

Contents

- v Foreword | John Schwartz
- vii Note to Teachers | Roger Dunscombe
- viii About the Authors
- ix Acknowledgements

- 3 Representation | Roger Dunscombe and Karen Koch
 - 4 Representing reality
 - 6 Codes and conventions
 - 10 Meaning and representation
 - 14 Representations and values
 - 23 Constructing reality
 - 28 Representation and national identity
 - 29 Extension
 - 33 Chapter summary

- 35 Technologies of Representation and New Media | Melinda Anastasios-Roberts and Karen Koch
 - 36 Technologies of representation
 - 37 Technological advancements
 - 43 Misrepresentation
 - 47 Computer games
 - 54 Realism in the cinema
 - 57 The Internet
 - 62 Online music
 - 66 Extension
 - 69 Chapter summary

- 71 Australian Media Organisations | George Lekatsas
 - 72 A brief history of media ownership
 - 77 Media ownership today
 - 78 The major players
 - 80 Styles of media ownership
 - 85 Regulating media ownership
 - 90 Australian content
 - 92 Convergence, new media access and media diversity
 - 93 Ratings and advertising
 - 95 Regulating media content
 - 97 Extension
 - 99 Chapter summary

**sample pages
only**

IV

101	Media Industry Developments		Juliet Francis and Nick Ouchtomsky
102	From cinématographe to specialised industry		
103	Stages in media production		
110	Specialist roles in film and television production		
111	Specialist roles in magazine and newspaper production		
113	Media corporations and new technologies		
115	Media developments in Australia		
117	Interactivity: linking media technologies		
121	Extension		
123	Chapter summary		

125	Storytelling: Process and Techniques		Roger Dunscombe
126	Telling stories		
128	Storytelling and production		
131	Story elements and production elements		
135	Stages of production for video		
140	Photography		
147	Print		
154	Multimedia		
159	Extension		
162	Chapter summary		

163	Glossary		
165	Bibliography		
166	Index		

**sample pages
only**

foreword

John Schwartz

Project Consultant

We live in a world which is increasingly saturated with media images and representations. Whether these emanate from the older institutions of print and electronic media or the newer digital online and mobile forms, it is clear that a huge volume of media information is a daily fact of life for many people.

How do we, as students of the media, make sense of all of this? How can we understand the constant flow of media images and representations which surround our lives?

The growing popularity of Media Studies in schools throughout Australia is a most welcome development to those who are convinced that media literacy is a crucial aspect of modern-day education. The steady growth and popularity of the subject also serves to remind us of our role as full participating citizens in what we would like to think is an open democratic community.

No single textbook can ever hope to cover every single media issue that might come under investigation in the classroom. Yet, in a systematic way, *Heinemann Media 1* covers some of the most important areas of concern that are investigated in the final years of secondary study in Australia.

The chapters have been written by well-credentialed, senior media teachers who have developed expertise in specific media areas and who are also well versed in the theories which underlie them. In addition, the authors are well recognised as teachers who have contributed enormously to the continuing development of media curriculum.

The resulting practical benefits of this are evident in the challenging classroom learning activities as well as the extension work presented in each of the chapters. There is also a very useful glossary of essential terms.

In the first chapter on Representation, Roger Dunscombe and Karen Koch carefully define this key concept and make the telling point that the media cannot produce reality but only construct representations. This is as true for the creation of the fictions within each television soap opera as it is for the presentation of daily news or current affairs programs. It is argued in this chapter that we always need to be mindful of the people and institutions who created the representations and why they created them in the first place.

In the chapter on Technologies of Representation and New Media, Melinda Anastasios-Roberts and Karen Koch investigate the important changes in the media which have occurred as a result of the introduction of new technologies. This chapter is an insightful overview of the new information revolution brought about by the digital online world. The chapter tackles the important issues around the ways in which we receive and consume representations and images from these new media forms.

sample pages
only

In his chapter on Australian Media Organisations, George Lekatsas examines the important idea that media texts are not produced in a vacuum and that we have to be very aware of the political and commercial circumstances surrounding the institutions that produce them. This chapter goes beyond an investigation into the empires of media magnates such as Rupert Murdoch and Kerry Packer. It explores the contentious area of concentration of media ownership in Australia and the rules and regulations which are laid down by governments and regulating authorities.

Moving on to the more practical aspects of Media Studies Juliet Francis and Nick Ouchtomsky, in their chapter on Media Industry Developments, examine the specialist roles that students need to be aware of in media production processes. This starts from the imaginative and creative ideas which fuel the original concept right through to the resources and technologies required for the actual production, distribution and marketing stages.

The final chapter is *Storytelling: Process and Techniques* by Roger Dunscombe. This chapter begins with the essential ingredients of storytelling by examining the target audience, the purpose of production, the development of character, as well as the importance of time and place. This chapter leads us to investigate both the story and production elements involved in telling stories through video, photography, print and multimedia production.

Readers of this book will benefit enormously from the continuously updated website—where new selections, examples and illustrations chosen by the authors will appear on a regular basis. In this way, the book will remain fresh as it includes the most recent texts and allows the technologies of new media to keep students both involved and activated.

**sample pages
only**

Heinemann Media 1 takes an approach to media that is based on the Victorian Certificate of Education (VCE) study design. However, as a text it is not study specific, and the topics covered provide a broad coverage for the study of media at a senior level.

Each chapter contains a number of learning activities. These activities are designed to familiarise students with a topic and some may be suitable as extended assessment tasks. The choice of assessment tasks is best made on an individual class level. The tasks work best if they come from the students' own experiences and if students relate to them. You will find examples of suitable assessment tasks on the website.

The writing team believes that theory should inform practice, and that production work should reflect and integrate the theory. The *Storytelling: Process and Techniques* chapter provides the tools for students to do this.

It has been the experience of those on the writing team who have been assessors for the Victorian Curriculum and Assessment Authority (VCAA) that many student productions focus on technique at the expense of narrative. The *Storytelling: Process and Techniques* chapter attempts to remedy this. It is envisaged that students will study one area: video, print, photography or multimedia. The level of student interest, school resources and teacher expertise will determine the choice of medium.





STORYTELLING PROCESS AND TECHNIQUES

BY ROGER DUNSCOMBE

“ Story is your enemy. Story will sink you. Conversely, in a movie, if you don't have a story, that will sink you. ”

Tina Fey, Saturday Night Live writer

STORIES EXIST ACROSS A WIDE RANGE OF MEDIA PRODUCTIONS. A GOOD STORY IS USUALLY AT THE CORE OF A GOOD MEDIA PRODUCTION. MEDIA PRODUCERS (FILMMAKERS, WRITERS, PHOTOGRAPHERS AND MULTIMEDIA AUTHORS, AMONG OTHERS) GENERALLY HAVE A STORY TO TELL AND USE THEIR MEDIUM AS A WAY OF COMMUNICATING THAT STORY. EVEN MEDIA FORMS WE ASSOCIATE WITH DELIVERING INFORMATION SUCH AS DOCUMENTARIES AND THE NEWS ARE STORY DRIVEN.

WHEN CREATING A MEDIA PRODUCT WE NEED TO BE SURE OF WHAT STORY WE ARE TELLING (THE CONTENT) AND HOW WE ARE GOING TO TELL IT (THE FORM). WHILE THE FORM OF THE STORY IS VITAL, FORM WITHOUT CONTENT CAN BE UNSATISFYING.

This chapter examines how a story can be told. what the elements of a story are, and how different media can tell a story.

Telling stories

Stories are everywhere around us and we encounter them throughout our day-to-day lives. We live with stories: from the newspaper, radio or television in the morning; in our encounters throughout the day at work or school; and the evening's television or a novel in bed before turning out the light.

The form of these stories can change, and so can the way they are delivered, but the essential characteristics of storytelling remain. Even the things we don't automatically associate with storytelling, such as the news and documentaries, tell us stories and arrange the stories in ways we expect and are familiar with.

There are some elements you must have if you are going to have a story. Some of these elements tend to be the same no matter what medium is used to get the story across. The *essential* elements of a story will stay the same in a book, a film, a television show, a play, a photographic essay and an interactive piece of computer multimedia. It is just the *way* they are told that is different.

This writing on story may seem obvious when you are thinking about 'natural' storytelling narrative mediums such as video, film and radio, but these conventions apply equally to other mediums. In photography we can tell a story within the frame of a single image and also across a series of images in a photo essay or photojournalist piece. In print, apart from the obvious role of a story in a magazine, there is also a narrative structure to the whole magazine that takes the reader on a journey through the text. Multimedia contains stories—think of games for example—but there is also a story structure in the way we want the viewer to navigate around our website or other multimedia product.

In our culture we expect our stories to have a beginning, a middle and an end. A situation is set up, things occur and then a resolution is reached. This is what we think of when we approach a story. The French avant-garde filmmaker Jean-Luc Godard disagreed, saying that his films had a beginning, a middle and an end but not necessarily in that order. Like many artists Godard wanted to 'disrupt our traditional viewing patterns' and make us think about everyday things we take for granted, including stories. Leaving aside Monsieur Godard, there are common narrative or story bases.

Story elements

A story relies on an audience, a purpose, characters, cause and effect, and a time and place or setting in which the story takes place. We will look at these elements separately.

Audience

An audience is fairly necessary to the storytelling process—is a story without an audience just a daydream?

It is the fact that the audience comes to a story with expectations that shapes a narrative and gives it a form and structure. As an audience we expect a story to begin with a setting of the scene, then continue with something happening. We expect there will be a resolution at the end. We would be awfully disappointed if a story just stopped with everything left unresolved; for example, 'Jack and Jill went'. We immediately ask questions: Where did Jack and Jill go? Why? What happened? As an audience we are pretty dissatisfied with this as a story.

Also, as an audience we expect stories to conform to our expectations according to the type of story. This is known as reading a **genre**. 'Genre' is the French word for 'type' and is a term used particularly in writing about film, television and literature.

