

Btec Creative Media Production Key Knowledge Organiser

Component 1: Exploring Media Products

Learning Aim A: Investigate Media Products

MEDIA SECTORS & PRODUCTS

Audio/Moving Image	Print/Publishing	Interactive
<i>Film Trailer</i>	<i>Newspaper</i>	<i>Website</i>
<i>TV Show</i>	<i>Magazines</i>	<i>Mobile Apps</i>
<i>Music Video</i>	<i>Comics</i>	<i>Games</i>
<i>Animation</i>	<i>Brochures</i>	<i>E-Magazines</i>
<i>Radio</i>	<i>Advertisements</i>	<i>Advertisements</i>

PRIMARY & SECONDARY AUDIENCES

The audience that the media producer targets is called the **PRIMARY** audience. This is the audience they intend to target – ie Children are the primary audience for Disney

Audiences that engage with the product who are NOT who the media producer intends to target is called the **SECONDARY** audience – ie parents are the secondary audience for Disney

PURPOSES OF MEDIA PRODUCTS

Producers might create media products for:

Information, Entertainment, Escapism

Profit, Community benefit, Raising Awareness

Critical acclaim, Inspiration, Experimentation

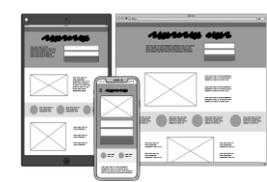
Component 2: Developing digital media production skills

Learning Aim A: Develop media production skills and techniques

A1: PRACTICAL SKILLS AND TECHNIQUES

Planning skills relevant to the media sector

Audio/Moving Image	Print/Publishing	Interactive
<ul style="list-style-type: none"> developing narratives and storylines, synopsis, treatment, dialogue and sound scripts, screenplays, storyboards, shot lists 	<ul style="list-style-type: none"> mood boards, house style, thumbnails, sketches, flat plans, design comps (comprehensive layout), mock-ups 	<ul style="list-style-type: none"> wireframes, storyboards, game outline, rules, scoring systems, controls, interactivity, structure charts, levels



Skills and techniques for creating content relevant to the media sector

Audio/Moving Image	Print/Publishing	Interactive
<ul style="list-style-type: none"> shooting video in different locations, shot composition, framing, angle, 	<ul style="list-style-type: none"> writing and editing copy, taking photographs, cropping, scaling, and resizing images, 	<ul style="list-style-type: none"> creating buttons, graphics, icons, sprites, 3D models, objects, taking photographs,



AUDIENCES CAN BE SEGMENTED BY: AGE, GENDER & ETHNICITY

SOCIO-ECONOMIC Groups

A - Higher managerial, administrative, professional e.g. Chief executive, senior civil servant, surgeon
B - Intermediate managerial, administrative, professional e.g. bank manager, teacher
C1 - Supervisory, clerical, junior managerial e.g. shop floor supervisor, bank clerk, sales person
C2 - Skilled manual workers e.g. electrician, carpenter
D - Semi-skilled and unskilled manual workers e.g. assembly line worker, refuse collector, messenger
E - Casual labourers, pensioners, unemployed e.g. pensioners without private pensions and anyone living on benefits

*One way media producers express their target audience is by writing a **LIFESTYLE PROFILE**, which explains the interests, opinions, behaviours and lifestyle choices of the audience, FOR EXAMPLE*

"Teenage girls living in the inner city who tend to idolize pop stars and buy items that boost their status among their peers."

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|--|---|---|
| <ul style="list-style-type: none"> • camera movement, • recording audio in a studio and on location, • acoustics, • microphones, • ambient sound, • recording levels | <ul style="list-style-type: none"> • image manipulation techniques, • creating graphics | <ul style="list-style-type: none"> • cropping, scaling and resizing images, • image manipulation techniques |
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Skills and techniques for combining, shaping and refining content relevant to the media sector,

Audio/Moving Image	Print/Publishing	Interactive
<ul style="list-style-type: none"> • editing audio, • editing video, • mixing sound, • transitions, • audio effects, • visual effects 	<ul style="list-style-type: none"> • page layout and design • typography, • use of colour, • paragraph and character styles, • text wrap, • columns, • creating a visual hierarchy, • using white space 	<ul style="list-style-type: none"> • structure and design of screens/pages, • adding interactive features, • developing backgrounds and scenery, • sound, lighting.



Learning Aim B: Explore how media products are created to provide meaning and engage audiences

B1 GENRE, NARRATIVE, REPRESENTATION & AUDIENCE INTERPRETATION

GENRE IS... the word used to describe a particular style which has certain characteristics or 'ingredients', which we call genre conventions

SUB and HYBRID genres

Within most genres we can find sub genres, for example within Comedy we can find RomCom

A hybrid genre is a genre which blends themes and elements from two or more different genres, for example *The Office* is a documentary/comedy



GENRE: Repetition & Difference

Genres are instances of repetition and difference (Steve Neal). Mere repetition alone would not attract the audience

Products must conform to (repeat) enough of the genre's conventions to be considered a part of that genre

Products must also subvert these conventions (difference) to be considered a unique product

This leads to genres changing over time – genres are therefore not static.

