



## UNIT 3: MEDIA PRODUCTION DESIGN



NAME: \_\_\_\_\_

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# FROM THE STUDY DESIGN

## **Media production process**

Production processes across media industries have developed to reflect the needs of practitioners. Audience engagement, consumption, reception and the requirement to work under constraints including time, budget and skills, are all central to the media production process. The process identifies discrete stages that provide the framework for a media production applicable to all media forms. The stages of the process should not be seen as static or linear; rather they are iterative and interrelated. Underpinning the media production process is ongoing analysis, reflection and evaluation requiring critical, creative and reflective thinking.

### **The stages in the media production process are:**

**Development:** the ideas, intention, narrative and audience that are the foundation of the production are explored. In this stage other media products are investigated to analyse media codes and conventions, genre, style and the location, context and time when the production was produced. Equipment, materials and technologies are investigated in a range of media forms in relation to the audience and intention. Experiments using materials, equipment and technologies are conducted to develop understanding of and skill in their use.

**Pre-production:** the production is planned considering the specified audience, intention, narrative and context. The construction of the narrative of the product is planned, including how it will engage, be consumed and read by the specified audience. Media codes and conventions, genre and style, are considered in the construction of the narrative. Documentation and the planning of the production are carried out in visual and written form using tools such as production notes and storyboards. Equipment, technologies and materials to be used in the production are documented. The way the product will be distributed to the audience and the context in which it will be distributed and consumed is also planned.

**Production:** the planned production design is captured and recorded. Annotations may be added to the production design plan in relation to media codes and conventions and any changes to the production design. Production may be a collaborative process involving a number of people with specific roles or it may be an individual process. Reflection and evaluation of the production can occur through written documentation, oral feedback and/ or visual feedback.

**Post-production:** the production is refined and resolved considering the intention, audience and the construction of narrative. Media codes and conventions are used to resolve ideas and to consider the engagement, consumption and reception of the specified audience. Specific equipment and technologies are used in editing. Feedback is sought and the creator and participant will reflect upon the product and its relationship to the specified audience and intent.

**Distribution:** the product is delivered to the specified audience in a planned context and location. At this point the creator and/or participants will seek feedback for future productions based on audience response and personal reflection.

# MEDIA FORMS

Media forms Media products are designed and produced in a wide variety of media forms. The construction of a media product is dependent on the style and genre of the product and the intended audience, location, context and time in which the product was created, produced, distributed, consumed and read by audiences. Media forms refer to technological means and channels by which the media is created, produced, distributed, consumed and read.

## **Media forms include:**

- Moving image, for example film, television, video, animation Still image, for example photography
- Audio, for example radio, podcast
- Print, for example magazine, zine, comic, graphic novel, newspaper, poster
- Digital, for example online video and audio, streaming video and audio, podcast, magazine, comic, graphic novel, newspaper, video game, blog, website, app
- Convergent or hybridised media: the combination or joining of two or more media forms, such as photography and animation, print productions and a digital game, augmented and virtual reality products.

## **EXAMPLES:**

- **A video or film production of 3 – 10 minutes in length, including credit sequence.**
- **An animation production of no more than 10 minutes in length, including title and credit sequence.**
- **A radio or an audio production of a minimum of 8 minutes in length, including title and credit sequences.**
- **A digital or an analogue photographic presentation, sequence or series of a minimum of 10 original sourced images, shot processed and edited by the student.**
- **A digital or transitional print production of a minimum of 8 pages produced and edited by the students.**
- **A digital and or online production that demonstrates comparable complexity consistent with the other media forms.**
- **A convergent or hybridised media production that incorporates aspects of a range of media forms and is consistent with product durations and the descriptions listed.**

# MEDIA CODES & MEDIA CONVENTIONS

## **Media Codes**

Technical, written and symbolic tools used to construct or suggest meaning in media forms and products. Media codes include the use of camera, acting, setting, mise en scene, editing, lighting, sound, special effects, typography, colour, visual composition, text and graphics.

## **Media Conventions**

Rules or generally accepted ways of constructing form and informing meaning in media products including story principles, form and structure, generic structures, character and story arcs, cause and effect, point of view, the structuring of time, elements of page layout, paper stock for print, titles and credits sequences, hyperlinking and mounting and framing of images.

## **CONVENTIONS OF STORYTELLING**

Opening, Development & Resolution/Closure

Multiple Storylines

Narrative Possibilities

Character Development

Cause & Effect

Setting

Structuring of Time

Point of View

# DEVELOPMENT



## **MEDIA PRODUCTION DEVELOPMENT:**

### **NATURE OF TASK**

Exploration and investigation of a selected media form to inform the development of the student proposed production. Students develop knowledge of narrative, genre, style, media codes and conventions and the characteristics of works of practitioners that will inform the proposed production. They investigate how media products in selected media forms are consumed, read by and engage audiences. Students undertake production activities and experimentation to develop skills that inform the development, design, production and postproduction of the media product. Research and evaluation will be documented and include annotated production activities, experiments and reflections.

### **SCOPE OF TASK**

*A research portfolio that will include:*

- Investigation into narrative, genre, style, media codes and conventions, and the characteristics of the works of practitioners to inform the students' production in a selected media form.
- Exploration of audience characteristics including the consumption of, engagement with and readings of works in the selected media form and analysis of how these references will assist the student in developing their own individual style.
- Exploration and use of technologies, equipment, materials and processes in forms relevant to the student's proposed media product that develops skills and investigates techniques, aesthetic and structural qualities.
- Evaluation of the use of equipment, media technologies, equipment, materials and processes that informs the students' proposed production.

## ANNOTATION IDEAS

*Annotation is important in Media as it requires us to consider what the audience find engaging and how they found it engaging. It helps us discover what prior understandings did the audience have, what social norms have they aligned with and what code and conventions have been considered by the creator to tell the narrative?*

**Here are some things you should include in your annotation:**

- Outline what narrative is being told.
- Discuss the code and conventions of storytelling.
- List the themes that may be visually obvious.
- Are SEMIOTICS (the use of visual signs) used to convey the story? If so what?
- Discuss the code and conventions employed in the product.
- Discuss the composition techniques employed to engage the audience.
- Are there any elements that you would consider in your final product?
- Would the audience have any prior understanding or expectations of the product before viewing or hearing it?
- Is the narrative or ideology Explicit, Implied or Neutral? And how does the audience know?
- What elements are working well together?

## INSPIRATION:

This is the opening of your folio. Here you want to make a visual statement of what you are about. Your personality summed up in images, words, films, podcasts, music, photos, passions, ideas, song lyrics, artists....The list is endless. These pages within your folio will let your client understand what type of person you are. Your values, beliefs, tastes and eclectic vibe should be explored. It sets up the feel of your folio. You want people to understand where and what to expect in the upcoming pages. The number of pages is up to you, however a minimum of 4 A3 pages is required.

**Annotate everything.** My biggest recommendation is reveal DIFFERENT media forms and USE Media language to sum up the work. Discuss code and conventions employed by each media creator.