Purpose

Purpose means just what it says: why is this story being told? Is it to entertain, educate, both, or something else?

When you are creating your own stories, purpose is very important. Why are you doing this and why are you telling this particular story?

Remember, if a story means a lot to you and you want to tell it then it will probably also mean something to someone else and they will want to hear it.

sample pages
only

Characters

Characters are the 'vehicles' that push the story along. It is a character who causes something to happen and it is a character who reacts to something.

Without a 'who' we wouldn't have much of a story. Try to imagine a story that doesn't have a character at all. What do you have? How would the story progress beyond the opening? Would you just have a series of events with no link?

A character does not necessarily need to be a human. It can be an animal such as *Babe* (1995) or the shark in *Jaws* (1975). It can also be a natural event. In the movie *Twister* (1996) the tornadoes are treated as if they were characters—they even have names. This is common in disaster movies where a natural event like a storm or a fire is given human characteristics and motivations, such as being evil.

Cause and effect

Things must happen in a story and one thing should lead to the next with some sort of logic. It is characters that *cause* things to happen and the *effects* cause a new action to happen. Then the story seems to move along naturally.

If I sleep through the alarm this *causes* me to be late. The *effect* of this is I miss the train. In my story, missing the train becomes the new cause: I have to catch the later train. The effect of this is that I catch the train that the killers are on.

Without cause and effect links we would simply have a series of unrelated things happening and, as an audience, we would not be able to make much sense of things.

Setting

A story must be set somewhere. A setting might be as simple as 'long ago, in a land far away'.

The setting places the story in a context and also raises audience expectations about genre. If the story is set in outer space we expect certain characters and actions, just as we would have different expectations of a movie set in Los Angeles. This is also the case with time. A film set in 50 AD will bring a different set of expectations about character and story to that of a film set in contemporary times.

Narrative and story

'Narrative' is often used interchangeably with 'story'. There is a difference. *Narrative* is the overall term, and story and plot combine to form a narrative. The story contains the elements and the *plot* is the way the story elements are arranged.

The best way to think of this is that the story is how you would describe a film or play or book to someone who has not yet seen it. Generally, you would describe what happened in chronological order; for example, 'there was a private detective who was hired to look for an old girlfriend by her husband'.

The plot is how the story is told and includes things such as flashbacks, flashforwards and voiceover narration. In the case of our example, the film might start with a flashback of the private detective with a voiceover showing him breaking up with a girl years ago, then a flashforward to the present and the girl's husband entering his office. The essential difference is: the story is what is told, the plot is how it is told.

Storytelling and production

We have looked at the central elements of storytelling that are common to what we consider to be a story. Now, we need to look at some of the various mediums we can tell a story in.

The essential elements of storytelling remain the same, no matter what method we use to tell the story. The medium in which it is told changes both how we tell the story and how the story is received.

A story will have a beginning, in which the scene is set or the initial situation is set out; a middle, where conflict or obstacles are encountered and then overcome; and an ending where everything is resolved.

An obvious example is a fairytale. Let's look at *The Three Little Pigs*. In the beginning, the scene is set by the three little pigs building their houses. In the middle, the conflict is the big bad wolf who wants to huff and puff and blow their houses down, and then eat them. The obstacles are the destruction of each of the first two pigs' houses. The conflict is resolved by the ending when the big bad wolf falls into the pot and is killed.

This story could be told in a variety of ways using a variety of mediums. We could tell the story from the pigs' point of view or from the point of view of the wolf. We could make a video fiction, a documentary, a newspaper report, a magazine or even a webpage or interactive multimedia piece.

Video

We have become very familiar with video as a way to communicate, and many of its characteristics and conventions have come to us from the world of film production. Cinematic storytelling has been with us for over 100 years and we are as comfortable with reading a film as we are with reading a book. Television has been in Australia since 1956 and it has been with most of us since we were born.

Both film and video capture images and sounds and replay them. Film is very expensive to buy, does not provide a wide margin for error and is time-consuming and expensive to develop. However, film still provides us with a better image and beautifully rich and warm colours. This is why film is used. Much of what we have learned from film production has been carried across into video. Video is cheap to produce, is instantly replayable, portable and quick and easy to learn. These are some of the reasons why video is used for television, and used by semi-professionals, universities, colleges and schools.

Learning activities

Story elements

- 1 Think of one fairytale and two films. Describe the main story elements for the beginning, the middle and the end of the fairytale and the films you have chosen.
- 2 Read *The Three Little Pigs* example (on this page). How do you think the storytelling would differ in a video, a TV news report, a newspaper report, a documentary, a magazine and a website? Write what you think the main characteristics of the different stories will be. Provide a title or name for each story.

Characteristics of video

Because video is such a fast-growing area (its specifications and characteristics are changing every day), this is a general overview.

Video cameras operate by capturing moving images and sound onto tape or a similar medium. This can be either analogue or, more likely, digital. The advantages of video for storytelling are that it is familiar, the images move and have sound and this allows us to mimic real life. It is low cost, portable and instantly replayable. The main disadvantage of video is a lower quality of image (but this is only compared to film and is getting better all the time).

Video, like film, usually needs to be edited; that is, it needs to be arranged—or at least the mistakes taken out—before we can tell a story with it.

sample pages
only

Telling a story with video

In this section we will look at how to use the medium of video to tell a story. We will focus on the storytelling aspects of the medium rather than the technical aspects.

While there is a world of difference between producing a work on film compared with producing a work on video, there are also many similarities. The major difference is cost: a film will cost more and will have many people working on it, whereas a video can be shot cheaply and with just one or two people if necessary. The similarities are that both film and video can be used to tell stories with moving images and that most of the storytelling devices and conventions can be easily translated from one medium to the other. This is why some people use the terms 'film' and 'video' fairly interchangeably and the reason we are looking at movies in the video section.

As we have seen, genre plays a very important role in both the production of a work and how the audience receives the work. This is an area which, as a video maker, you must be very aware of. It has an impact on the way you make the video. Your audience will expect certain things from the video according to the genre they see it as belonging to.

Genre

'Genre' is the French word for 'type'. The term is used to describe which category a work falls into. At its simplest, genre just divides up movies into categories or sections. Think about your local video library and the way the movies in it are placed into sections or genres.

Genre also brings with it conventions and audience expectations. We expect the story to unfold in certain ways according to the genre that it belongs to, just as we expect certain things to happen along the way and certain characters to be present.

Learning activity

Genre

List five different movie genres that you enjoy.

As an audience we come to a genre piece with a number of expectations based on a variety of sources. We may have seen a trailer for the film at the cinema or a promotion for it on television; we may have read a review or talked to our friends who have seen it. But the prime source of our expectations is generally that we are familiar with the genre and the form it takes. Once we know the genre there will be conventions that we are all too familiar with. These range from setting to character, to plot and to ending.

Learning activity

Story conventions

Look at the following scenarios for the beginning of a film. Using your knowledge of genre convention, write down how you would expect the story to unfold. You only need to add two or three lines.

- The 'unattractive' nerdy girl is always being left out and being picked on by the 'cool' group. What happens next? How does it end?
- A 'mad' bomber holds the city to ransom. There are only two detectives available to deal with the crisis: one is just about to retire and one is just about to be suspended. What happens next? How does it end?
- It is one week before the wedding and an old boyfriend comes back to visit the bride. What happens next? How does it end?
- A prisoner is released from prison. He decides to get a team together for one last robbery before he skips the country forever. What happens next? How does it end?

sample pages
only

Horror conventions

Let's take horror as an example and look at some of the conventions we would expect to see in a horror film. Remember, these are general conventions and we may not see all of them in every film. Some films go against genre conventions to mislead or play with the audience. These are general examples of some of the conventions that operate in horror films.

Setting

We expect a horror film to be set in an isolated area far from help such as an abandoned camp, a farmhouse or an old mansion. There will also usually be enclosed areas where people feel trapped and vulnerable.

What other conventions of setting in a horror film can you think of?

Character

There is certainly a group of characters we associate with a typical horror film. There is usually a group of people rather than one or two individuals. Within the group we will usually find the couple, the jock, the funny guy, the 'good' girl, a couple of 'bad' kids and, of course, the hero who may be male or female. There is usually a fair balance between the males and females in the group.

What usually happens to each person?
Who survives?

Editing and tension

Tension usually builds to a climax at the end but there are peaks and troughs throughout the film. Often this is done by slowly building tension, releasing it, and then suddenly something will happen.

Imagine this. It is a typical horror film. The group is on the ground floor of a deserted house. There is a noise upstairs and one of the group takes a torch and goes to investigate. Walking along a dark corridor, we see from the character's point of view. The torchlight is wavy and the music swells. The shots become faster as she walks down the corridor. The tension increases as she hears a noise behind her; she whirls around, the torchlight wavers, the shots become faster and the light reveals ... an empty locker door swinging. The music drops, the shots become longer, the tension is released. Suddenly, the music stings and the killer strikes.

Camera angle

Camera angles are used to build tension, give point of view and to disguise action. Horror has many close ups to make us tense. It also uses high and low angle shots to throw us off-balance.

Learning activity

Genre conventions

Using the five genres you listed in the *Genre* activity you completed earlier, list a convention that you associate with each one. The convention can be setting, plot, camera angles, editing or something else.

**sample pages
only**

Story elements and production elements

Story elements combine with production elements to tell a story. The story elements may remain the same even if you are using different mediums. (The production elements, of course, will vary according to the medium you use.) Story elements are the parts that combine to make the story (you have already read about some of these), such as setting, character, cause and effect. They also include whose point of view we see the film through and the structuring of time, and whether we have devices such as flashbacks.

Production elements are the tools we use to present the story. These include camera technique, lighting, editing and sound. We will now look at these elements in the light of telling a story.