Learning Aim B: Apply Media production skills and techniques

B1: PRE PRODUCTION PROCESSES AND PRACTICES

Apply relevant media production skills and techniques in the planning of your own media product

Audio/Moving Image	Print/Publishing	Interactive
<ul style="list-style-type: none"> • sound script • shooting script • storyboard 	<ul style="list-style-type: none"> • thumbnails • sketches of page layouts • design comps (comprehensive layout) • page mock-ups 	<ul style="list-style-type: none"> • sketches of ideas • wireframe for different pages/screens • storyboard for levels in a game

B2: PRODUCTION PROCESSES AND PRACTICES

Audio/Moving Image	Print/Publishing	Interactive
<ul style="list-style-type: none"> • recording audio • shooting footage 	<ul style="list-style-type: none"> • preparing copy • taking photographs • image manipulation • creating graphics • saving images in appropriate file formats 	<ul style="list-style-type: none"> • creating assets, inc buttons, graphics, icons, sprites, character models, objects, props • preparing assets including cropping, resizing and optimising images, trimming audio, manipulating objects

Conventions	Genre conventions are all the parts of the genre such as character similarities and repeated plots that allow us to distinguish between genres. Genres have elements that the audience expects as they have been used many times in previous films.
Actors	Certain types of characters stereotypically only act in the same genre of film for example Jenifer Aniston is usually only found in Rom-coms, Jason Statham as a star would usually indicate an action film
Narrative	A film's 'story, or plot', for example boy meets girl would indicate romance, Heroes or Heroines vs Villains indicates Action
Setting or Location	A film's setting can help us to tell a film's genre, for example 'western' films are usually set in the American outback, a Sci-Fi film will usually be set in space
Mise-en scene	A French term meaning "put into the scene", this includes costumes, hair, make-up, and props and can help us identify the genre.
Iconography	Icons that help us to identify the genre, for example icons of the Western genre include ten gallon hats, spurs and horses, the action genre would include guns.
Technical Codes	Technical codes are aspects like camerawork, sound and lighting and these can indicate genre. For example the technical code of lighting is used in all genres but in horror, side and back lighting is used to create mystery and suspense.

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		<ul style="list-style-type: none"> importing and applying textures.
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B3: POST-PRODUCTION PROCESSES AND PRACTICES

Audio/Moving Image	Print/Publishing	Interactive
<ul style="list-style-type: none"> editing audio editing audio and video footage together into a finished extract rendering audio and video. 	<ul style="list-style-type: none"> combining assets into a page layout and design that makes effective use of colour and the design concepts of balance, proximity, alignment, repetition, contrast and space exporting files for digital publication 	<ul style="list-style-type: none"> testing and refining a prototype or game demo to ensure consistency, accessibility and playability for a computer game exporting files for distribution.



This leads to genres changing over time – genres are therefore not static.

NARRATIVE – THE STORY OR PLOT OF A FILM

NARRATIVE: TODOROV'S THEORY – The 5 stages

1. A state of equilibrium – all is as it should be
2. A disruption of that order by an event
3. A recognition that the disorder has occurred
4. An attempt to repair the damage of the disruption
5. A return or restoration of a NEW equilibrium

Types of NARRATIVE Structure

linear, where the story is told in order and a new equilibrium arrived on at the end

non-linear, where events are told out of sequence

circular, where the story ends where it began – ie there has been no change to the equilibrium

interactive, where the audience can influence the narrative

open narratives, where there is no resolution by the end

closed narratives, where the story is resolved

single-strand, where the narrative follows just one storyline

multi-strand, where there are different interwoven stories

CHARACTERISATION: CHARACTER FUNCTIONS IN FILMS

Propp's CHARACTER Types

Hero – undertakes a journey or a quest

Villain – attempts to thwart or kill the hero

Donor – gives the hero advice or a useful object

Helper – a friend who helps the hero in their quest

Princess – motivation and reward for the quest

Learning Aim C: Review own progress and development of skills and practices

Track your progress during this component, reflecting on your development of skills and techniques in workshops through to the application of pre-production, production and post-production processes and practices.

Use a skills audit to highlight strengths and areas for improvement, which should be used to set future targets.

C1: Review of progress and development The review can include audio-visual commentaries (such as screen recordings), annotated practical work and/or written content, with reference to the following:

- development of skills and techniques
- responding to audience/user feedback
- identifying strengths and areas for development
- actions and targets for future production work
- reference to professional working practices
- use of terminology appropriate to the media field.

Dispatcher –sends the hero on their quest

False Hero – one who turns on the hero and is punished

MODE OF ADDRESS

Direct Mode of Address

This is where the subject of the Media Text communicates directly with the audience.