## INVESTIGATION:

For this section you want to investigate a variety of concepts and ideas. Investigate **Narrative, Genre, Style, Media Code & Conventions and Characteristics** of the works of other creators. You should explore different media forms. Explain what it would take to complete each media product. This is a brainstorming activity. You don't have to have an idea of your final product at this stage. Use the folio as a guide to create and change ideas all the way.

Make sure you include images in every section so that you have a clear understanding of what you want and the flavour of your folio is outlined and clear. Be sure to explore a range of media forms. Look at different genres, styles and media products. Examples on the website

[www.mediaknife.org](http://www.mediaknife.org)

## EXPERIMENTING IDEAS & FEEDBACK:

You must show experimentation of ideas. You can do this in a variety of ways. Image testing, colour pallet testing, fabric testing, sound testing, location scouting and testing, interviews...The list is endless. You need to demonstrate that you have experimented with potential ideas. Do not panic if you still haven't finalised your concept or media product / form. You are still in the creative process of eliminating your thoughts and ideas to come to your final design and production master-piece. **Be sure to ascertain feedback and document this. Ask others and experts what they like and dislike and why? THIS IS IMPORTANT!** Include exploration of use of technologies, equipment and materials.

## PRODUCTION EXERCISES:

Experimentation and documentation of the use of relevant media equipment, technologies and processes to inform the design of a media production.

Students develop production skills that inform the production design and development of a media product. They record their learning in documented research, annotated production activities, experiments, exercises and reflections.

Each student must complete TWO production skills that will support their final media product. Both skills must have evidence of completion and a statement of intention and evaluation. Refer to the **Production Skills Booklet** & Folio of examples provided by the teacher.



## EXPLORATION OF AUDIENCE CHARACTERISTICS EMPLOYED FOR AUDIENCE ENGAGEMENT:

For this section you are required to explore audience characteristics. You DO NOT reveal whom your audience is at this stage. Just investigate a variety of audience types and characteristics. Exploration of audience characteristics including the consumption of, engagement with and readings of works in the selected media form and analysis of how these references will assist the student in developing their own individual style.

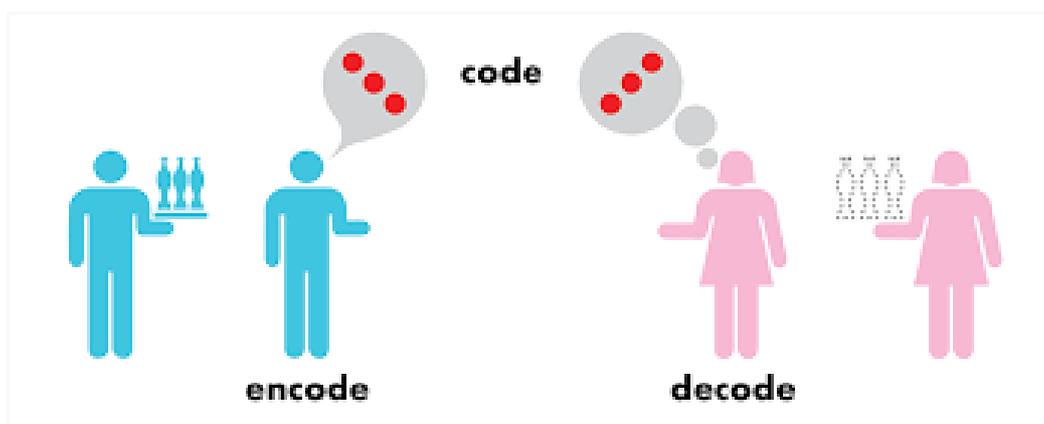
You can explore different audience characteristics and expectations of different GENRES, different MEDIA FORMS, different SOCIETIES, different TIME PERIODS. These are just a few ideas. You may have another way to explore audience characteristics.

**Be sure to ascertain feedback and document this. Ask others and experts what they like and dislike and why? THIS IS IMPORTANT!**

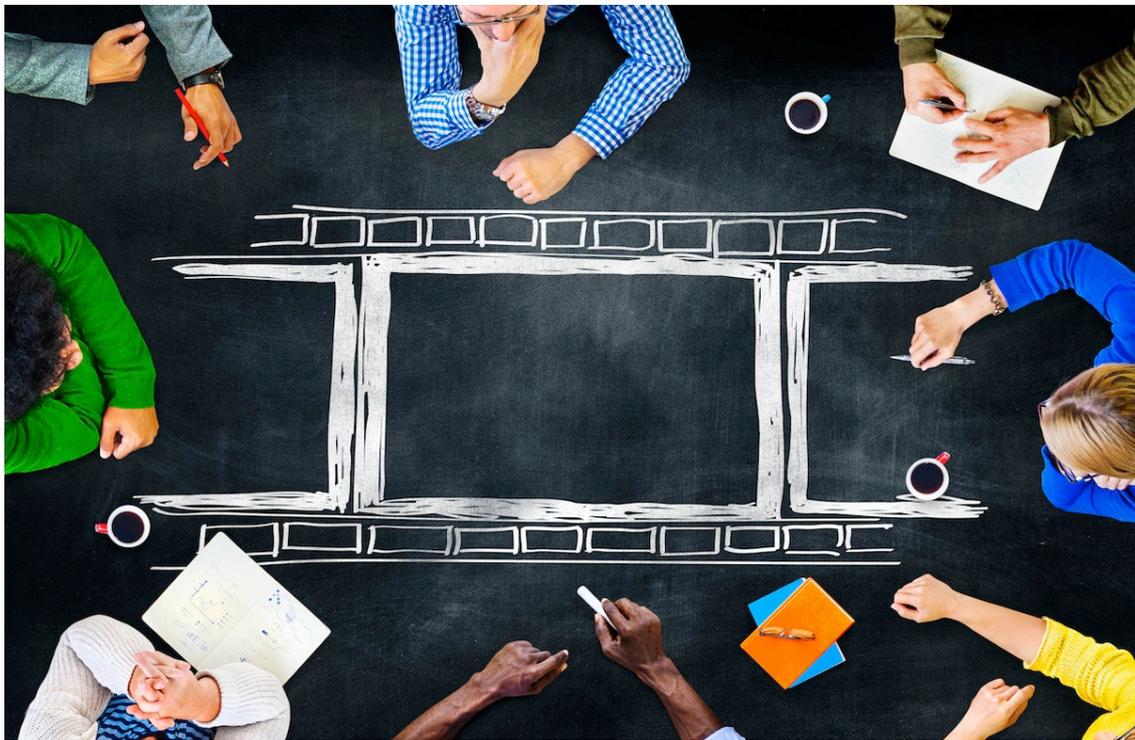
## CODE & CONVENTIONS EMPLOYED FOR AUDIENCE ENGAGEMENT:

Here you want to unpack the Code & Conventions you are planning to utilise in your final Production. Demonstrate your understanding of the Code & Conventions you want to focus on to engage your audience. Make sure you have visual examples and be able to annotate them.

**Be sure to ascertain feedback and document this. Ask others and experts what they like and dislike and why? THIS IS IMPORTANT!**



# PRE-PRODUCTION



## **MEDIA PRODUCTION DESIGN**

### **NATURE OF TASK**

A media production design for one of the media forms identified in Unit 3 Area of Study 3: Media production design. The design should form the basis for a media product to be completed in Unit 4 and include the specifications identified in Unit 3 Area of Study 3: Media production design that are relevant to the selected media form, style and/or genre.