Cause and effect

As you have seen, it is the cause and effect that moves the story forward.

Learning activity

Cause and effect

Find a news report, think of an incident that happened to you, or make up a very short story, and present it as a series of cause and effect links.

For example:

Cause: My car won't start in the morning,

Effect: I have to take the train.

Cause: Because I have taken the train ...

Effect: I lose my wallet.

Character

It is the character who makes a story move forward. It is usually by the character's actions that the cause and effect chain is set off. Character is the 'who' that gives the story depth and interest. Creation of characters is one of the most important parts of storytelling, no matter what medium or genre.

Learning activities

Character

- 1 Create a character profile for a main character. Describe in detail the looks, clothes, interests, likes, dislikes and favourite music of your character. Draw a picture of your character or find someone with a similar look in a magazine and cut the image out.
- 2 Create a character in:
 - a teen movie
 - an action film
 - a police/detective film
 - a romantic comedy
 - a horror film or thriller.

**sample pages
only**

Setting

The setting can do a number of different things. The setting can set the genre. For instance, if it is set in Ancient Rome we expect a certain type of story. Genre can also build atmosphere, realism and set the scene.

**sample pages
only**

Learning activity

Setting

Think of a location within one kilometre of your school or home that could be used as a location for the following scenarios. It must be realistic to film there—no choosing a location like a hospital or the prime minister's house that you could never get permission to film in!

Write down where you would film these scenarios:

- a police chase on foot
- an elegant party
- a robbery
- a secret meeting
- a robber hiding their loot.

Explain why your locations are so good.

A well-chosen film location immediately sets the scene and sets up our expectations. What will happen next in this lane?



Opening

The opening sets up the scene and feel for your video production. It can introduce a character or situation, give information of an event that happened before the story starts, or create a mood.

Learning activity

Opening

Think of the openings of two films that you like. Why are they effective?

What do you think would be a good opening for:

- a romantic comedy
- a police drama
- an adventure/action.

Camera angles

Camera angles and camera placement can give us information about a character, create a mood, put an audience off-balance, conceal or reveal a story detail, or emphasise an emotion.

Learning activity

Camera angles

Describe how you would place a camera to convey:

- power or dominance
- fear
- surprise
- love or affection.



**sample pages
only**

Lighting

As a storytelling device, lighting can be used to create an atmosphere, reflect an emotion or reveal character traits. We are all familiar with the smoky, shadowy bar. How we light a character can tell us a great deal about the person or make us feel an emotion towards them.



Psycho (1960). Alfred Hitchcock was a master of film lighting. His placement of shadow reveals story details and character traits.

Lighting can be used to great effect. It can be as simple as shooting in available light or it can involve complex lighting setups. You can easily experiment with lighting with something as simple as a torch. A torch or a desk lamp can be used to great effect. Try shining the light onto a face from above, below or other different angles.

Learning activity

Lighting

Explain how you would use lighting to create or show:

- fear
- happiness
- evil
- lying or cheating.

Editing

Editing, at its simplest, is merely arranging the footage that has been shot into a logical sequence. At its most complex it can involve thousands of hours work and many different shots arranged to play on the audiences' emotions. Alfred Hitchcock's film *Psycho* (1960) has, in the famous shower scene, over seventy shots in sixty seconds.

Editing is one of the filmmaker's most powerful tools. An editor can rearrange time; create real or imaginary spaces; build a rhythm to the film; create fear, relief, and happiness; and raise our tension levels. (For a further discussion of editing see the extension section at the end of this chapter.)

Learning activity

Editing

Show how you would edit a film to show the following situations. List or draw the shots. For example:

- shot 1:** The criminals pull up outside the bank.
- shot 2:** A bystander calls the police.
- shot 3:** The criminals run into the bank.

Now, continue this example yourself. Then, add between four and ten shots for each of these scenes:

- Our hero is waiting impatiently in a bank queue and thinks she will miss a deadline.
- Our heroes must fly to Moscow to meet an agent and then return. Unfortunately your budget will not allow you to actually film overseas.
- The special police taskforce is searching for a missing Picasso in the city. If the ransom is not paid in one hour, the painting will be destroyed.
- The fire brigade is trying to rescue a person trapped on the 40th floor of an office block.

sample pages
only

Learning activities

Creating a video

No matter what technology you are using, most of the success of your work will rely on the strength of your story. Before you start you will need to make sure you have the structure right; that is, it makes sense and there is an internal narrative logic to what happens.

Complete these questions to see how you can make a story come together and to see how the parts can make a logical whole. While this work is related to a specific genre, the steps to take and the general questions to be answered will be the same for most genres you select.

- 1 Create a murder scene or an attempted murder scene for a horror movie. (The film must be suitable for general viewing, so blood, gore etc. must be kept to a minimum!)

Answer the following questions:

- What is the general location? What is the specific location? Why have you chosen these places?
 - What is the time of day and time of the year? Why have you set it at this time?
 - Who is the victim and how did they get to the murder scene?
 - Who is the murderer and how did they get to the scene?
 - What is the murder weapon and how is the murder or attempted murder carried out?
 - How does the murderer escape or get caught?
- 2 Write your scene up in the form of a very short story.

Stages of production for video

There are three distinct stages or phases to production: **pre-production**, **production** and **post-production**. However, the most important thing when making a video is that it must mean something to you. You must want to make the film. The best pieces come from students who have a story to tell and who want to communicate it to others.

Pre-production

Pre-production is all the planning and work you put in before you even pick up a camera. It is in the pre-production stage that you make the important decisions and establish the structure of your story. Think of the pre-production stage as constructing the skeleton of your film. If the structure is not sound, then no matter how good your production and post-production stages are, you will have produced a less than satisfying piece. This is where you put together all the skills you have learned in storytelling.

Within pre-production there are some distinct steps. In the case of video, the steps are usually:

- treatment
- screenplay (also known as a script)
- shooting script
- storyboard.

Treatment

The treatment is generally a short outline of the story. Generally, it is no more than one page and is written like a short story. In the film industry a treatment is generally an indication of what the film will look like. The treatment is presented or 'pitched' to a producer who, if they like what they see, will commission the writer to develop a script or screenplay.

In your treatment, make sure you include:

- the setting
- whose story it is you are telling—the main character and other major characters
- the conflict that starts and drives the story (e.g. a bank robbery that goes wrong because of a double-cross)
- the main story developments
- the climax and how the end is reached.

When writing a treatment, imagine that you are pitching your idea to your teacher who will give you the green light for further development.

sample pages
only

Screenplay or script

The screenplay or script is the next stage of development and this is where you turn your story into a potential film. The screenplay expands on your treatment by including dialogue and descriptions of location, characters and their actions, simple stage directions and simple camera instructions.

The purpose of a screenplay is to give your director and actors the directions to create your story. Your screenplay is like a musical score or a recipe, which you can give to someone and they will be able to make your film. A typical screenplay will set the scene and is generally written as if the reader was viewing the film.

Screenplays are freely available in libraries or on the Web; study a few different ones to build up an idea of how yours will look.

Screenplay

OLD FRIENDS

Scene 1—Interior—Expensive apartment in the city—Day

It is just about dusk and the sun is setting. We see the city from the large windows. The room is expensively furnished and there are the remains of a lavish lunch on the table. Imported magazines lie scattered around. A MASKED FIGURE enters from the door on the left and they begin throwing open drawers: it is obvious they are searching for something in particular and they need to find it. SUSAN enters from the kitchen on the right.

SUSAN

(Frightened)

Who are you? *(She backs away carefully)* What do you want?

MASKED FIGURE

(Obviously surprised)

Oh, I thought you were out. Sit down and shut up!
(Approaches SUSAN threateningly)

SUSAN

I know that voice! *(She turns to run)*

MASKED FIGURE leaps across the room and hits Susan, who falls onto the floor.

Scene 2—Interior—Hospital Room—Morning

SUSAN is lying in bed in a typical hospital room. She has a bandage on her head and she is attached to a drip. Around the bed are Detectives ANNE NG and SAM SENA. They both have their notebooks and are in the middle of questioning SUSAN.

SUSAN

(Groggily, as if she is still a little sleepy or maybe even scared)

I remember that I recognised the voice
but I don't know who it was.

**sample pages
only**

Shooting script

A shooting script is given to the technical crew. It contains details of the camera angles and instructions to the technicians. It does not concern itself with dialogue or stage directions because these are covered by the screenplay.

CU stands for close up

MS stands for mid-shot

LS stands for long shot

x 2 means two people in the shot, so **MS x 2** means a mid-shot with two people in it: a 2-shot mid-shot

Wild in the audio means the sounds that are naturally occurring, such as traffic noise

SFX means sound effect

V/O means voiceover

OFF means voice off-screen.

You might use camera instructions such as zoom to, and cut to.

Shooting script

Old friends

Shot number	Shot	Vision	Audio
1	LS	The city from the flat	wild
2	MS	Masked figure	wild
3	MS	Susan	Susan: Who are ... you want
4	CU	Masked figure	Masked figure: Oh ... you were out
5	CU	Susan	wild

sample pages
only

Storyboard

A storyboard is a visual representation of a screenplay, or part of a screenplay. Some directors storyboard their whole film and others don't. But every director will storyboard *some* part of their screenplay because sometimes it is too hard to visualise how a scene will look just from a shooting script. This is particularly the case when there are complex camera movements or the actors have to move around the set or location in a complicated way.



Production

Production is the actual making of your video. The key here is to be organised. It is not very helpful if you, your crew and cast travel to your location and no-one has remembered the camera batteries!

Write out a production schedule which lists each day you will be filming, where your location is, who is needed at that location and what equipment and props you will need. Use this as a checklist to make sure you have covered all bases and that you haven't left anything out or left anyone behind.

Because the actual specifications and the equipment you use change so much, there is little point in discussing specific production equipment here, but over the page there is a number of general guidelines to follow.

