells camera operator how each shot should be framed

Benefits of including scene numbers

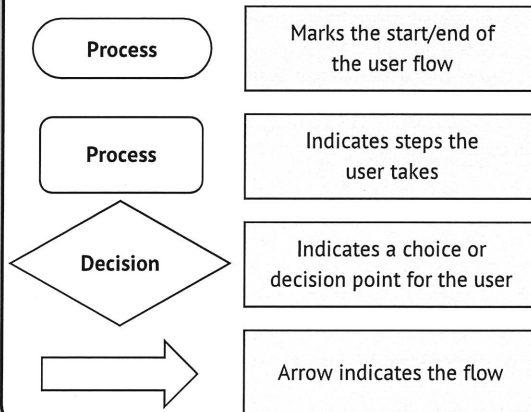
- Allows client to follow the story easily
- Allows production team to understand the order in which shots should flow into one another
- Provides frame of reference for the editor when it comes to ordering the scenes

Benefits of including camera movements

- Gives lighting designers an idea of where and how lighting sources should be set up
- Equipment can be positioned so it isn't seen by the camera
- Certain cameras are better for executing certain manoeuvres
- Pieces of equipment such as tripods and dolly tracks can be positioned suitably beforehand
- Suitable positions for the actors can be established

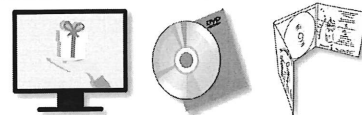
FLOW CHART

Flow charts use different **symbols** and **shapes** to represent specific **actions**, **processes** or **decisions**. These symbols are connected by arrows to indicate the flow.



VISUALISATION DIAGRAM

Appropriate for planning a range of iMedia products...



- Useful for sharing ideas with graphic designer
- Works as initial draft
- Keeps client in the loop
- Offers detailed final design
- Provides proofread version that can be adapted later

They can contain:

- Logos
- Images
- Copyright symbols
- Dimensions
- Fonts
- Colour scheme

INT.
An abbreviation for interior (scene takes place indoors)
EXT.
An abbreviation for exterior (scene takes place outdoors)

ASSET LOG

Reference and management tool for tracking, organising, and accessing assets throughout production. Typically created in Microsoft Word or Excel.

Consists of various elements, materials and resources essential for the production.

Typically includes information such as:

- name or description of the asset
- format or file type
- location or storage details
- date of creation
- metadata or specifications



Assets can include:

- Video footage
- Props
- Images
- Audio files
- Graphics
- Music
- Scripts
- Costumes
- Sets

3.4

LEGAL ISSUES Part 1

INTELLECTUAL PROPERTY RIGHTS

Intellectual property (IP) refers to any design, **concept**, invention, or piece of work that has come from a human mind. It is protected by **law** in order to ensure that creators can receive public **recognition** and **payment** for their work. You have ownership of IP if:

- you have created a product yourself
- you have purchased the intellectual property **rights** from either the original creator or the previous **owner** of a product
- you have created a recognisable product name that could be considered a **trademark**

Intellectual property might: have **multiple** owners; belong to an individual; belong to an entire **business**; be sold or be **transferred**. It is unlikely that you would have intellectual ownership over a product you have created with a previous **employer**.

Ideas themselves cannot be protected by intellectual property rights, but the **expression of those ideas** through written works, inventions, or artistic creations, may be eligible for protection under copyright, patent, or other relevant intellectual property laws.

Permissions, fees and licences: may be required when using copyrighted material, depending on the nature and extent of the use, and can include obtaining explicit permission from the copyright holder, paying usage fees, or acquiring appropriate licences to legally use the copyrighted material

Watermarks: protect and identify the ownership of digital content, such as images, videos, or documents. A watermark is a visible or semi-transparent overlay that is applied to the content, typically containing a

Legislation: laws that have been approved by Parliament

Public domain: a piece of work enters this when its intellectual property rights have expired or if they have been surrendered by the creator

In order to use copyrighted material...

You must contact the copyright owner and ask permission
You may need to negotiate fees and the terms of use
You must mark your work with the copyright symbol
You must reference the year the material was created and the name of the author

The consequences of not contacting the copyright owners are...