### **SCOPE OF TASK**

A production design plan for a specific media product, including:

- written planning documentation detailing audience, engagement, narrative, style and intention
- written and visual representations of the proposed production
- documentation of production and post-production roles, tasks and timelines.

The media production design plan must be commenced and completed in Unit 3.

The written planning document, visual and written representations, production and post-production documentation should clearly establish the audience, narrative, engagement, style and intention of the media production to be undertaken in Unit 4 and make reference to the appropriate specifications relevant to the student selected media form.

The completion of the media product in Unit 4 involves systematically working through the production design. The written planning document, written and visual representations, production and postproduction documentation in combination should clearly establish the idea and concept of the media production to be undertaken. The planning document includes the research and evaluation of possibilities for a media production. The student should also demonstrate knowledge of media codes and conventions appropriate to the intended media product and purpose.

The idea and concept of the media production in the written planning document, visual and written representations, production and post-production documentation should be clearly established and communicated in the order of its intended realisation.

This should be done progressively throughout the documentation and may involve:

- numbering, dating and/or commenting on specific stages of work from the initial concept to its completion
- annotation and explanation of ideas, concepts and solutions.

## AUDIENCE:

Audience is the central reason why any media product is created. Without breaking down the demographics of your target audience your client will not fund the production or consider it a worthy creation to invest in. No product or media form is created for everyone. Even a bottle of water has a targeted audience. It is not made for everyone who drinks water.

This is a 300-500 word statement articulating your target audience/s. It should include a description of who they are, what their expectations are and knowledge might be and why they would be engaging with your media product. In your audience statement you might address the following dot points.

A great place to start is –

**Demographic:** Gender, Age, Income Financial status (middle class etc), Family.

**Geographic:** Your geographical profile: Where you live, How you live, Where you holiday, Where you hang out, Where you buy things - online/in-store.

**Psychographic:** Your psychological profile: Examples; Your likes, Dislikes, Hobbies, Your thoughts on things, social media use, Who you hang out with, Buying trends, Are you a trend setter?, Are you a leader or someone whom follows? How much confidence you have etc.

I would firstly have a read of good examples of previous folio Audience examples. This section of your folio should be typed and at least the size of A3. That way you are very clear whom your product is created for and its purpose.



QUESTIONS TO CONSIDER - • Whom are you creating this media text for? • What are their interests? What are they passionate about? • What knowledge will they bring to your media product? Will they be familiar with the content, style or genre of your work? • What expectations will they have of your film, magazine or other media product? Will they compare it to similar works? If so, what?

### **Audience Consumption & Reception – factors to consider and discuss**

- Previous readings of the text or product
- Audience physical, emotional and mental context
- Audience emotional engagement
- Reception at the time of the text release or later
- Audience expectations and possibilities
- How audiences are influenced by the element

# AUDIENCE EXAMPLE:

## AUDIENCE STATEMENT

My target audience are young men and women aged 16 – 30 from Geelong and the surrounding regions. These individuals will be creative introverts (and extroverts!), whom value diversity, community, expression through art, and wellbeing in both singular and group contexts. They are slightly left of the mainstream, and they're okay with that. Stereotypically, these people may be considered 'alternative' by the wider community. These are the people who could potentially see themselves reflected within the pages of my production – creative, smart, beautiful, open minded individuals who reject traditional notions of social normalcy, and who form the community I am intending to present. Further, they have an interest in local art and music cultures, and participate in these cultures. They are *not* art snobs – they are creative, but they are not exclusive.

My target audience also extends to those who are not currently engaged within the community, but who - upon discovering my production or aspects of the community - would strive to take part in the creative culture that is being fostered within their region.

These people will have kind hearts, and garner a natural acceptance of the softer emotions of humanity. 'Sensitive' is not a dirty word or an insult to these people – their sensitivity is inherent to their benevolence, self-acceptance, and love for expression through art. Inherently, they do not shy away from conversations on mental health, and believe it to be an important discussion to be had. They, like many within the wider community, have been touched by issues pertaining to mental health (depression, anxiety, eating disorders, drug abuse, psychosis, bipolar, etc.) - either through their own experiences, or through the experiences of someone they know, or both.

They frequent local cafes and stores, both for individual solitudes and inspired conversations with friends. They play Mario Kart and sip coffee at Analogue Academy; read second hand novels from Barwon Booksellers in the windows of James St Bakery and Armageddon Cakes; search through local bands at Real Music Vinyl & CDs; and have a frequent squiz at the exhibitions at Boom Gallery and the Geelong Gallery. They also go to the shows of local artists, and frequent creative communities and forums such as 'lowercase poetry'.

My audience would become aware or engage with my production through its availability and collaboration with regional creative organisations, local eateries and stores. This may include an advertising campaign using free postcards or pamphlets available at stores and cafes. They may also become aware of my production through social media (Facebook or Instagram). It will be relatively affordable (\$5-10), making it available to a range of people of differing economic status, and not making it exclusive to only those who can afford it.

My audience would engage with my production as it is encompassed by the things, places, and conversations that they are passionate about.

### EDITS // CHANGES

→ AGE RANGE: target audience is 16-30, but is not exclusive to those outside the age range. People who are older will engage within Geelong's creative scene and so may still be interested in what my production presents/offers. This can be seen in the 'lowercase' article where I did a Q+A w/ people from the audience, who had a massive spread of age (20-65)

## AUDIENCE EXAMPLE:

### target audience

My target audience are women aged 16-25. These females will be quirky, kind, quiet souls who value individuality, imagination, detail, depth, honesty and the wellbeing of all. These are the women who cannot stand a mainstream magazine filled with the same over-enthusiastic writing style, desperately in-your-face headlines about celebrity gossip (nobody else's business) and the 1000<sup>th</sup> weight loss breakthrough (so why isn't the Australian population getting any thinner?)

These women are highly perceptive, delicate and expressive, with an acute attention to detail, contributing to their love for a range of the arts.

These ladies are all about local business and the hand-made trade. Factory strewn streets sadden these sensitive women, and tug at their love for flora and fauna. This is at the root of their love for arts that truly emit a value for quality over quantity. They are most likely to shop at boutique markets, market stalls, and admire brands such as princess highway, or the one-offs in a quaint boutique.

They are avid readers - from the classics to Kate Atkinson, Anthony Doer, Markus Zusak and Hannah Kent. Their appreciation of poetry extends from Robert Frost and Emily Dickenson to Patti Smith. They don't rule out children's books, either - Toby Allen by Timothee de Fombelle, and Roald Dahl's series do not escape their literary attention.

Their music taste is also selective but well rounded, due to their deep-seated value of emotion and musical innovation or finesse of artists. They may not be musicians themselves but have adopted a sturdy and meticulous attention to the music they listen to. These women won't be found listening to the latest pop hits, rather enjoying raw vocals of Janis Joplin, the sombre lyrics of Mick Cave, David Bowie, Regina Spektor and instrumentals such as Balmorhea or 2 Cellos. They're open minded when it comes to genres, jazz, rock, indie pop can all be found on their playlist. Modern day, lesser known musicians (generally the likes of triple J unearthed or Like a Version) can also be assured of their support, such as Julian Baker, Japanese Wallpaper and Kurt Vile.