**sample pages
only**

Careful when shooting

A guide to video production

- 1 Sound tips:
 - Shield the microphone from the wind.
 - Be careful of and be aware of other sounds; the microphone does not discriminate and will pick up ALL sounds equally.
 - DO NOT have music, TV or radio playing while people are talking.
 - Make sure all important dialogue is spoken to camera.

- 2 Do not shoot into the sun or film people who are backlit by sunlight or windows unless it's what you really want (and think very carefully about this).

- 3 Make sure the camera is properly set up. Lens cap off. Try to use manual focus. Check the white balance.

- 4 Don't touch that dial! Leave the zoom alone when the camera is rolling. Use the zoom to set up the shot then don't bother it! Only break this rule for genre convention or another very good reason.

- 5 Use ten seconds of tape running before action. Run the tape for five secs after 'cut'. A typical sequence of commands from the director:
 - 'quiet on the set'
 - 'tape rolling' means press record
 - wait ten secs then 'action'
 - to finish 'andddd ... cut'
 - five secs rolling tape, then tape off.

- 6 Try to use a tripod always—or nearly always. Unless it is an effect you are after, hand-held camera work is invariably shaky. If you must hand-hold make sure you are not zoomed in but your zoom is at the maximum wide angle.

- 7 Watch for continuity errors, particularly with drinks, clocks, clothes and jewellery. Also be careful filming near glass and mirrors—do you want to be reflected in your film?

- 8 Take care in composing your shot. Is everything correct in the background, mid-ground and foreground? Be aware of everything happening within the frame.

- 9 Lighting: be consistent.

- 10 Do not use a cheap tape. But even good tape is fairly cheap—use lots of it. Shoot lots of stuff. If it isn't the take you want, shoot it again.

- 11 Remember to check that your batteries are always charged before the shoot.

- 12 Get permission to film on location. Most people are only too happy to accommodate students doing an assignment. Inform the appropriate authorities be it school admin, local council, police, parks officers or the railways.

- 13 Look in the viewfinder: DO NOT have the date or text such as Happy Birthday.

- 14 Golden rules:
 - As Mies van der Rohe once said, 'less is more'.
 - As George Orwell once said, 'murder your darlings!'.

**sample pages
only**

Post-production

Post-production is where you take your raw footage and turn it into a movie. Whether you are editing in-camera, analogue (between two video recorders) or digitally (on a computer), there are principles which remain the same. The finished product will only be as good as the footage that went into it. You can do some rescuing in the editing stage, but make sure your footage is as good as it can be before you start editing.

Remember that you do not have to show every action; you can use some actions to stand for the whole. For example, it is probably not wise to show your character waking up, switching off the alarm, getting out of bed, having a shower, getting dressed, putting on toast, making coffee, having breakfast then leaving. How would you show this sequence of events? Time is precious when editing a film: do not bore your audience with unnecessary detail. Do not treat your audience as though they were a bit dim—they are sophisticated viewers and they will 'get it'. They don't need to be shown everything.

Don't have your shots stay for too long on the screen. Look at a typical film in the genre you are working and count how long the shots are. You will probably be surprised at how short they are.

Sometimes you have to be ruthless. There may be a shot you love that looks fantastic but doesn't work or slows down the story. Lose it! The story is more important than an individual shot. The audience is unlikely to say 'what a great shot' if they don't understand the story. (For more about editing see the Extension section at the end of this chapter.)

Photography

Photography has been around for about two hundred years and has had a remarkable impact on our world and our perceptions of it. Its impact has been felt in publishing, newspapers and advertising through to the visual arts. Many argue it was the introduction of photography that freed traditional art from being concerned with representing reality and allowed it the scope and range to explore other areas.

Within this section we will look at the use of photography as a storytelling medium. (We will not look at the technical aspects of photography here because this is an area that is very product-dependent. Ratios of water to fixer and other chemical details vary according to which product you use. This information is readily available from the manufacturers.)

Digital photography obviously uses different techniques and methods of production and has a range of technical specifications.

Choosing to work in the medium of digital or chemical photography is an artistic and economic decision you must make. Digital photography is generally expensive to set up but cheaper to run. Chemical photography is generally cheaper to set up but more expensive to run. Digital is fast, clean and economical. Chemical has better quality but is messy. The one thing chemical photography has that digital hasn't, is the magic of seeing your image swim into existence in the bottom of a developing tray.

What is common to all methods of image and photographic production and reproduction, and what unites them, is their ability to record events and to tell stories.

**sample pages
only**

Storytelling with photography

All images tell a story. We read these images and may or may not have the story revealed to us. The way the story is revealed is through a relationship between the viewer and the image. As the photographer you can manipulate and work with that relationship.

The audience never comes to a photograph totally innocently or naively. An audience comes with expectations and ideas that they have gained from many different sources. One of these sources is the audience's own experiences with the medium, where they have seen images like that before, and how these images were displayed, exhibited and seen.

As an audience we have very different expectations of an image we see in a newspaper to one we see in a magazine, an advertisement or an exhibition at an art gallery. We have different expectations depending on the physical context in which we see the photograph. We also have expectations depending on the genre in which we see or place the photograph. This is another type of context—a context of classification.

Genre

At its simplest, genre just divides up photographs into categories. Think about your local video library and the way the movies in it are placed into sections or genres. The same holds true for photographs. Think about the categories of photographs you come across in your daily life: news, fashion, sport, and so on.

Genre also brings with it conventions and audience expectations. We expect certain elements to be present in certain genres. For example, within the sports genre we would expect blurring on photographs of fast cars because this suggests speed, or we would expect to see a fashion spread shot in an exotic location. We would not expect to see a static shot of a fast car sitting in a parking bay at the local shopping centre, or a fashion shoot set in your bedroom.

Remember, there is also a huge difference between genre convention and cliché. In genre conventions there is an element or series of elements we expect to see within images of that genre. In the genre of portraiture we expect to see a subject and we expect certain lighting or compositional rules; however, we don't expect to see a certain subject.

Cliché usually operates on smaller levels and can generally be seen in the constant use of the same or similar subjects, settings and lighting across a number of images. A cliché of portraiture is the image of a man without his shirt on holding a naked baby cradled in his arms, or a portrait of a baby curled up with vegetables or flowers.

Learning activity

Photographic genres

List five different photographic genres that you are familiar with. Where would you expect to see these exhibited or displayed?

Learning activity

Genre conventions

Write a convention for each of the genres you named in the previous exercise. The conventions can range from location or subject, to focus, lighting or other technical device.

**sample pages
only**

Story elements and production elements in photography

Story elements combine with production elements to tell a story. The story elements may remain the same even if you are using different mediums. The production elements, of course, will vary according to the medium you use.

It may sound strange talking about storytelling in a photograph. Often when we think of a story we think of a sequence of images which link together to tell a narrative. But, the single image can also tell a story. The photographer may have encapsulated the story within the borders or frame of the image but there is also a narrative that exists outside the frame. Just as with a traditional narrative, questions are posed and either answered or only partially answered. Who is this person? How did they get there? Why are they wearing that? What are they doing? Where are they going? Where have they been?

Remember, a life exists outside the frame in many images. This can be obvious when the photos are reportage, news or documentary, but this applies equally to many other forms of photography. In fact, reminding the viewer that a life exists outside the frame is a common device used in advertising photography.

Learning activity

Photographic storytelling

Collect five photos from different genres that tell a story within the frame. What story do you think is being told?

Character/subject

While we tend to think of character as a continuing role in a series of photographs, a character can be found in the subject of your photograph.

Learning activity

Characters in photography

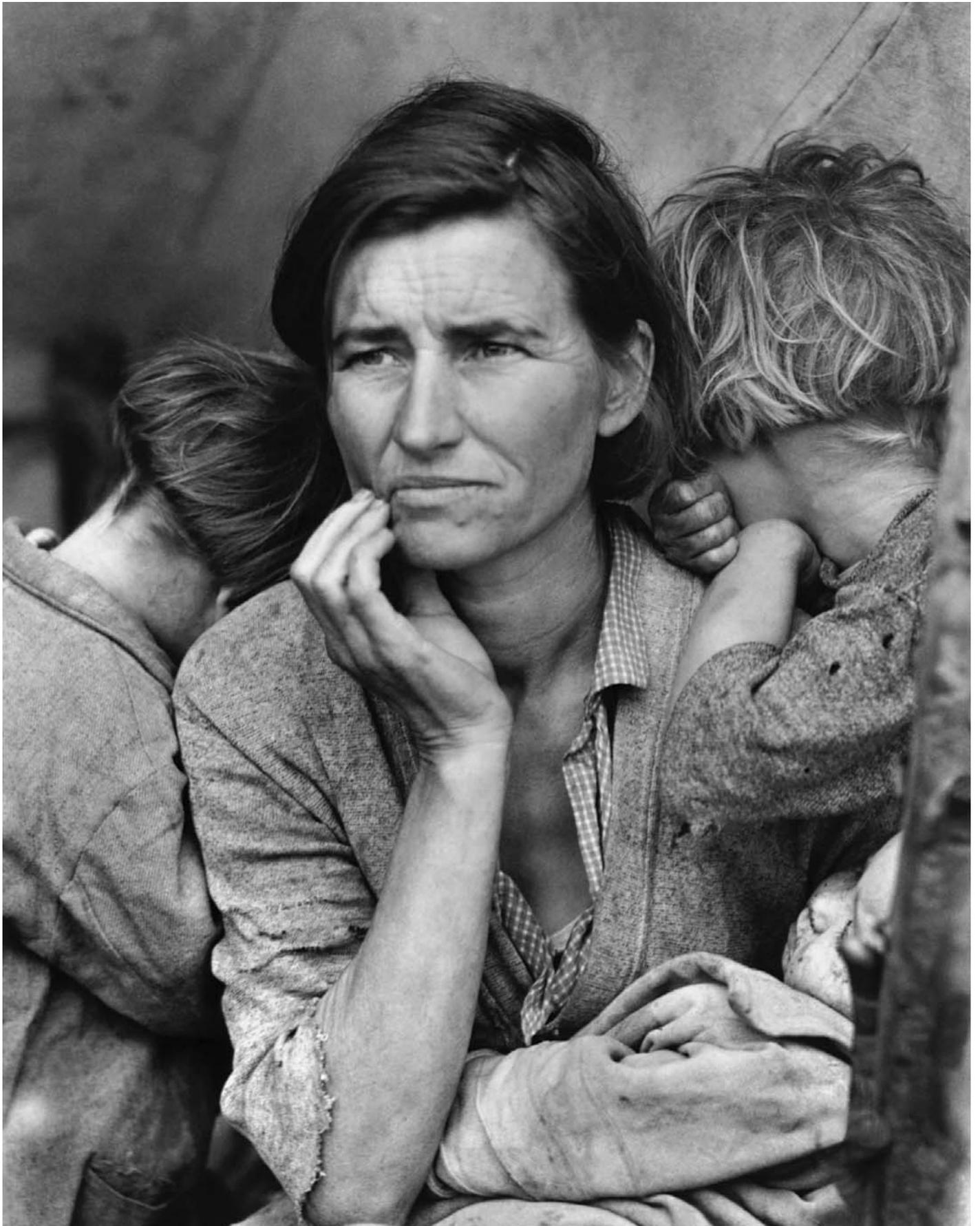
Choose five different genres and write down people you think would be suitable characters to photograph. You may be as specific as naming someone or you can give a general description. Be sure to include why you think they would be a suitable subject.