You / your organisation could be prosecuted
The copyrighted material could be removed from your project
The campaign could be shut down altogether
You / your organisation could receive heavy fines for being in breach of copyright law



indicates **copyright ownership** of a creative work

Copyright is a **legal protection** that grants exclusive rights to the **creators** of original works, such as literary, artistic, musical, or other creative content, giving them control over how their **work is reproduced, distributed, displayed, and performed**.

Copyright protection is **automatic** and granted to the creators of original works as soon as the work is created in a **tangible form**.

Patents protect inventions

A **patent** gives the creator or owner of an invention the right to exclusively make or sell that invention for a certain period of time.

TM indicates that the name and/or logo have/has been **trademarked**

Trademarks are distinct signs, symbols or graphics designed to make a particular product identifiable among other similar products. They are signified by the (™) symbol. This indicates that...

- An organisation has intellectual ownership of the name.
- The organisation may sell or license the rights if they wish.
- The organisation has the right to take legal action against any individual or business that uses the name without their permission.

LEGISLATION

Sometimes you can use copyrighted material without the need for permission from the copyright holder or payment of royalties

Creative commons: licences that allow creators to maintain ownership of their copyrighted work while enabling other creators to use, modify or build on the work

Key licences – 'Creative Commons' and similar...

CC BY Material can be used in any capacity if the original source is referenced.

CC BY NC Material can be used for non-commercial reasons. The material cannot be used to generate profit, and the original source must be referenced.

GFDL Enables materials to be used, copied and modified free of copyright restrictions if the new material is made available under the same licence.

Fair dealing: typically for purposes such as **criticism, review, research, or news reporting**, as long as it is done fairly and without substantial harm to the rights holder's interests

HEALTH AND SAFETY

A risk assessment requires you to...

- identify potential hazards
- identify who might be in danger
- identify how people might be harmed
- evaluate the likelihood of these hazards becoming a problem
- establish precautions to prevent these risks
- record all information on a risk assessment sheet
- regularly review and adapt the risk assessment sheet

A **recce** (an abbreviation for **reconnaissance**) is the visit one makes to a filming location in order to assess its suitability prior to shooting.

On a recce, you might keep an eye out for...

- noise pollution
- trip hazards
- electrical access
- transportation to and from location
- lighting conditions
- awareness of the public
- weather conditions



Consider health and safety measures if you and your employees sit at a computer for long periods of time. One should consider...

- Whether chair height and seating position affect the user's posture
- How close the user's eyes are to the screen
- Whether the keyboard and mouse are at a comfortable distance from the user

If these variables are not considered, a regular computer user may be affected by RSI (repetitive strain injury).

REGULATION

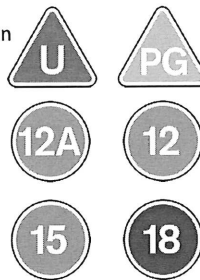
The Advertising Standards Authority (ASA) regulates and enforces advertising standards, ensuring that advertisements are legal, honest, and truthful, while protecting consumers from misleading or harmful advertising practices

CERTIFICATION AND CLASSIFICATION

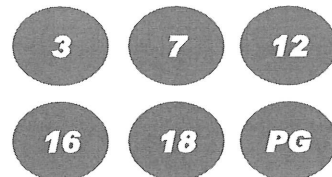
Classification: when age ratings are applied to films and other media products to ensure audiences can make an informed decision as to whether the product is suitable for them and their children

Age ratings applied to films in the UK are decided by the British Board of Film Classification (BBFC)

- Offensive language
- Nudity
- Sex
- Threat
- Violence
- Discrimination
- Drugs
- Imitable behaviour



Films are broken down into one of six core age certificates based on eight content categories. →



← Pan European Game Information (PEGI) organises video games into six age classifications

There are eight content indicators that PEGI considers before assigning classification to video games →



PROTECTING INDIVIDUALS

In print

LIBEL

Spoken

SLANDER

Defamation: publicly spreading false information or making false statements about someone that harms their reputation, such as falsely accusing them of a crime or spreading malicious rumours about their character

PRIVACY AND PERMISSIONS

Media producers need to obtain the necessary consent or releases for the use of:

- personal information
- images
- identifiable attributes

Data protection gives rights to data subjects in relation to personal data:

- be informed
- access and rectify data
- restrict processing
- right to object



WHAT YOU CAN DO

☑ Photographing people in public

You can generally take photographs of people in public places without their consent, as they have a lower expectation of privacy. However, be mindful of local laws and cultural sensitivities.