They are also very visual. Photography is a focus of their artistic attention - such as Maud Chalard, Danny Clinch, Vivian Maier and Frenchy. They love sensitive photos, powerful photos, subtle photos - anything that sparks their emotional intrigue.

They appreciate a range of art forms, however high and contemporary, conceptual art does not resonate with them in the way of a beautiful painting, drawing, tapestry or sculpture. They are more concerned with the visual satisfaction, emotion or wonder a piece will evoke than its status in the art society. Artists they may take interest in are those who appear in Yen magazine's artist awards, or others such as Mitch Gobel, whose elusive and appealing use of resin art captures their visual attraction. The art world is not one that they avidly follow - they are more interested in individual stories and select artists than current trends or conceptual foci.

These women will have a mid-range disposable income - (though money doesn't excessively concern them, as they find the economic world a bore.) This income may come from either the support of their family, a part time job (for those studying) or full time work. This woman is creative and can therefore pursue a range of careers, however it is expected these paths will be of a creative nature, (due their imaginative, right hemisphere dominated thinking). These paths could include (but are far from limited to) interior design, curator, writer, musician, journalist, florist, teacher (arts, music, history, literature).

## INTENTION STATEMENT:

In the first sentence of your intention, you must clearly identify what you want to make. For example:

- I am going to create a short film - Horror film.
- I am going to create a documentary about my grandparents' migration to Australia.
- For my SAT, I am going to make a music video for a local band.

Once you have clearly identified what you want to do in the opening sentence of your intention, you can go on to give more detail about what you hope to achieve.

What do you hope to achieve by producing your media product? Again, it is useful to be specific. When writing your intention, think carefully about what you hope to achieve. Write about the purpose, impact and outcome of your media product.

### QUESTIONS TO CONSIDER:

- What are you making? The first sentence of your intention should clearly state what you intend to make.
- What is the purpose of your piece? What impact or effect do you want it to have on the audience?
- Do you want your project to have a wider impact on society?

**intention**

# INTENTION EXAMPLE:

## Intention:

I intend to create a documentary-style magazine, which explores the concept of 'the comfort zone' and its underlying elements through the stories of the general public including friends and family as well as strangers. I find the psychology behind the way we present ourselves physically to be a topic of increasing interest and so I would like to show the stories behind a certain fashion choice, travel destination, art and reading interests and makeup choices. I would like present these stories from minimalistic to more complex to avoid overfeeding my audience too much information initially. The product will be the result of 15 different stories and shared experiences from 15 different 'models'. My 'models' or 'interviewees' will be of various age, wealth, schooling backgrounds and current jobs as well as physical style. This wider range of demographics will lead to a more interesting collection of stories and, therefore, be more engaging for the audience.

With the growing trend of fast fashion and costly trends in the same caliber, it is important for individuals to acknowledge and express the reason why they made the decision to buy that product as well as the repercussions of their purchase. I am hoping the answers of my models will help the audience to uncover information they may not have known or fully understood, whether that be the effects of trends like fast fashion or the impact we have on the places we travel. As well as this, the styles of fashion, art, make up and travel destinations say a lot about our personality. Sometimes when we decide we like something a lot, we overlook the other options available to us because they might be outside our comfort zone or just out of the ordinary for us. The contributing factors on what takes us from or puts us in our comfort zone will be interesting to determine through the stories of people with changing fashion trends and travel trends. The primary function of my magazine is to understand the changes made previously by the model in an area that makes them feel most or least comfortable. I believe it is important to fully discover ourselves through our choices of physical elements and discover the other alternatives to discover our true selves in our most comfortable sense.

In terms of content, I aim to focus primarily on a personal story from each interviewee regarding their style or travel experiences as well as three other points through my questions:

- Initial style (how do you describe your current style, where do you shop/what brands, what elements do you look for in fashion/makeup, what kind of places do you want to travel, where do you spend your free time?)
- Previous style (what fashion styles have you worn, what places have you traveled, where did you spend your free time?)
- Change (what is the difference between your previous style and your current style, what factors impacted on you to change it, what new trends were introduced?)

By guiding my interviewees through these questions, I can create a profile of their style and their aesthetic, as well as present a story to highlight their style elements. From here I would like to introduce new information that might make the interviewee reconsider their choices either for physical or environmental reasons. This will provide a questioning for the audience, with an open-end to the article. I have developed a set of questions, but depending on the model and the direction of the personal conversation, will only be loosely used to stick on the topic. After my interview, I will arrange for a photoshoot with my model, depicted in their style of fashion or their most comfortable surroundings. This will hopefully capture some form of identity for my audience to perceive the model as in their current comfort zone.

Each double page spread will tell a different story and will be accompanied by a photo of the models choice to display their aesthetic as well as a profile shot of them in their own fashion and favorite place. This photo will represent my concept of 'the comfort zone'. My writing will tell a story, but their writing of a personal will also be included as to not categorize the model by my own opinions. This way, through my writing and the models writing, the audience is able to develop their own understanding of the model and their style.

## STYLE & GENRE:

**Genre** is the classification of something based on certain key characteristics. These characteristics are generally more broad and less defined.

**Style** is the detailed characteristics that are brought by the individuals creating the work. This can sum up your media product's flavour and attributes.

Both style and genre play a large part in the audience expectations to the narrative and media product itself. Creators of media products need to be careful when they promote the style and genre to ensure audience expectations are being met. **Another good area to gain feedback from individuals about the style or genre you plan to take and the code and conventions you wish to contribute to this.**

Your production can either have its own Genre or Style or it can have both. Remember each student is creating something completely different so not all headings will apply to your media form.

In this area you will also need to include audience expectations on what they are expecting according to your style or genre.



## NARRATIVE:

In VCE Media, narrative is used to describe fictional and non-fictional media stories in all media forms. In narratives the term 'story' refers to all events that contribute to the narrative. Narratives are the depiction of a chain of events in a cause and effect relationship occurring in physical or virtual space over a period of time.

Fictional and non-fictional stories are fundamental to the media and are found in all media forms. Media industries such as journalism, filmmaking, publishing and photojournalism are built upon the creation and distribution of stories. Stories are constructed in the form of a systematically organised series of interconnected images, sounds and/or words using media codes and conventions. The creator and the audience share an understanding of both the construction, distribution of, consumption and reception of stories. Digital media forms enable creators and participants to develop and distribute stories in hybrid forms including collaborative and user-generated content, which challenges the traditional understanding of story forms and advances new modes of audience engagement.

For this section you are required to map out or plan out your narrative. Consider these questions...

- What is the story you want to tell your audience?
- Does your story have a start, middle and end?
- Is the narrative set chronologically?
- Is there a climax?
- How do you want your audience to connect to the narrative? Will it be clear or subliminal?



## LOCATION & SETTING:

This should list and explain all the locations where your scenes/photo shoots, etc. will take place.