**sample pages
only**



Australian photographer Donna Bailey freezes the moment in an ongoing narrative. We feel the narrative had a life before the image and continues after it. (This image appears in colour opposite page 73.)

**sample pages
only**



Dorothea Lange, Migrant Mother, Nipomo, California, 1936. The subject of your photograph can also become a character in the story you are telling.

Location/setting

The choice of your location is a vital one. An inappropriate setting will detract greatly from your work. Obviously, it is not always possible to choose where you take your photographs—news stories do not conveniently occur at scenic locations—but even with news and reportage you can find an angle or place to shoot that uses the location to add to your image and story.

In other areas of photography the location is a major factor in the image and story. In fashion photography sometimes the location seems to be more important than the clothes being photographed. The image and feel that is associated with the location is often what the photographer and their client is after.

Learning activity

Photographic location

Choose a location within one kilometre of your home or school that would be suitable as a location for photography in the following genres:

- a fashion shoot
- a sports shoot
- a landscape
- a portrait of a friend
- an artistic shoot
- a wedding shoot.

Describe why you chose your locations.

Stories across the frame

Many photographers use their medium to tell a story across a series of images. This can be a photo essay, an extended piece of photo reportage, a graphic novel told with photographs or simply a series of images which are linked by theme, location, subject or time.

The basic principles of storytelling apply, and the first is, what are you trying to say? This is the first and most important thing to think about, no matter what medium you are working in. Your work must firstly mean something to you before it can mean something to anybody else.

After you have the purpose clear the next thing to tackle is, what do you want the audience to get out of your work? Is it information, a feeling, an emotion, news or a sense of aesthetics? Of course, one of the main things we want our audience to experience is pleasure in viewing our work.

When you are thinking about telling a story across a number of frames the prime question you have to answer is, what journey do you want your viewers to take? Where do you want them to start and where do you want them to be at the end? What do you want your viewers to have done or to have learned along the way? Just as with any narrative, your photographic essay needs to have a beginning, a middle and an end. In the beginning you set out the initial situation and subjects or characters, in the middle you advance the story, and in the end you conclude the journey.

Learning activities

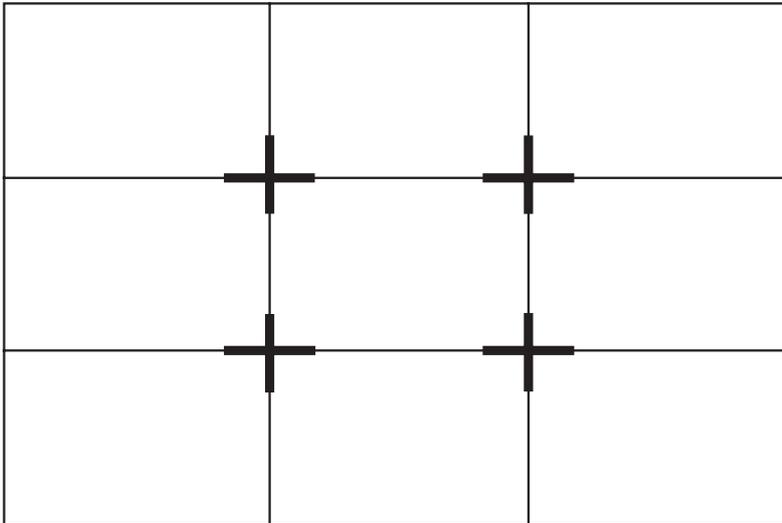
Photographic essay

- 1 Brainstorm at least five genres which would be suitable for a photographic essay. Look at the themes, the ideas and techniques you might use. What do you like or dislike about each genre? Which one would you choose to use?
- 2 Sketch ten images that could be linked to tell a story or create a feeling or emotion. You may use text either as captions beneath the images or within the images themselves. Remember to have a strong concluding or final image.

**sample pages
only**

Composition

You may be familiar with the rule of thirds. This is one of the basics of composition. Like all basics, this rule can be broken if the effect is worthwhile.



The rule of thirds suggests dividing your frame into thirds horizontally and vertically. Where these thirds intersect are the main focal points of the image. These are the places it may be best to place your subjects.

Learning activity

Rule of thirds

Collect five photos from different genres and see if they conform to the rule of thirds. Do any break this rule? What is the effect?

In addition to the rule of thirds, composition is concerned with the placement of objects within the frame. The effect of this placement can be harmony and unity or it can be discord and imbalance. The composition can be formal, looking like it was placed there or set up, or it can be informal or candid.

Learning activity

Composition

Use at least three images (different from the ones you used in the previous activity) and cut them up to create a new image from elements of the three originals.

Display and exhibition

Displaying and exhibiting your photographs can also be an integral part of the storytelling. Display can be as simple as a single window-mounted photograph, or the image can be shaped, cut out or turned into a three-dimensional object. Similarly, the exhibition can be as simple as a display book or a traditional exhibition. It could also be as complex as a projection on an external wall at night as part of a festival.

No matter which way you choose to display or exhibit your work, remember this is part of the storytelling. The exhibition can be part of the journey you want the audience to go on. Where and with what image will they start? That is, what is the beginning of the story? Where will they end up? How will you lead them there? This can be physical as well as intellectual. Maybe your exhibition is in the library or maybe it is in an old warehouse. Is it a series of mounted images or have the images been put in a multimedia package to be projected somewhere? What do you want the audience to see when they first walk in? How do they get around the exhibition and then exit? What impression will they have when they leave?

Learning activity

Display and exhibition

Design a suitable display and exhibition space for a photographic essay of your choice.

**sample pages
only**

Print

Print is one of the oldest of the media forms and it is also one of the oldest forms of mass communication. Until the advent of print, books had to be hand-written and would take years to produce. When Gutenberg introduced movable type in 1455 there was a revolution in the way people could communicate with each other and disseminate ideas. Instead of only being able to communicate with people immediately around us, or only being able to communicate with one person at a time by letter, print means ideas can be shared with thousands or even millions of people at the same time.

Print has also survived many apparent challenges. Whenever a new communication technology has been introduced there have been predictions that it will be at the expense of the print media, and that print will die out. Fortunately for us, print has easily survived the introduction of radio, cinema, television, computers and the Internet.

Print describes a wide range of media productions: books, pamphlets, newspapers, magazines, leaflets and advertising catalogues. For our purposes we will be looking at magazines in general, and specialist magazines in particular.

Storytelling with print

Print is different from the other mediums we have looked at in this chapter. There are two levels of storytelling in print. At the most obvious level there is the storytelling that exists within the articles of the magazines. However, there is also another level. The way the magazine is constructed and the way story elements and production elements combine, also tell us a story. The construction of the magazine takes the reader on a journey.

The world of magazines is huge. There is a vast array of magazines to look at and to classify. When we classify magazines by type or genre we also bring to our reading a variety of expectations that depend on the genre in which we see or place the magazine.

Genre

At its simplest, genre is just the way that the various magazines are sorted or classified. Think of your local newsagent and how the magazines are arranged or sorted into types.

Learning activity

Magazine genres

Write down at least five genres or main types of magazine, such as sport.

Within each of these genres there is such a large range of magazines that there are sub-genres to further classify them. One of the obvious genres in which this happens is sports magazines. While there are general sports magazines there are also sub-genres. Most specialised sports have their own publication for instance, surfing, football, cricket, car racing and martial arts. Another good example of this is music magazines and fanzines where the sub-genres seem endless.

Learning activity

Sub-genre

Using two of the genres you listed in the previous activity, name at least five sub-genres for each.

sample pages
only

Genre conventions

Genre brings conventions and audience expectations. We expect certain elements to be present in certain genres. We have expectations of how the magazine looks and what the content will be. When we read a serious current affairs magazine we expect the magazine will also have a serious front cover—we do not expect fluoro colours on a front cover about Anzac Day. We expect the magazine to be a certain size and shape and that the font will be easy to read. We expect relevant and non-sensational pictures, serious articles and advertisements for things like cars, computers and financial services. We would not expect articles on new diets, the latest celebrity sightings or improving your love life with starsigns.

Learning activity

Audience expectations

Write down five things an audience might expect in the following magazines:

- a teen pop stars magazine
- a free Saturday or Sunday magazine supplement in a newspaper
- a music magazine
- a specialist sports magazine (your choice of sport).