☑ Photographing public buildings and structures

In the UK you can take photos of public buildings, landmarks, and structures in public spaces. These are typically considered part of the public domain.

☑ Photographing street scenes

You can capture street scenes and activities involving the general public without needing explicit permission from individuals.

☑ Photographing law enforcement officers or public officials

In many countries, you have the right to photograph law enforcement officers or public officials in the performance of their duties.

WHAT YOU CAN'T DO

☒ Invading privacy

You cannot photograph people in situations where they have a reasonable expectation of privacy, such as inside private homes, toilets, or changing rooms.

☒ Trespassing

You cannot enter private property without permission to take photographs, even if the property is visible from a public area.

☒ Harassing or disturbing others

You must avoid harassing or disturbing individuals while taking photographs in public places. Respect their privacy and personal space.

☒ Breaking local laws or regulations

Ensure you are aware of and comply with local laws and regulations regarding photography in public areas, as they may vary between countries.

4.1

DISTRIBUTION PLATFORMS & MEDIA to REACH AUDIENCES

ONLINE

- Apps
- Multimedia
- Web

APPS

- **Accessibility** ~ convenient and instant access to content
- **Interactivity** ~ features such as swiping, tapping and scrolling
- **Personalisation** ~ tailored content suggestions, customised options
- **Push notifications** ~ deliver timely updates and announcements



Advantage

Provide a direct channel of communication and interaction with users without the need to navigate through a browser

Disadvantage

Require ongoing updates to ensure compatibility with evolving operating systems and devices

MULTIMEDIA

- **Visual appeal** ~ visual elements attract and capture attention
- **Integration** ~ present complex information in an accessible format
- **Adaptability and scalability** ~ ensures optimal viewing experiences across various devices and platforms
- **Non-linear navigation** ~ freedom to explore content providing a customisable experience



Advantage

The use of visuals, sound, and interactive elements stimulates multiple senses and encourages active participation, resulting in higher engagement levels

Disadvantage

May require specific technical requirements and compatibility as different devices, platforms, and Internet connection speeds can affect the quality and delivery of multimedia content

WEB

- **Wide reach** ~ content can be accessed by audiences around the world
- **Cost-effective** ~ content can be directly uploaded and shared online
- **Real-time** ~ content can be delivered to audiences instantly
- **Social sharing** ~ content can be easily shared through social media, email and other digital channels



Advantage

Features such as clickable links and comments sections allow users to actively engage with the content, providing a more immersive and participatory experience

Disadvantage

Not all individuals have equal access to the web or possess the necessary digital literacy skills to navigate online content effectively

PHYSICAL PLATFORMS

- Computer
- Interactive TV
- Kiosks
- Mobile devices

COMPUTER

- **Offline accessibility** ~ access certain content and applications offline
- **Compatibility** ~ content can be delivered and accessed on various computer platforms
- **Processing power** ~ deliver high-quality multimedia content and interactive experiences
- **Multitasking** ~ run multiple processes and applications simultaneously



Advantage

Flexibility for users to customise media experiences, e.g. adjust display settings

Disadvantage

Computers are generally less portable compared to mobile devices such as smartphones and tablets, restricting the ability to consume media products 'on the go'

INTERACTIVE TV

- **High-quality display** ~ allowing for immersive and visually appealing media experiences, e.g. 4K resolution
- **Interactivity** ~ through remote controls, voice commands or other inputs
- **Smart features** ~ access streaming platforms and on-demand content
- **Accessibility** ~ media products can be enjoyed by individuals with diverse accessibility needs



Advantage

Integrates with other devices and platforms, such as smartphones

Disadvantage

Availability of niche and specialist content may be limited compared to other platforms such as smartphones or computers

KIOSKS

- **Self-service** ~ users can independently access information or perform tasks
- **Interactivity** ~ touchscreens for users to navigate and interact with content
- **Multimedia capabilities** ~ high-resolution display to captivate and inform the audience
- **Data collection** ~ can gather information such as demographics and behaviour patterns for product improvements and marketing campaigns