Discuss:

1. What and where the location is.
2. Which scenes the location will be used for and why it is appropriate.
3. If permits or permission will need to be/have been obtained for the use of these locations.

Each location or setting you wish to use in your production needs to be introduced in at least one paragraph here. Images, photos, diagrams, or sketches of locations are appropriate, but most important is the discussion of the **purpose** behind the selection of each location.

Google Maps is a great way to visually represent where your locations will be.

## CASTING – ACTORS / MODELS:

Who is in your production and WHY?

### Character Profiles (if relevant)

Even if the information will not necessarily be expressed in your final product, you are to write one paragraph on each of your main characters. What kind of person are they? What is their social and cultural background? What are their interests, desires and motives? **INCLUDE PHOTOS**

### Actors / Models

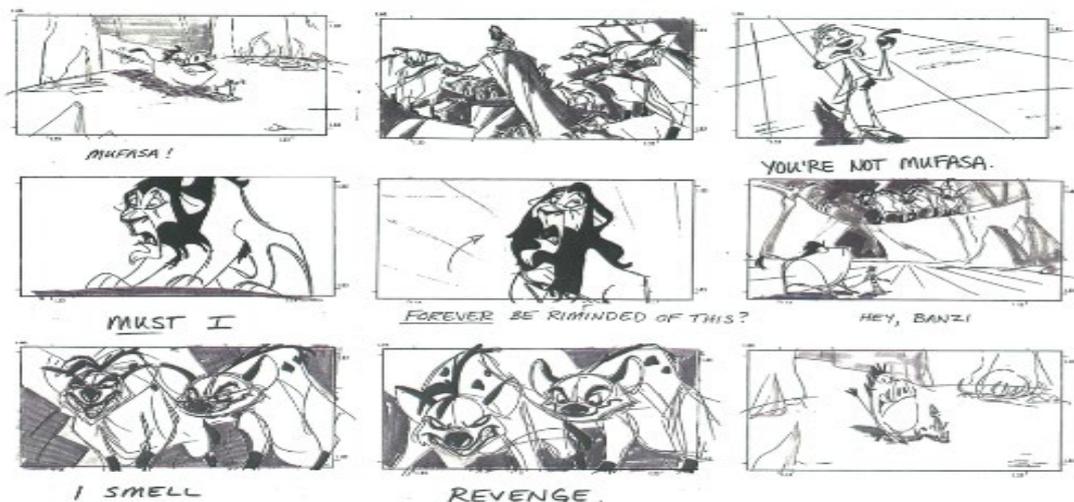
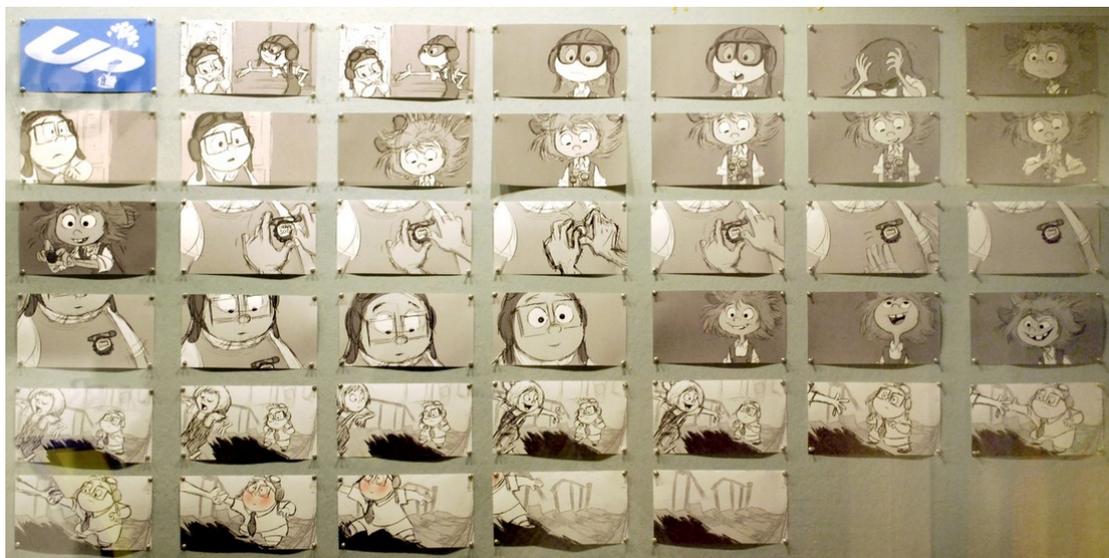
Note the actors/models you plan to use, then when you have confirmation that they will be involved, introduce them. For major actors, including yourself if you are acting in your own film, comment on the suitability on each performer and what you hope they will bring to your product. If you are acting within your own film, discuss how you will manage the logistics of the production process. Explain why each actor/model was chosen. **INCLUDE PHOTOS**

## STORYBOARDS:

For every photograph, film shot produced, or magazine layout you will require a Storyboard. There are many programs that will support this if you are not the best drawer. It is HIGHLY advised you do not use stick figures.

Storyboards are crucial to any media product. They allow prompt direction on the day of shooting for, the Director, Producer, lighting crew and actors.

There are storyboard templates for film and photography on the website: <http://www.mediaknife.org/storyboards/>



## Storyboards for film:

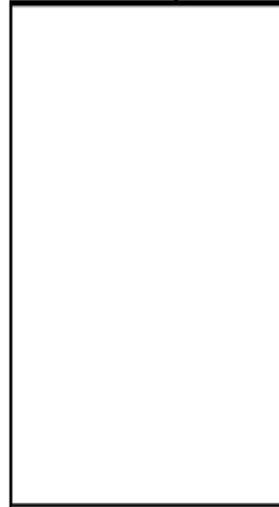
Shot: \_\_\_\_\_ Framing: \_\_\_\_\_



Duration: \_\_\_\_\_ Shot size: \_\_\_\_\_  
Angle: \_\_\_\_\_ Transition: \_\_\_\_\_

Audio 1: \_\_\_\_\_  
Audio 2: \_\_\_\_\_

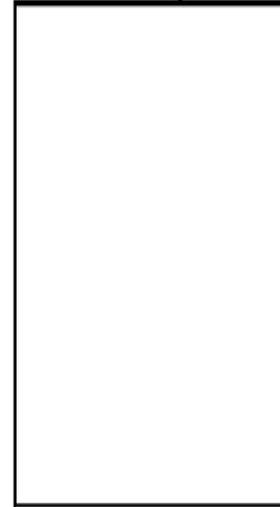
Shot: \_\_\_\_\_ Framing: \_\_\_\_\_



Duration: \_\_\_\_\_ Shot size: \_\_\_\_\_  
Angle: \_\_\_\_\_ Transition: \_\_\_\_\_

Audio 1: \_\_\_\_\_  
Audio 2: \_\_\_\_\_

Shot: \_\_\_\_\_ Framing: \_\_\_\_\_



Duration: \_\_\_\_\_ Shot size: \_\_\_\_\_  
Angle: \_\_\_\_\_ Transition: \_\_\_\_\_