In the racks of your local newsagency, magazines are sorted into genres and sub-genres.

We also expect the magazine to have a relevant title. In the case of our serious current affairs magazine we would expect the magazine to have a serious name—a name like *Time*, *Newsweek* or *The Bulletin*. We would not expect it to be called *Billy* or *Trend*.

Learning activity

Magazine titles

Think of the names of four magazines you read or have seen. What relationship do you see between the name, the magazine and the audience? Using the four examples in the previous activity, give each magazine a relevant title.

**sample pages
only**

An integral part of a magazine is the advertising material. This includes the obvious ads, but advertising can also give us ethical dilemmas when an advertiser pays for the magazine to run a favourable news story. On one level, advertising helps to pay for the cost of producing the magazine and helps keep the cover price down. On another level, we may have the advertisers paying for articles or favourable comments. Where do you think the line between advertising and editorial content should be drawn? Should an advertiser pay to get a favourable comment? Whichever way we look at it, it is a rare magazine that does not have advertising, and advertising is one of the expectations audiences have when they open a magazine.

Learning activity

Magazine advertising

Name five products you would expect to see advertised in the following magazines:

- a women's magazine
- a surf magazine
- a car magazine
- a current affairs magazine.

Story elements and production elements in magazines

As you know, story elements combine with production elements to tell a story. The story elements may remain the same even if you are using different mediums.

There is more to the storytelling aspects of a magazine than the articles in it. The magazine itself has a structure that leads you on a journey through the magazine. It has a beginning, a middle and an end. We are led into the magazine at the beginning, taken by steps through the magazine, then the magazine generally concludes—it doesn't simply end.

Think of the structure of a magazine you are familiar with. What do you expect to see at the beginning of the magazine in the first few pages? What do you see in the middle and what is in the last few pages? Do you expect to see the same structure in every issue? Think about how the stories or articles in the magazine relate to each other. Why do you think the editor has followed one story with the other?

Usually a magazine's production starts off with the story selection. The editor decides which stories will run in each issue and how they will be placed. Remember, the genre of the magazine will determine which stories are going to be run. It is extremely unlikely that a surf magazine will run an article on retirement homes.

Learning activities

Magazine structure

- 1 List five articles you would expect to see in:
 - a magazine aimed at young teenage girls
 - a football magazine
 - a weekly news magazine.
- 2 Draw up the contents page for a magazine of your choice. For each of the entries write the headline that will be on the completed page.

**sample pages
only**

FREE
CD!

50 CENT'S RICHES
"I'm Obsessed With Success"

GODDESS & THE GEEK
Inside Tarantino's Obsession With Uma

Issue 627 June 2004
\$6.80 (GST INCL)
NZ\$7.95 (GST INCL)



Rolling Stone

**THE AUSSIE
INVASION**

**Jet, the Vines
and the Living End
Tour America!**



Daniel Johns' New Life!
His New Band the Dissociatives,
Natalie and Living in London

THE YEAR AHEAD
IN OZ MUSIC

Spiderbait

Bam-balam A Comeback

Alex Lloyd

Admits "My Head Was
Pretty F***ed Up"

Whatever Happened
to the Avalanches?

Ben Affleck

Surviving Hurricane Jennifer

A magazine has a structure that takes you on a journey—from beginning, to middle, to end.

*sample pages
only*

One of the many important decisions to be made in producing a magazine is the ‘look’ of the magazine. How will the production elements and design combine to complete the magazine? The look is, of course, dependent on the audience and genre and is often restricted by genre convention. Elements of design are things such as paper size, paper quality, colour, visuals, number of pages, binding and fonts.

One of the main and most important features is the front cover. How often have you picked up a magazine because of something you saw or read on the cover, or simply because you liked the look or design of the front cover?

Learning activity

The front cover

Design the front cover for two magazines of different genres. Include an explanation of why you chose to make it look the way you did.

Visual images are part of the storytelling process in magazines. It is a very rare magazine that does not have visuals. These visuals may be drawings, diagrams, charts or other illustrations but they tend to be photographs or digital images. Visuals serve a variety of functions. They may be directly related to the text, they may be general artwork or they may contribute to the look and ‘vibe’ of the magazine—what is called the ‘ambience’.

Learning activities

Magazine visuals

- 1 Describe and/or draw two suitable images to go with these stories.
 - A new band from Japan is touring Australia (in a teen music magazine).
 - A band from Germany is touring Australia (in a heavy metal music magazine).
 - A new surfing spot has been discovered (in a surfing magazine).
 - There is a new challenger to the prime minister (in a current affairs magazine).
 - A new character is introduced into a long-running soap opera.
- 2 Now write out a suitable caption for each image.

**sample pages
only**

MEDIA STUDENTS ACHIEVE HONOURS



Subheading One

Australia is the smallest and flattest continent. It is the only continent that is also a country, with the entire landmass controlled by one government.

The name 'Australia' comes from the Latin word *australis*, which means 'southern'. The English nicknamed Australia 'the land down under', because it is in such a southerly position. The word 'Australasia' is sometimes used to include Australia, New Zealand and certain Pacific islands.

Most of Australia is dry and thinly populated. Shortage of water is often a problem. Even so, Australia's coastal areas can be quite green and fertile, especially in the south-east. The largest cities are also in these coastal regions.

Australia has a surprising variety of scenery, including rainforests, snowy mountains, sandy beaches and the world's longest chain of coral reefs and islands – the Great Barrier Reef. Australian animals, such as the platypus, kangaroo and koala, are unlike those of any other continent.

Australia is a prosperous land, with productive industries such as farming, mining and tourism. Most of the people have a high standard of living.

The name 'Australia' comes from the Latin word *australis*, which means 'southern'. The English nicknamed Australia 'the land down under', because it is in such a southerly position. The word 'Australasia' is sometimes used to include Australia, New Zealand and certain Pacific islands.

Most of Australia is dry and thinly populated. Shortage of water is often a problem. Even so, Australia's coastal areas can be quite green and fertile, especially in the south-east. The largest cities are also in these coastal regions.

Australia has a surprising variety of scenery, including rainforests, snowy mountains, sandy beaches and the world's longest chain of coral reefs and islands – the Great Barrier Reef. Australian animals, such as the platypus, kangaroo and koala, are unlike those of any other continent.

Australia is a prosperous land, with productive industries such as farming, mining and tourism. Most of the people have a high standard of living.



Stages of production for print

As with all media products, print goes through the same production process of pre-production, production and post-production. Pre-production is all the planning and work you put in before you even start to make something. It is in pre-production that the important decisions are made and the structure of the magazine is established.

Think of the pre-production stage as constructing the skeleton of your work. If the structure is not sound then, no matter how good your production and post-production are, the end result will be less than captivating. This is where you put together all the skills you have learnt in storytelling and construction.

Within pre-production there are also some distinct steps and key decisions which have to be made. You have to select which genre your work will be in and then which sub-genre. You need to define who your audience will be and what steps you will take to engage them.

When you are creating a media product it is important to select an area that you are interested in and have knowledge of. The best pieces come from students who have a story to tell and who want to communicate it to others.

A good start is to brainstorm ideas. Start writing down what you like and what you are interested in, and use that to help you select a genre. For stories, articles and images think about what you would like to see or read. This stage of pre-production is collecting ideas and making decisions about the purpose of your product. What are you trying to say or achieve? Who are you aiming it at? How will you get your message across?

After you have completed this part of the process it is time to move into the next phase of pre-production. This is where you decide on the actual content. What articles will you have? Who will write them? What visuals will you have and who will create them? This is the stage where you are gathering material.

You will also need to make your key decisions regarding the look of your magazine. What font will you use? What paper quality will you have? What is the length and size of the magazine?

At this stage it is helpful to create a mockup of your magazine so you can see visually that your decisions are the right ones and that they are all paying off.

Production is the actual making of your magazine. If you have worked hard on your pre-production this will be where you reap the reward of seeing a successful publication coming into existence. The main decisions you have to make now are practical ones.

How are you going to produce the magazine? Obviously this will be done on computer, but which program will you use? There are a variety of layout programs for publications ranging from MS Word to Quark and Adobe Indesign. The program you choose will be largely governed by what is available to you and what your computer skill level is.

You also need to decide how it will be outputted: will it be colour or black and white? Will it be on A3 or A4? Can your printer print back-to-back or will you need to print it up and then photocopy it to get back-to-back? Again, most of these decisions will be made for you by the equipment available to you.

One important thing to remember: if you are laying out double-page A3 spreads you need to start with your back cover on the first side and then your front cover on the other side. You continue this for the rest of the magazine. If you don't do this the pages will be out of order when it is printed and assembled.

Post-production generally involves the distribution of your media product. You may have chosen to produce something that will be distributed around your school or local community and you need to consider exactly how you will do this.

**sample pages
only**

Multimedia

Just as print is the oldest of the media forms, multimedia is the newest of the media technologies. Multimedia is based on computer technologies and has only been with us in any meaningful way since the early 1990s.

A useful definition of multimedia is an electronic or digital media product that has a combination of images, audio, animation, video, text and, above all else, interactivity. It is this interactivity that really defines multimedia. Until the introduction of multimedia the interactivity between the reader/viewer of the media text and the text itself was through interpretation, and was a mental interaction. Multimedia introduces the physical element to the relationship between the viewer and the text.

The more traditional media texts such as television, video and film are physically unchangeable after they are produced. We may interpret their content but we have no say in how we interact with it. Multimedia shares with print products such as magazines, the ability for the viewer to start and finish their interaction at a number of places within the text. When we watch a film or video, we are compelled to watch it from the beginning to the end—that is, if we want to make sense of it!

Multimedia also gives us the ability to trigger a number of actions. If we choose to, we can click on an icon and launch a video or bring up an image. In this way it differs from the other media that have come before it and is why we must have interactivity if we are going to call our work multimedia.