Eg TV presenters on a live show who want the audience to feel part of what's going on

Indirect Mode of Address

In many media texts the audience does not expect a direct mode of address. In TV and film it is unusual for the characters to step outside of the film and speak directly to the audience.

REPRESENTATION of people, places, issues and events

Everything we see in the media is constructed –the people, places, issues and events we see are a *re-presentation* of reality. When analysing a media text/product you should consider:

- What is being represented? To whom?
- Is the representation positive or negative?
- How might different audiences 'read' this representation?



In print based media texts (Publishing) representation is constructed using:

- Layout and Design
- Language and Mode of Address
- Camera shots and angles in any photos
- Visual codes

In this poster for the film *Brooklyn*, there are representations of gender, place and the past.

The style of font used (design) along with the costumes worn by the three characters (visual codes), and the colours used reflect the 1950s when the film is set. Taken together, the colours and images are soft and warm,

and represent the past in a nostalgic way; this is a romantic, idealised representation of the past (mode of address).

Gender is represented by the positioning of the three characters (layout): the main character Ellis (Saoirse Ronan) is in the middle of the poster and shown from a low angle (camera shots), and she looks directly ahead of her, over the heads of anyone looking at the poster.

These elements combine to represent her as a strong, confident female who is at the centre of this story.

The layout also emphasises that the story has two sides which is represented by the two men pictured and the images behind them.

The left hand side of the poster features a picture of Jim (Domhnall Gleeson): he is pictured against the rugged Irish coast and is looking down and to the left (visual codes). In this way, he represents Ellis's past in Ireland.

The right hand side features Tony (Emory Cohen), Ellis' love interest in America, and he is looking up and to the right. He is pictured against the towering Brooklyn Bridge - this represents Ellis' life in America and maybe her future as well.

The tag line at the top of the poster - 'Two countries, two loves, one heart' - anchors (anchorage) the images and gives the audience an idea of what the film is representing: romantic love.

STEREOTYPING

The definition of a stereotype is any commonly known public belief about a certain social group or a type of individual.

These are a simplified representation of a person, groups of people or a place, through basic or obvious characteristics - which are often exaggerated.

For example, Vicky Pollard from *Little Britain* is a stereotypical example of a working class teenage girl.

They can be used to describe characters quickly, relying on existing audience recognition.

Stereotypes are dangerous as they can lead audiences to generalise about people or places

Audience Interpretation

passive audiences	accepting the message without questioning
preferred readings	identifying the message the media producer wants the audience to receive
active audiences	negotiating and questioning the message, using interactive features such as red button, online voting and consumer-generated content.

B2 MEDIA PRODUCTION TECHNIQUES

Audio/moving image media products	Publishing media products	Interactive media products
<ul style="list-style-type: none"> • camerawork, e.g. set-up, framing, shot type/length, angle, movement • mise en scène, e.g. use of costume, hair, makeup, props, setting and figure expression • lighting set-up, e.g. under, overhead, side, fill, high key, low key, shadows • use of sound, e.g. diegetic and non-diegetic, sound effects, voiceovers, dialogue, incidental music, bridges, sound mixing • editing techniques, e.g. continuity, montage, flashbacks, transitions, pace, rhythm. 	<ul style="list-style-type: none"> • layout and design, e.g. alignment, balance, contrast, proximity, repetition, white space • typography, e.g. serif and sans serif typefaces, fonts and font size, continuity, letter spacing and line height, readability • photographic techniques, e.g. composition, image quality, lighting effects, depth of field, aesthetic • image editing techniques, e.g. adding filters, colour and contrast, layering images, distorting images. 	<ul style="list-style-type: none"> • interactive features, e.g. image galleries, option menus, navigation screens, levels • user interface, e.g. screen, interaction, graphics, buttons, layout, colour • usability/playability, e.g. accessibility, navigation, controls, rules, challenge • mise en scène and lighting, e.g. graphics, sprites, character models, 3D environments, interactive objects, textures, lighting schemes • sound design, e.g. soundtracks, sound effects, sounds triggered by game events.
<p>Common Misconceptions</p> <ul style="list-style-type: none"> • Do not assume the examiner knows anything. You must be explicit in all of your explanations. • It is better to repeat yourself than to leave things out. You MUST prove that you understand Media products, their purposes and their audiences and that you are not making a luck guess about these facts. • Make sure you include imagery to illustrate the points you are making. • You do not have to write an essay – you could produce a PPT and you could also submit a video presentation. 	<p>Common Misconceptions</p> <ul style="list-style-type: none"> • Placing more emphasis on learning Aim B (the actual Product) than on A (planning materials) and C (evaluation). THEY HAVE EQUAL WEIGHTING and must be presented as such. • Learning Aim C is not just about the product – you must also evaluate the planning materials, and the processes you went through to get there. • You are also allowed to critique your work. Don't say that everything is perfect. There is ALWAYS some room for improvement, if you cannot identify how to do this your evaluative skills will look weak. 	