Audio 1: \_\_\_\_\_  
Audio 2: \_\_\_\_\_

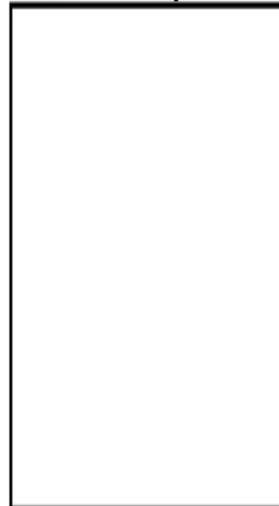
Shot: \_\_\_\_\_ Framing: \_\_\_\_\_



Duration: \_\_\_\_\_ Shot size: \_\_\_\_\_  
Angle: \_\_\_\_\_ Transition: \_\_\_\_\_

Audio 1: \_\_\_\_\_  
Audio 2: \_\_\_\_\_

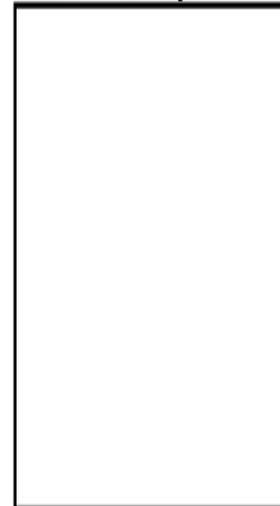
Shot: \_\_\_\_\_ Framing: \_\_\_\_\_



Duration: \_\_\_\_\_ Shot size: \_\_\_\_\_  
Angle: \_\_\_\_\_ Transition: \_\_\_\_\_

Audio 1: \_\_\_\_\_  
Audio 2: \_\_\_\_\_

Shot: \_\_\_\_\_ Framing: \_\_\_\_\_



Duration: \_\_\_\_\_ Shot size: \_\_\_\_\_  
Angle: \_\_\_\_\_ Transition: \_\_\_\_\_

Audio 1: \_\_\_\_\_  
Audio 2: \_\_\_\_\_

## PHOTOGRAPHIC STORYBOARDS

Subject

---

Shot type

---

Lighting

---

Special Instructions

---

---

Subject

---

Shot type

---

Lighting

---

Special Instructions

---

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Subject

---

Shot type

---

Lighting

---

Special Instructions

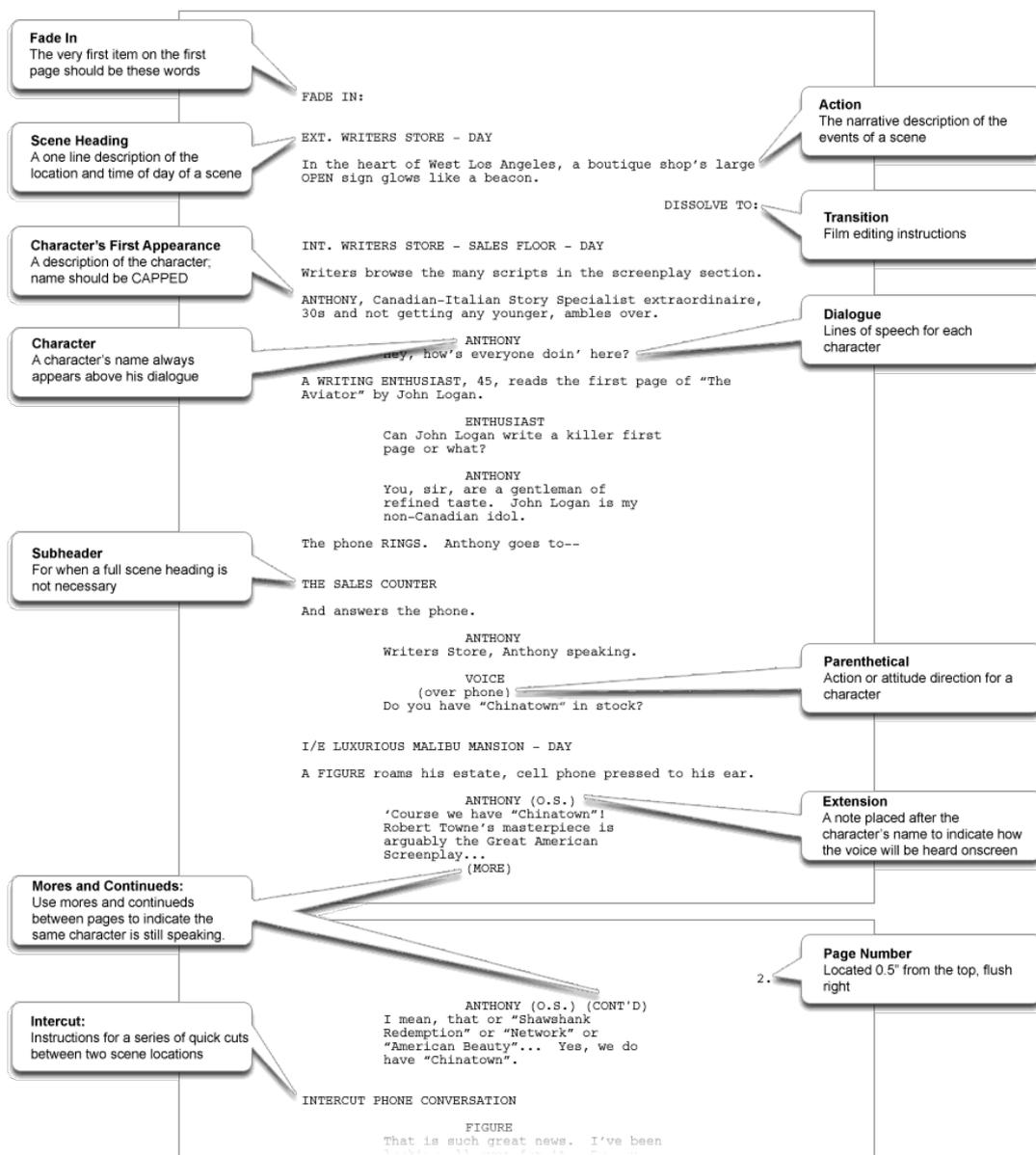
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# SCRIPT / INTERVIEWS:

If your media product requires a script or interview you will need to include this. You must use the correct conventions of script writing and interview formats.

It is a good idea to cross check your script with your audience to see if you need to make any changes before you film.



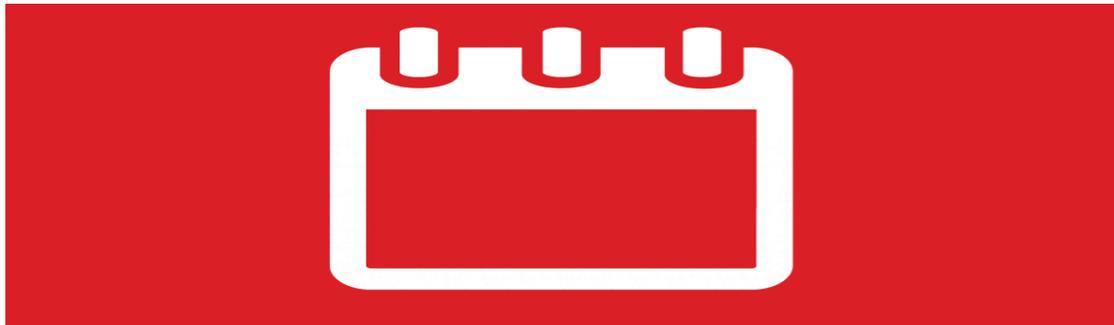
# PRODUCTION



## TIMELINE / RUN SHEET:

For this section you will require a table, chart or calendar of shots you require with dates and times listed. This will go hand in hand with your storyboards so you know when you require equipment etc. Not all films or photographs are shot in chronological order. Quite often it is based on weather conditions, timeframes, location mapping etc.