Advantage

Can be used in specific locations to target specific audience demographics

Disadvantage

Confined to specific physical locations, multiple kiosks can be costly to reach a wider audience

MOBILE DEVICES

- **Location awareness** ~ deliver location-based content and personalised recommendations based on user's geographic location
- **Continuous innovation** ~ can leverage emerging technologies, e.g. AR and VR
- **Multifunctional** ~ used for communication, productivity, entertainment, social networking, gaming and more
- **Touchscreen** ~ users can tap, swipe, pinch and perform various gestures to navigate through media products



Advantage

Access and consume content 'on the go' anytime and anywhere, enabling convenience and flexibility

Disadvantage

Come in various models and operating systems which can lead to compatibility issues and the need for additional development and testing efforts

PHYSICAL MEDIA

- CD/DVD
- Memory stick
- Paper-based

CD/DVD

- **Disc art and packaging** ~ eye-catching artwork can help capture audience attention and enhancing visual appeal
- **Durability** ~ longer lifespan compared to some digital storage media
- **Enhanced content** ~ additional features such as bonus content
- **Physical distribution** ~ reach audiences through traditional distribution networks and caters to those that prefer physical copies over digital downloads



Advantage

Provide offline access to media products, enabling audiences to enjoy the content without relying on an Internet connection

Disadvantage

Their production and disposal contribute to environmental waste. This is a concern for some environmentally conscious audiences

MEMORY STICK

- **Portability** ~ small and lightweight, convenient to carry and transfer media content
- **Plug and play** ~ widely compatible with various devices, can easily be plugged into USB ports
- **File formats** ~ support a wide range of file formats, enabling the delivery of diverse media content
- **Cost-effective** ~ viable option for distributing media products to audiences, particularly for small-scale productions



Advantage

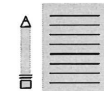
Provide offline access to media products, enabling audiences to enjoy the content without relying on an Internet connection

Disadvantage

If content is lost or damaged during distribution, it can result in the loss of the distributed content and negatively impact the audience's experience

PAPER-BASED

- **Tangibility** ~ audience can physically interact with the content
- **Portability** ~ printed materials can be easily carried and transported
- **Permanence** ~ can be stored, collected and revisited over time, kept as mementos and physical artefacts
- **Limited interactivity** ~ audience interaction is limited to reading or viewing the content, without the ability to interact with multimedia elements, hyperlinks, etc.



Advantage

Provides a direct channel of communication and interaction with users without the need to navigate through a browser

Disadvantage

Once printed it is challenging to make changes or updates. Revisions or corrections typically require the production of new editions or supplementary materials