Multimedia's rise coincides with the rise of the personal computer. Multimedia is produced on a personal computer and largely must be consumed from a personal computer. While we know that multimedia contains text, images and interactivity, the form the multimedia product takes and what it is used for can vary greatly. It can range from a simple presentation using a program like PowerPoint to a CD-ROM, a website, or an interactive information kiosk.

Learning activity

Multimedia types

Write down five different types or uses of multimedia and where you would expect to experience them.

Storytelling with multimedia

While multimedia covers a wide range of media products, for the moment we will concentrate on websites and, as with the other production areas we have looked at in this chapter we know that the principles of storytelling will generally remain the same.

Like print, there are two levels of story in multimedia. At the simplest level the storytelling can be seen in the text, articles, and videos which are contained in the multimedia product, but there is also the storytelling aspect to the product itself in how the piece unfolds and interacts with the viewer.

Genre

In the case of websites, genre is what *type* of website it is. In one way we already have a loose grouping that gives us the broad genre by the extension name given to the website. We know that .com is a commercial website, for example.

These domain types give the broad indications of the genre of the site. Within each of these there are many different types of site. For example, within .com there may be a business site or a music site and within education there may be a school, a university or a teacher's site.

With every genre we arrive at the media product with expectations of both the content and the style. These are based on the knowledge we have of the genre of the piece. If we logged on to the website of a university we would expect to see, for example, course information, facilities and staff profiles.

Learning activity

Web genres

What do the following web address domain types mean: .com, .gov, .edu, .org, .biz, .id and .net? Where and on what types of sites would you be likely to find them?

Learning activity

Audience expectations

What are the expectations you would have if you visited the following websites?

- a major sporting team
- a fan's music page
- a major car manufacturer
- a fashion designer.

Story elements and production elements in multimedia

Multimedia is a classic example of story and production elements combining to create a media text. When we look at navigation around and within a product we see that the story elements and story order combine with the production element of links to create the flow of a narrative. In design work, it is important to look at professional examples to see how others tackle the issues that you will face.

Learning activity

Story elements in multimedia

Look at three different websites.

- What is the purpose of the site?
- How do you navigate around the site? Is it easy or hard to work out what to do?
- What backgrounds and icons does the site use? How appropriate are they?
- What content is on the first page?
- Are the colours appropriate? Why or why not?
- What image is the site conveying about the company? How does it achieve this?
- What are your general comments about the site?

No matter what the multimedia product you are creating, how you start has a huge bearing on how your work will be received. In the case of a website it has been shown that visitors will make up their minds to stay on or exit a site within the first ten seconds of arriving. This is not much time to grab your audience and, unlike other media texts, there is not the same incentive to stick with the product. With all the other sites out there, just a click away, yours will have to attract and keep them. Designs are best kept simple and uncluttered with appropriate images and text.

Learning activity

Multimedia design

Plan and sketch an opening page for a multimedia product.

Background is a design specification which is often overlooked but is very important to both the usability and overall look of your product. A common mistake in poorly designed products is a dark background with light—or worse—fluorotext or a busy background, which makes the text unclear. People are used to dark text on a light background, maybe with a little texture to the page. Remember, the primary purpose of your product is to communicate with someone; you need to always keep this in mind.

Visuals are an integral part of multimedia and appropriate images or illustrations enhance a viewer's understanding or enjoyment. Remember that photographic images take up bandwidth and are slow to load. Often, simpler graphics are more appropriate.

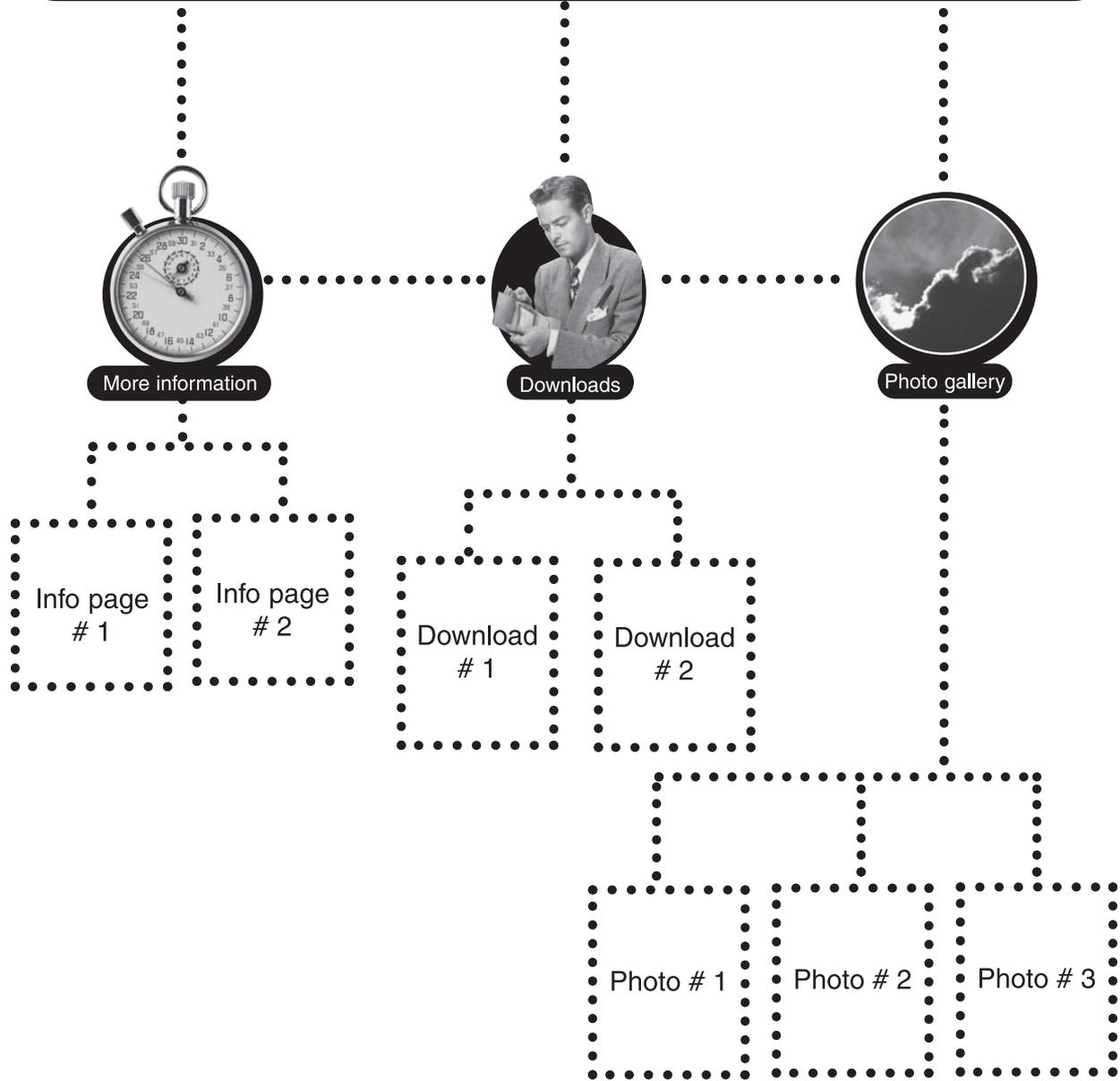
Learning activity

Visuals for multimedia

Describe and/or draw four visuals you would use if you were constructing a multimedia product for:

- a school promotional website or CD-ROM
- a local band and
- a sporting team.

'The Zoo' home page



**sample pages
only**

A hierarchical structure starts at one place and uses pages like sub-headings or chapters. You have to decide whether viewers can go down and back up, and if and when they can move sideways.



Stages of production for multimedia

The stages of production for multimedia don't differ from those of the more traditional media. There is still pre-production, production and post production. Pre-production is where your planning is carried out, production is where you make your product, and post-production is where your product is packaged and distributed. Packaging and distribution will, of course, vary greatly depending on what types of multimedia production you are undertaking.

In all mediums adequate pre-production is vital and multimedia is no exception. Pre-production is the planning you need to make your production usable or entertaining; it is the skeleton that holds up your work. If your pre-production falls down your production will suffer badly.

Your first step is selecting which medium you will use. This will, to some extent, be determined by your proposed audience, production capabilities and distribution possibilities. You need to define who your audience will be and what steps you will take to engage them.

When you are creating a media product it is important to select an area that you are interested in and have knowledge of. The best pieces come from students who have a story to tell and who want to communicate it to others. A good start is to brainstorm. Start writing down what you like and what you are interested in, and use that to help you select the content of your product.

One of the most important aspects of using multimedia to tell stories or communicate is how visitors or users will navigate their way through the text. We have all visited websites which, within a few clicks, have had us completely lost and confused. The usual response is then to give up and go somewhere else. With multimedia we need to make sure our viewer knows where they are and where they want to go, but also we need to make the decision of where we want them to go. This is where we lay out the journey they will travel around our text.

The main way of creating a navigational structure is hierarchical and this how most websites and complex multimedia texts operate. The other simple way is linear where one page leads to another, much like this book.

Learning activity

Navigation

Create a flowchart showing the navigational structure of a website or another multimedia product on a subject of your choice.

**sample pages
only**

You need to collect your content first because often this will shape how you present it to your viewers. After gathering your content you need to make the creative decisions that will shape how your multimedia product will look. You then need to work out how your audience/viewer will navigate around your site. It is often handy to use a sketchbook or visual diary to work in.

Pre-production steps

- 1 Choose your medium.
- 2 Gather your content.
- 3 Decide which combination of media you will use.
- 4 Decide which images you will use and where and how you will get them.
- 5 Make your creative decisions about the 'look' of your product such as:
 - style
 - font or typography
 - background
 - screen or page design
 - interactivity.