Depending on how you like to read your schedules will depend on the layout of this section. Some people design their own run sheet formatted table and others embed printed calendars and label them.



## VISUAL EFFECTS:

Here you are listing all the visual effects you plan to use to engage your audience. These could include anything in After Effects, Photoshop, Editing software, Colour grading techniques etc. This will vary depending on your media product.

- Costume
- Camera Angles / Position
- Framing
- Lighting
- Location
- Setting
- Visual Composition



# POST PRODUCTION



## EDITING:

Editing techniques will vary depending on what media product you are creating. Each media form has a different approach to editing. Some require large amounts while other productions will use the raw material and not manipulate the original form.

In this section you outline what software you plan to use (include an image). What techniques you will be employing in order to engage your audience. How long you plan this activity to be.

Consider things like:

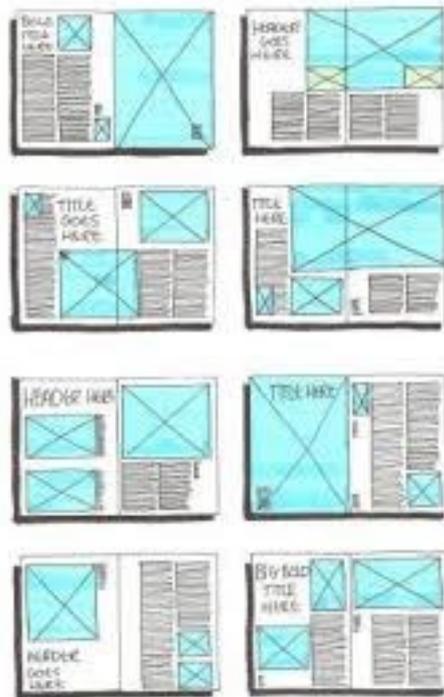
- Colour grading
- Photo Shop
- After Effects
- Special effects
- Sound manipulation



## LAYOUT:

If you are completing a print production this section is crucial. Here you will be outlining the layout of your media product. You can do this in a variety of ways. You can use a computer program to help you or just draw the layout pages by hand. I would experiment with different ideas before you reach your final.

Each page that you plan to print will need a layout design.



## MOUNTING & PAPER STOCK:

For the print and photography productions only. You are required to consider and explain what format your final output will look and feel like. How you would like your media product to be displayed.

Things to consider for this section are:

- Paper stock (Matt / Glossy / GSM)
- Mounting ideas (Framed / Foam board etc)



## TITLE CREDIT SEQUENCE:

This section is for the moving image. All productions must contain a title and a credit sequence. This is crucial to your moving image and audience expectations.

Get creative with this section. There are so many ways to create meaning with your title and credits.

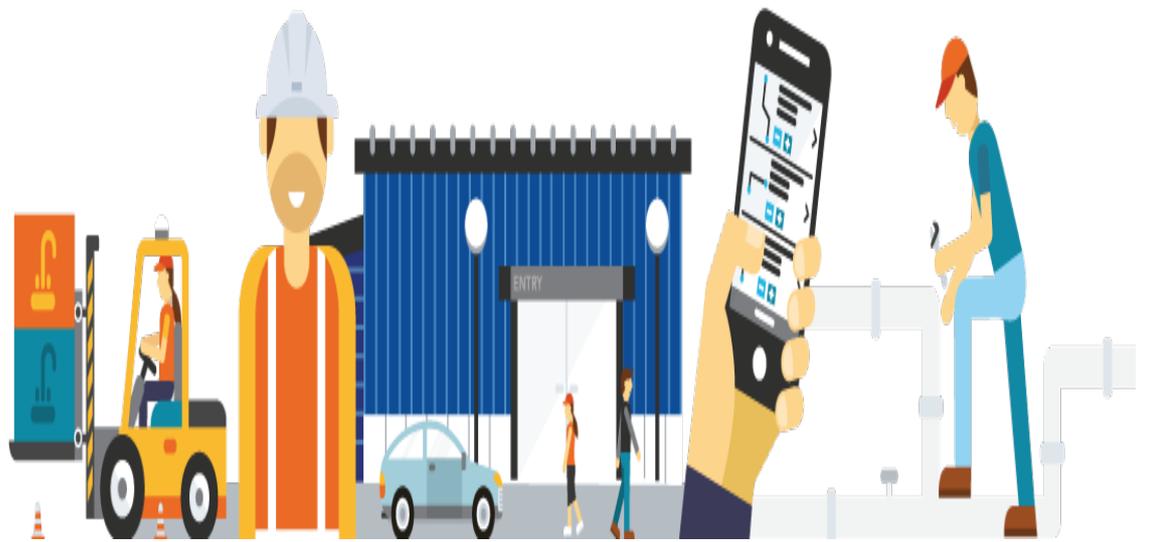
Research some ideas and include them in your folio.

Show some images of ideas you found. **Annotate them.**

Title doesn't have to be at the very beginning. It can be straight after your opening scene for example.

Credits do not have to be white text rolling on black background. Find an interesting piece of music to align with your audience. Perhaps shoot some extra material specifically for the credits. Bloopers perhaps. There are so many creative ways to open and leave your audience.

# DISTRIBUTION



## PRODUCT DELIVERY:

You need to consider how and when your product will go to the market place. You need to consider your audience and their expectations. What will make the most impact? Think about; Time, Place & Promotion. These are all very important to the success of your media product.