4.2 PROPERTIES and FORMATS of MEDIA FILES

File name: JPG File type: Images Uses: Static images – most commonly websites and images taken on digital cameras Compression: Lossy – compresses the file size while sacrificing a certain degree of quality Limitation: Does not support transparency	File name: PDF File type: Images Uses: Static images – text-heavy documents that can also feature images Compression: Lossless – allows for consistent presentation across multiple platforms Limitation: Does not enable editing	File name: EPS File type: Images Uses: Static images – high-quality logos, illustrations and graphics Compression: Lossless – results in large file sizes and high-quality images Limitation: Not fully compatible with all software applications and platforms	Vector: EPS, SVG and PDF files use mathematical equations to define geometric shapes and lines, allowing for infinite scalability and editing without loss of quality	Which three things affect the file format you use to export your product? 1 Client requirements 2 Proposed platform 3 Type of media product				
File name: MP3 File type: Audio Uses: Audio files – radio sequences, songs, audio advertisements, etc. Compression: Lossy – small file size makes it adaptable to a range of devices and platforms Limitation: Audio quality is sacrificed	File name: WAV File type: Audio Uses: Audio files – specifically designed for Windows ® computer Compression: Uncompressed – retains the highest quality possible Limitation: Large file sizes, difficult to transfer	File name: BMP File type: Images Uses: Static images – storing system icons and cursors in Windows operating systems Compression: Lossless – retains all original image data without compression Limitation: Does not support transparency or animations	Raster/Bitmap: JPEG, PNG, GIF and BMP files use a grid of pixels to represent and display visual information, allowing for detailed and complex imagery but lacking scalability without loss of quality	Pixel dimension: specific number of pixels present in an image, specifying the width and height of the image in terms of the number of individual pixels Bit depth: amount of information used to represent the loudness and quality of sound, affecting the level of detail and accuracy in audio recordings Frame rate: number of individual images (frames) shown per second in a video, determining the smoothness and perceived motion of the footage				
File name: MP4 File type: Video Uses: Video/audio – typically high-quality videos Compression: Lossy – strikes a balance between high quality and low file sizes Limitation: Difficult to edit and update	File name: AVI File type: Video Uses: Video – typically used to edit videos with high quality before exporting them Compression: Uncompressed – retains high quality Limitation: Large file sizes	File name: GIF File type: Image/animation Uses: Static image / animation – short animation, logos, web graphics, online buttons Compression: Lossless – still retains small file size and supports transparency Limitation: Limited use of colours		Dots per inch (DPI) / Pixels per inch (PPI) resolution: measurement of the number of dots or pixels that can be displayed or printed within a one-inch area, indicating the level of detail and sharpness in an image Sample rate: number of snapshots taken per second to capture the sound, affecting the level of detail and clarity in the recorded audio Resolution: the level of detail and sharpness in a video image determined by the number of pixels used to display the visual content				
In the most general of terms, to compress something means to make it smaller <table><tr><td> Compressed When a file is made smaller than its original size. This makes the file easier to download and it allows for more data to be stored on a single file. </td><td> Uncompressed When a file is either expanded into its original size or is never compressed in the first place. This usually means the quality of the file is maintained. </td></tr><tr><td> Lossy A form of compression that removes unnecessary information from a file in order to reduce the size of the file and make it easier to upload/download. This does, however, result in a loss of quality. </td><td> Lossless A form of compression that keeps the information and quality of a file completely intact. However, the size of the file will remain larger. </td></tr></table>  Audio compression is the process of reducing the file size of audio data, which can affect the sound quality by removing some details and dynamics to achieve a smaller file size ↳ Example: The MP3 format reduces file size by removing certain frequencies and details that are less perceptible to the human ear, resulting in a loss of some audio quality such as high-frequency sounds					Compressed When a file is made smaller than its original size. This makes the file easier to download and it allows for more data to be stored on a single file.	Uncompressed When a file is either expanded into its original size or is never compressed in the first place. This usually means the quality of the file is maintained.	Lossy A form of compression that removes unnecessary information from a file in order to reduce the size of the file and make it easier to upload/download. This does, however, result in a loss of quality.	Lossless A form of compression that keeps the information and quality of a file completely intact. However, the size of the file will remain larger.
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Standard definition (SD)	Lower-quality video format with a typical pixel count of 576p
High definition (HD)	High-quality video format with a typical pixel count of 720p or higher, resulting in sharper and more detailed visuals
Ultra-high definition (UHD)	Highly detailed video format offering exceptionally crisp and realistic visuals. Pixel count is 3840p.
4K	Refers to an ultra-high definition video format with a horizontal pixel count of 4000p resulting in incredibly sharp and detailed visuals
8K	Refers to an ultra-high definition video format with a horizontal pixel count of 8000p delivering incredibly detailed and lifelike visuals

Relationship between pixel dimensions and quality for different image uses

- **Higher pixel dimensions = better image quality**
- A **high-resolution** photograph with **larger pixel dimensions** will appear clearer and more lifelike
- A **low-resolution** photograph with **smaller pixel dimensions** will appear pixelated, blurry and lacking in detail

How sample rate and bit depth relate to sound quality

- **Higher sample rate = captures more audio detail**
- **Greater bit depth = wider dynamic range**
- A recording with a **sample rate of 96 kHz** and a **bit depth of 24 bits** will generally have more clarity, richness and better sound quality than a recording with a **sample rate of 44.1 kHz** and a **bit depth of 16 bits**

How frame rate affects the quality of a media product

- **Higher frame rate = smoother and more lifelike motion**
- A video recorded at 30 frames per second (fps) will appear **smoother** than video recorded at 10 fps, which will appear **jumpy**