- 6 Navigation—it is always useful to sketch out all your pages/screens and how people will get to them. This makes sure that you will link everything together and gives you a handy visual reference.

By completing this planning you will save time in your production, keep mistakes to a minimum and ensure that you have given yourself the best chance to make the best multimedia product you can.

Preparing for the production

Before you start the pre-production for your media product remember these hints.

Make sure that your idea is something that you or your school can technically resource. It is not much use planning to shoot on video if you don't have ready access to a camera, or to plan to produce a magazine if you don't have a good printer. Choose to work with what you know or are good at or in an area your teacher or others are comfortable with and can help you overcome problems.

Make sure your idea is feasible and that you can resource it. In this case it is often a good idea to restrict your genres. A space film is generally not possible and a surfing magazine may be hard if you live 200 kilometres from the coast.

The better student pieces come from students who are drawing on their own experiences or knowledge. Works based on Los Angeles gangs or the Lions of the Serengeti may expose your lack of knowledge of these areas.

Getting started can mean collecting resources, brainstorming ideas and topics, drawing on influences such as short stories or professional films, photos and magazines.

**sample pages
only**

EXTENSION

Video, editing and montage theory

WHEN FILM WAS FIRST PRODUCED AND SCREENED, THERE WAS NO EDITING AS WE KNOW IT TODAY. THE VERY FIRST FILMS WERE SIMPLY SHOT, THE FILM WAS DEVELOPED AND THEN THEY WERE SCREENED. AT THIS STAGE IN THE HISTORY OF FILM IT WAS SIMPLY ENOUGH THAT IMAGES MOVED AND COULD BE PROJECTED. THAT WAS ENOUGH TO FASCINATE THE EARLIEST AUDIENCES. SO WE HAVE FILMS SUCH AS THE LUMIERE BROTHERS' *WORKERS LEAVING THE LUMIERE FACTORY* (1895) AND *DEMOLITION OF A WALL* (1896), WHICH WERE EXACTLY WHAT THEY SEEM: ABOUT THREE MINUTES OF A SINGLE TAKE, FROM A STATIC CAMERA POSITION. *TRAIN ARRIVING AT A STATION* (1896) CAUSED QUITE A STIR, WITH THE CAMERA SET UP SO THAT THE TRAIN APPEARED TO BE COMING STRAIGHT AT THE AUDIENCE. MANY MEMBERS OF THE AUDIENCE SCREAMED AND DUCKED UNDER THEIR SEATS IN TERROR. MAYBE THIS WAS THE FIRST INKLING OF THE POWER OF FILM TO AFFECT, EVEN MOVE, AUDIENCES.

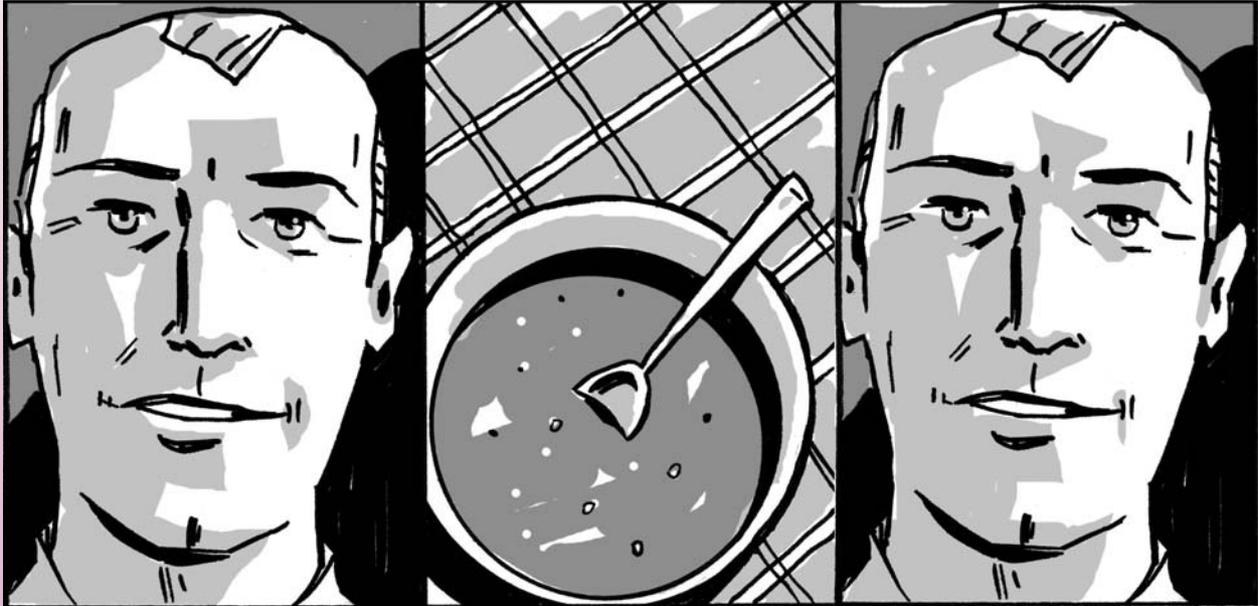
It didn't take long before filmmakers were cutting up the film to remove mistakes and then to show how time had passed. It wasn't until *Rescued by Rover* (1905) that editing was used to create an effect on the audience. *Rescued by Rover* is about a child who has been kidnapped and the family dog follows the kidnappers then leads the family back to the child. The film uses intercutting to build tension, cutting from the child to the worried family and the chase scene consisted of twenty-two separate shots. This gave filmmakers a big clue: editing could create tension and be used to instil a feeling.

This was taken further by Lev Kuleshov, a Russian filmmaker working after the Bolshevik Revolution in 1917. After the revolution there was a boycott placed on Russia by the Western nations and film stock was very hard to come by. Kuleshov tried to create new films by editing together pieces of old films. When he was doing this he noticed

that audiences would react very differently to the new films than they had to the original films. He surmised it was the *arrangement* of the old footage that created a new piece.

Kuleshov ran an experiment where he took a piece of footage of an actor looking at the camera then added footage of a bowl of soup, then cut back to the actor. He then took the same footage of the actor but this time inserted a picture of a child. (See the storyboard on the next page.) He then arranged these to be screened to an audience and told the audience he was auditioning the actor and wanted their feedback on his acting abilities.

The audience, he noticed, reacted to the arrangement of the shots. They said the actor was brilliant, in the first sequence he portrayed hunger and starvation beautifully and in the second he showed love and compassion. Obviously the audience was looking at the context of the shots and how the shots added up.



This idea was taken further by a student of Kuleshov, Sergei Eisenstein, who developed his Theory of Montage. ('Montage' is French for assembling.) He stressed the importance of creating a shock in the audience which leads to greater emotion and knowledge or perception—particularly of an idea or issues, for Eisenstein was a political filmmaker. Eisenstein created the notion of intellectual montage: he wanted the audience to produce their own (guided) meaning of the film. He guided the meaning by metaphor or juxtaposition.

In Eisenstein's greatest film *Battleship Potemkin* (1925) he included three still images of a statue of a lion sleeping, getting to its feet and then roaring as a metaphor for the Russian people rising in revolt against the Tsar. Eisenstein used editing as a powerful tool for telling a story to an audience in a way that hadn't been done before; he roused the emotions and created intellectual content in his films, which had audiences standing on their seats and cheering.

sample pages
only

The famous 'Odessa steps' sequence is a seminal moment in film history and in the history of film editing. In this four-and-a-half-minute sequence the Tsar's ruthless Cossack troops march down the steps towards the striking sailors and townsfolk. In 155 separate shots Eisenstein cuts from the empty steps to the Cossacks' boots, individual sailors and civilians' faces, and the Cossacks' guns and bayonets, until the Cossacks fire on the crowd. By varying the shot length, the shot type (varying between long shot and close up) and camera movement, Eisenstein creates rhythm and tempo, which draws the viewer into the action and creates a sympathy with the revolutionaries. This is possibly one of the most influential scenes in film history and it created an effect that is still with us today.

Of course, in any artistic movement there is a reaction and this was no exception. Critics argued that montage was unnecessarily manipulative and that film should also reflect the way the human eye and brain operate. We don't see in a series of short shots but we see continuously. The Long Take theory was developed where cuts were minimised in an attempt to mimic the human eye.

Alfred Hitchcock was a filmmaker who was very interested in film theory and he often incorporated theory into his practice. His interpretation of the Long Take resulted in *Rope* (1948) where each shot lasted for the ten minutes of film available in a canister. However, one of Hitchcock's great moments was his montage sequence in *Psycho* (1960): the shower scene contains more than seventy shots in sixty seconds and is a perfect illustration of Eisenstein's theory of montage. The audience is excited, thrilled and scared. The audience is taken on a journey in the space of one minute. At no time do we see blade enter flesh but we feel and even think we have seen it.

Eisenstein's techniques have influenced scores of filmmakers from the intellectual avant-garde of the French New Wave in the 1960s to Hollywood filmmakers—from Hitchcock in the 1950s and 1960s, Brian de Palma in the 1980s, to Spike Lee and other contemporary filmmakers. The idea of montage is a powerful tool and is something you should remember when you are using the medium of video to tell a story.



Chapter Summary

- The essentials of storytelling are audience, purpose, character, cause and effect, time and place.
- Think carefully about why you are making your production. What is the purpose? Be very clear about what your aims are and what you want your work to achieve.
- Make sure your story works. If it is a traditional narrative, make sure it progresses logically and that there are logical cause and effect links. Remember beginning, middle and end or order, disorder and new order or resolution.
- Be aware of your audience and their expectations. Audiences are familiar with a variety of genres and you can work with or against these genre expectations.
- Try to have a stylistic consistency to your work. That means a consistency to both the story and production elements.
- Organise yourself for every stage of your production.
- Remember the theory you have learnt in other chapters—use this theory in your own practice.

**sample pages
only**