## EVALUATION & FEEDBACK:

All media products go through a process of evaluation and obtain feedback on their success or failure. Your production is no different. Your folio must include ideas as to how you plan to obtain feedback and evaluate your final product. Research some ideas first and then consider the final method. Include you research and ideas. **Be sure to ascertain feedback and document this. Ask others and experts what they like and dislike and why? THIS IS IMPORTANT!**



Feedback is evaluated through Criteria 8:

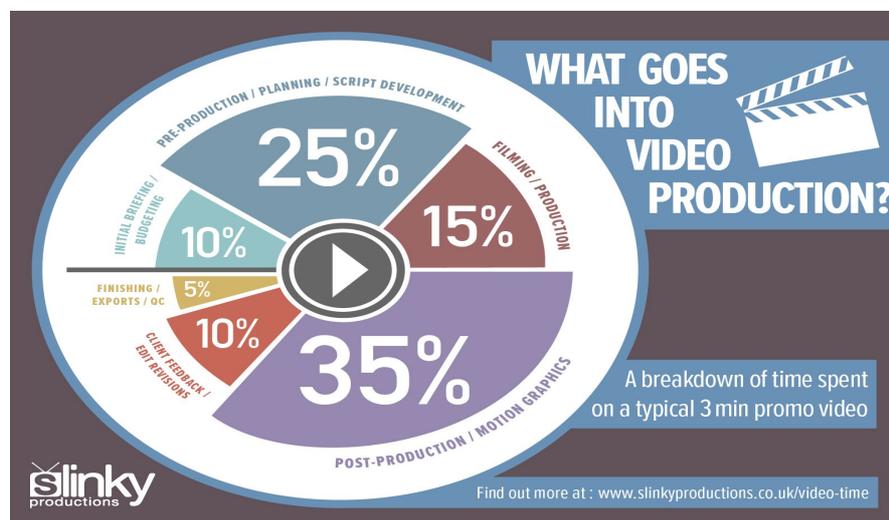
### Criteria 8: Use of reflection and feedback throughout production and post-production

- How has the student presented their product for feedback in production and post-production?
- Has the student dated and documented the feedback in the production design or diary?
- What sources has the student used to collect feedback?
- How has the student reflected upon and used the feedback to make changes to their production.
- How has the student documented their reflection and changes to the production?
- Has the student used relevant media language in their reflections and evaluations?

Make use you cross check against these dot points.

Pie charts, graphs are a creative visual you can include in your post production feedback. Break down the elements or code and conventions you employed in your media product and seek feedback about them.

If you made any changes according to the feedback given to you, then document this. Be sure to use media language because the exam will no doubt ask you questions about your feedback.



## POST PRODUCTION EDITS:

In this section make sure you make you list all the edits and changes you made to your media product. For example, if you changed the lighting, location, models and cast then you will document this. DO NOT REMOVE ANYTHING FROM YOUR FOLIO. List the edit or change in this section and then go back into your selected area (for example Lighting) and place a comp card or post it note to point out the change or edit. Look at past examples of where students have completed this process.

In this section if you have changed the location, you will need to create a new map or location description for the assessor. If you change the model or cast member you will create a profile in this section.

For this area you are to demonstrate to the assessor that what you outlined in your folio is what you made. Consider this function happening in the 'real world'. A client wants the creative producer of the media product to produce and distribute what they intended, or they would not get paid.

Criteria 9 & 10 relate to this:

### **Criteria 9: Realisation of a media product**

- Is the media production appropriate to the intended audience?
- Has the student communicated the ideas and concepts for the intended audience. Can the concepts and ideas outlined in the production design be clearly identified in the production?

### **Criteria 10: Realisation of the production design in the media product**

- Is there clear evidence of the production design in the production presented?
- Are the ideas in the production design clearly evident in the development, refinement and resolution of the production?
- What evidence is there of changes to the production design in both the production and production design documentation?
- Has the student used relevant media language in annotations on the production design and in evaluation of the development and refinement of the production

## HOW MUCH IS IT ALL WORTH?:

Assessment for Media includes a School-Assessed Task. For this assessment teachers will provide to the VCAA a score representing an assessment of the student's level of performance in achieving Outcomes 2 and 3 in Unit 3, and Outcome 1 in Unit 4, according to criteria published annually online by the VCAA.

**The School-assessed Task for Units 3 and 4 will contribute 40 per cent to the study score.**

<b>OUTCOMES</b>	<b>ASSESSMENT TASK</b>
<b>UNIT3:</b> <b>Outcome 2</b>  Research aspects of a media form and experiment with media technologies and media production processes to inform and document the design of a media production.	A research portfolio and accompanying documentation examining aspects of the selected media form.  Production exercises with accompanying documentation that demonstrates a range of skills in the use of media technologies and production processes relevant to the student selected media form.
<b>Outcome 3</b>  Develop and document a media production design in a selected media form for a specific audience.	A media production design plan based on the selected media form identified in Unit 3 Outcome 2.
<b>UNIT 4</b> <b>Outcome 1</b>  Produce, refine and resolve a media product designed in Unit 3	A media product developed from the media production design produced in Unit 3.

## CHECK LIST FOR FOLIO BEFORE YOU SUBMIT YOUR MEDIA PRODUCTION DESIGN PLAN

### Criteria 1: Research, documentation and evaluation of relevant aspects of a media form to inform the design of a media production

- Has the student explored a range of media forms by analysing and evaluating ideas using media language?
- How has the student explored codes, conventions, narrative, genre and style in a range of media products?
- How has the student explored how audiences are engaged and read media products?
- What written and visual documentation has the student included that informs the direction of their media product.

### Criterion 2: Experimentation and documentation of the use of relevant media equipment, technologies and processes to inform the design of a media production

- What media experiments has the student completed and how are they relevant to their planned production?
- Has the student explored at least one of the following: codes and conventions, narrative structure, genre or style? How is it relevant to the selected media form and audience of their production?
- How has the student documented their media experiments and one of the concepts listed above? Have they used appropriate and relevant media language?

### Criteria 3: Documentation of the specified intention, audience and narrative relevant to a proposed product in a selected media form

- Has the student documented the intention, audience, narrative and style/genre for their proposed product? Does the documentation link to the media experiments and research portfolio?
- Has the student used appropriate media language in the documentation?

### Criteria 4: Pre-production for a specified audience in a selected media form

- Has the student included written and visual representations in the production design? For example: treatment, script, storyboards, page layouts, blocking and lighting diagrams, sequencing diagrams, interview questions, presentation layouts, mock-ups, screen designs, graphic or character designs.
- Has the student documented roles, tasks and timelines? For example: cast and crew lists, production schedules, shot lists, lighting plans, camera settings and lens types, time lists, call sheets, location permissions, talent release forms or equipment/prop/costume lists. VCE Media Administrative information for School-based Assessment in 2019 © VCAA January 2019 Page 18
- Has the student included all copyright clearances for images, text and sound. Have they sourced all material that they are sourcing for their production?

### Criteria 5: Management and co-ordination of production and post-production in a media product

- Is there evidence of the management of the production and post-production in documentation? This could be included in a production diary.
- Has the student demonstrated management and co-ordination in both production and postproduction?

### Criteria 6: Operation of equipment and the use of materials and processes appropriate to the product

- In the product presented how has the student demonstrated the operation of equipment and the use of materials and processes? For example: camera and sound operation, editing techniques, lighting, composition and layout.

### Criteria 7: Application of codes and conventions to engage audiences and communicate meaning

- Has the student used codes and conventions appropriate to the media form?
- What codes and conventions has the student used to engage the audience?
- What codes and conventions has the student used to convey their ideas and meaning?

### Criteria 8: Use of reflection and feedback throughout production and post-production

- How has the student presented their product for feedback in production and post-production?
- Has the student dated and documented the feedback in the production design or diary?
- What sources has the student used to collect feedback?
- How has the student reflected upon and used the feedback to make changes to their production.
- How has the student documented their reflection and changes to the production?
- Has the student used relevant media language in their reflections and evaluations?

### Criteria 9: Realisation of a media product

- Is the media production appropriate to the intended audience?
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